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FOUNDED BY J.P. CHALMERS IN 1907

WILLIAM S.
HART
in
"Sand!"
Adapted for the screen by Lambert Hillyer,
from the story "Dan Kurrie's Inning" by Russell A. Boggs
DIRECTED BY LAMBERT HILLYER
PHOTOGRAPHED BY JOE AUGUST A.S.C.
A WILLIAM S. HART PRODUCTION
A Paramount Artcraft Picture
A big drama of the west—the story of a man who was all "Sand" and a man who was all dirt — and their fight for a girl.
FAMOUS PLAYERS-LASKY CORPORATION

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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DOUGLAS MacLEAN and DORIS MAY

in

"Let's Be Fashionable"

A Paramount Artcraft Picture

"HOW hopelessly old fashioned! Why, goodness, my dear, you're in love with your own husband!"

So they said "We gotta be in style if we're going to live here!" Soul mates! Affinities!

And they *tried!*

It all makes a picture as funny and delightful as "Mary's Ankle" and "23½ Hours' Leave." Good wholesome comedy, of the kind that these two stars have already become famous for.

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Directed by Lloyd Ingraham. Photographed by Bert Cann.
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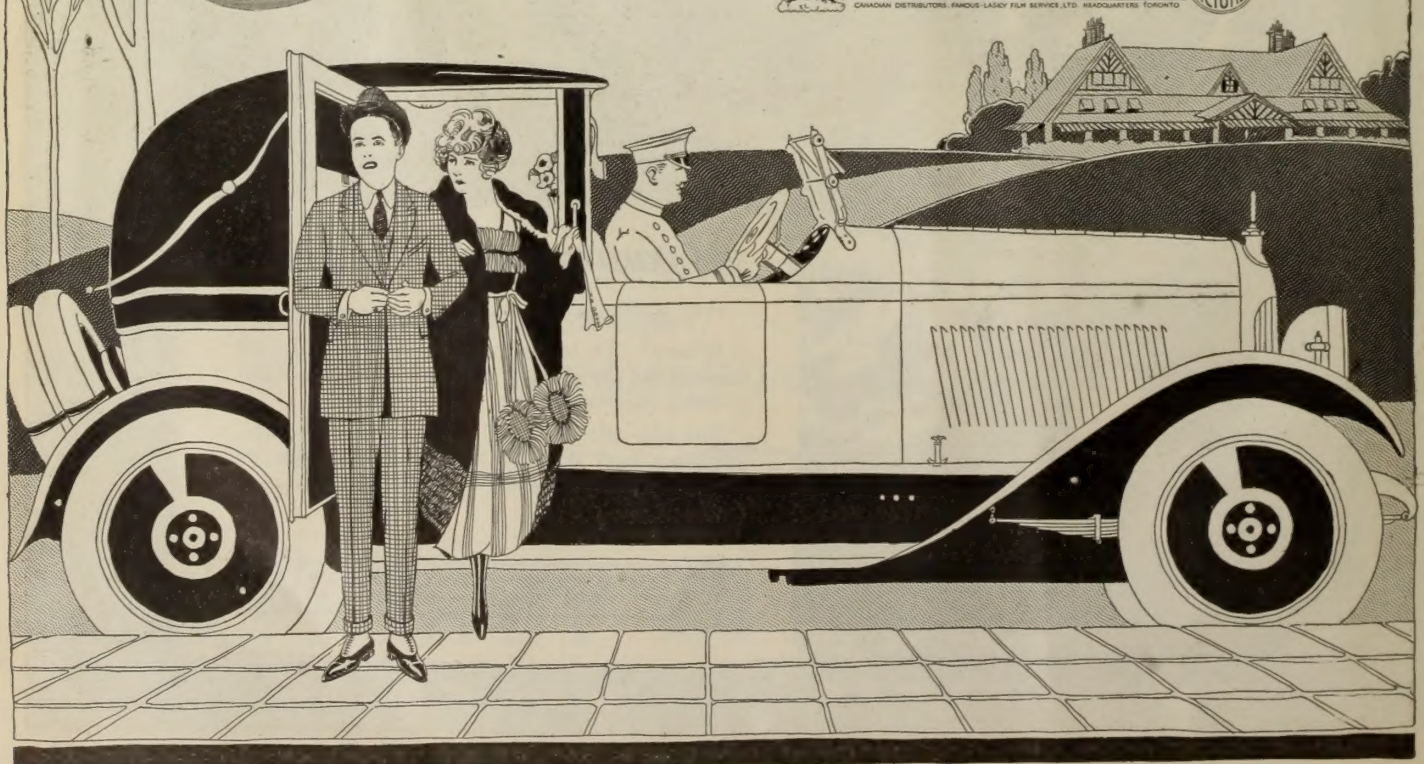

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The Associated Producers, Inc., nation-wide sales organization that will operate our own exclusive branches in twenty cities has been organized and goes into operation on the Nation's birthday. We announce the appointment of twenty men of power, position and standing in the motion picture industry to represent our organization face to face with the exhibitors of the country.

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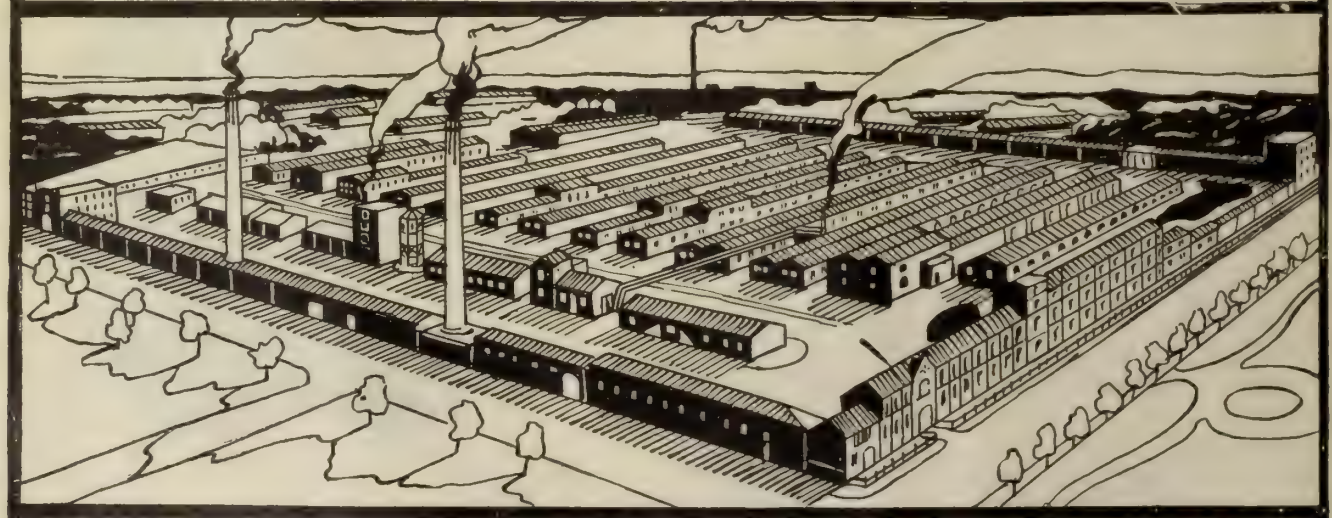

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Adapted from "The Mate of the Sally Ann"

One of those sweet and wholesome stories—known to exhibitors everywhere as certain successes—only occasionally to be found. A play exactly suited to the talents of this dainty star. An attraction that any theatre can show to capacity business.

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Gentlemen, here's a smashing box-office winner for you if there ever was one. A great, big super feature which, especially for the hot weather, will outdraw anything on the market. A tremendous story, a box-office star in a production that will draw them for miles. Directed by Jack Adolfi and presented by L. Roy Curtiss.

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Bewitching Personality of the Screen in

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big 24 sheet stand on "Keep To The Right")

Here's A Smashing Box Office Winner For You!

Properly handled along the lines prepared for "Keep to the Right" you can outbook any feature on the market for hot-weather business. An elaborate advertising and publicity campaign book goes with this picture. It is packed with money-getting prop aganda. Write or wire us for information on "Keep to the Right" and get the facts on the big picture surprise of the year.

THEATRE, WASHINGTON, D. C., JULY 4th, 1920

And the big beauty of this production is just this: YOU CAN *SEE* THE PICTURE BEFORE YOU BUY IT. Your own eyes can't deceive you. You can see the exploitation behind it. A big trade paper campaign, of which this is the beginning, will acquaint every exhibitor in America with the hugeness of this super feature. GET BUSY! Write or wire for complete facts TODAY—NOW! Don't lose a minute!

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The Godliness of the Minister pitted against the evils and temptations of the world makes a love drama of extraordinary strength.

With the unusual exploitation ready prepared for this picture, no theatre on earth but what can draw capacity for a run.

The title, the Star, the brilliant cast and support, story and production match up to what experienced showmen call "hundred per cent."

Watch for release date and leave a date open on your schedule for this sure fire winner.

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A COMEDY of COMPLICATIONS

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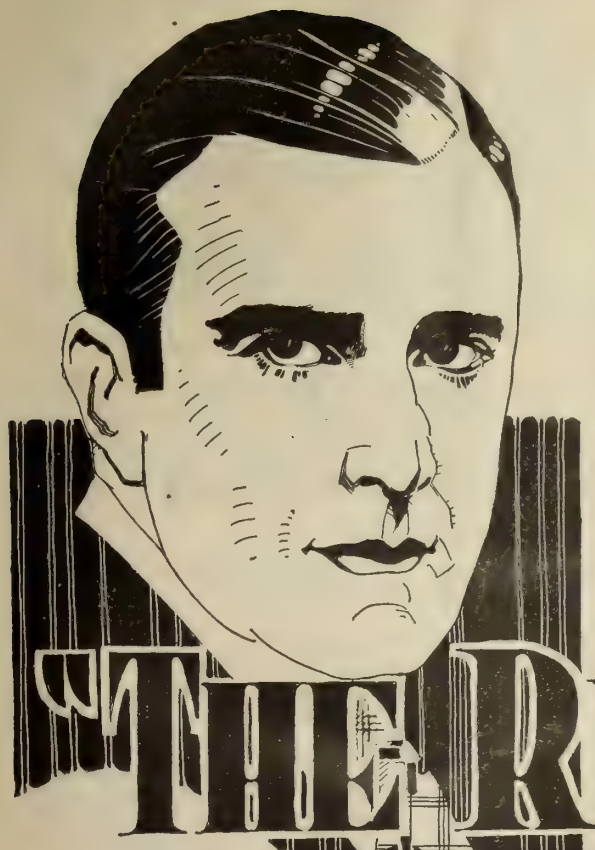

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FRANK MAYO

July 12th in

"THE RED LANE"

A GREAT story for every man, woman or child, from your highest priced seat to the back of the gallery.

A romance of the Big Woods, laid in a scenic wonderland up along the Canada Border, and full of inspiring outdoors atmosphere.

The story of a fighting young Revenue Officer who undertakes to clean up a band of smugglers but finds his work complicated by the fact that the girl he has come to love is the daughter of the chief offender. Just exactly the kind of part that vigorous FRANK MAYO can play to perfection—a part full of romantic encounters and man-to-man struggles in dramatic situations. Directed by LYNN REYNOLDS, who made that great money-picture, "THE BRUTE BREAKER," with MAYO a few months ago. Story by the famous and popular author, HOLMAN DAY.

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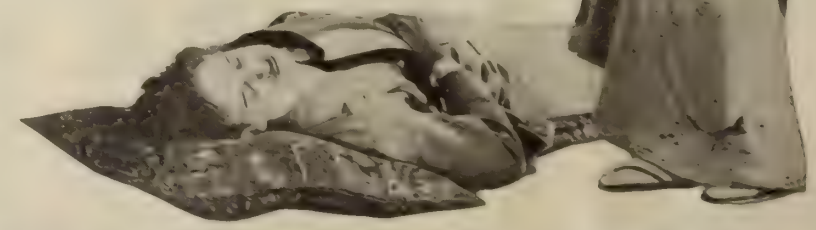

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A Big Smashing Story of the Western Wastes and of a Man's Love For a Woman
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A big smashing story of the Western wastes and of a man's love for woman.

A picture that will bring out the S R O sign.

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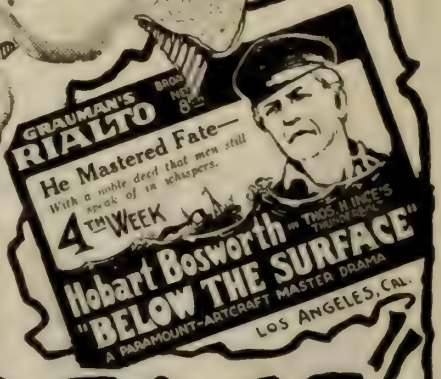

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"This is the third week for 'Below the Surface' at the Rialto, and business far surpasses our fondest expectations. The press is unanimous in its approval Business for the past two weeks has exceeded by several thousand dollars both 'Everywoman' and 'Huckleberry Finn.'"

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Now Producing his own Features
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Lewis J. Selznick Presents,

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By H. de Vere Stacpoole

Directed by George D. Baker

The photodramatic hit of the season at the Strand, N.Y., Palace, Wash., Stillman, Cleve., Barbee's Loop, Chic., Grauman's Rialto, L.A., and Roth's Imperial San Francisco.

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National Picture Theatre Exhibitors wanted this well-known star and Mr. Selznick went out and got him.

"Marooned Hearts"
His First Production
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A LLOYD CARLETON PRODUCTION
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H.N. Clermont Pres.
Rugged Drama that Grips and Thrills

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CONSTANCE BINNEY

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"39 EAST"

By RACHEL CROTHERS

SELDOM can motion picture theatres show a great stage success *with its Broadway star,* right upon the heels of its stage presentation. But "39 EAST" which has just closed long and successful engagements in the leading cities will soon be ready as a splendid Binney-Realart photoplay. Every exhibitor who *is* a *showman* will want this production. And he will not be content with that alone, but will play the two remaining Constance Binney Realart pictures *as quickly as he can get them.* They are available right now. The first is "ERSTWHILE SUSAN," from the book "Barnabetta," by Helen R. Martin, directed by John S. Robertson — the photoplay that established Constance Binney as a Realart star. The other is "THE STOLEN KISS," Kenneth Webb's production from Kathryne Stuart's adaptation of "Little Miss By-The-Day," by Lucille Van Slyke.

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REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK CITY

Management Made Easy

Operating a theatre next season becomes a "cinch" under Realart's 1920-21 plan, to be announced soon.

WILLIAM FARNUM

in

The Joyous Troublemaker

From the famous novel by Jackson Gregory

Scenario by Charles Kenyon
Directed by J. Gordon Edwards

Book it Today – and make Summer Profits Sure!

FOX
ENTERTAINMENTS

Book them today!

FOX ENTERTAINMENTS

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Summer Success

Tom Mix in 3 GOLD COINS

from the story by H·H·Van Loan

Miss SHIRLEY MASON in *Love's Harvest*

Story by Pearl Doles Bell
Direction- Howard M Mitchell

WILLIAM RUSSELL in 'Twins of Suffering Creek

from the novel by Ridgwell Cullum
Scenario by Julius G. Furthman – Direction Scott Dunlap

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William Fox
SUNSHINE COMEDIES
Supervision Hampton Del Ruth

Mutt & Jeff
Captain Bud Fisher's unrivalled mirthmakers

Fox News
FIRST IN THE FIELD–
No program complete without it

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Book them today!

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Seasonable Attractions

That will thrill, amuse and delight your patrons no matter what the thermometer registers, offered for your selection.

All for you and your Box Office if you

Book them Now

Summer Success

EILEEN PERCY
in
Her Honor the Mayor

from the stage success by Arline Van Ness-Hines

Direction Paul Cazeneuve

BUCK JONES
in
The SQUARE SHOOTER

Story and Scenario by Denison Clift—Direction Paul Cazeneuve

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ENTERTAINMENTS

Book them today!

MABEL NORMAND

Laces Out Another Drive!

Mabel Normand romps with typical abandon through this delightful picturization of George Ade's famous play.

It's a hot-weather hummer.

SAMUEL GOLDWYN
Presents

MABEL NORMAND
in
"The Slim Princess"

Written by
George Ade.
Directed by
Victor Schertzinger

GOLDWYN PICTURES CORPORATION

Extra! Extra!

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THE INTERNATIONAL CLASSIC GIRL

Has Just Completed Her Initial Feature

"PEGGY WISE"

SUPPORTED BY

GEORGE LARKIN

and an ALL STAR CAST

DIRECTED BY

ELSIER LA MAIE

This is a Drama that Appeals to the Heart and Soul

Write or Wire for Particulars

Frances Edmonde Productions

1676 Arlington Ave. Los Angeles, Cal.

ROBERTSON-COLE
SUPER-SPECIAL

GEORGES CARPENTIER SCORES AGAIN

ISSUED WEEKLY

Screen Opinions — Honest Reviews! — Dependable Service!

With Specially Written Program Copy

Vol. 6 — June 7, 1920 — No. 15

Independent Reviews
Of All the Pictures

Pick o' the Plays:

"WONDER MAN"
Robertson-Cole
(Review on page 117)

"DON'T [illegible] MARRY"
(Review on page 113)

"DOUBLE-[illegible]
(Review on [illegible]

"WHISP[illegible]
(Review [illegible]

"PATH SH[illegible]
(Review on page [illegible]

Published
JAMES T. IGOE C[illegible]
117 West Harrison St[illegible]
CHICAGO

No Advertising Support Accepted!

INDEPENDENT REVIEWS!

"Wonder Man" — **Class A** — 117

VALUE
Star—Very good; Georges Carpentier.
Story—Good; comedy-drama; family.
Direction—Very good; John G. Adolfi
Photography—Very good.
Producer—Robertson-Cole.
Footage—6,800 feet.
Release date—June.
Distributor—Robertson-Cole.

CAST

Henri D'Alour	Georges Carpentier
Dorothy Stoner	Faire Binney
Alan Gardner	Robert Conrad
Mrs. Stoner	Florence Billings
Samuel Stoner	Dominick Clarke
Adapter	John Farnham
Cameraman	Georges Benoit

A splendidly produced play with interest for all.

OUR OPINION

The name of Georges Carpentier is in itself a big selling factor when it comes to motion picture followers. But the fact that the story is a good one, has been handled in an entertaining manner, has been lavishly staged and presents the star under the most favorable conditions are points that are going to enhance the selling possibilities of the picture and give it a greater appeal to the motion picture public. The work of Georges Carpentier is surprisingly convincing when one considers it is his first appearance before the motion picture screen. There isn't a question but that his popularity as a pugilist, Faire Binney picture star will be as widespread as his popularity as a motion picture star is good in the leading feminine role and the balance of the cast is equally well selected.

STORY OF THE PLAY

There is a mystery about Henri D'Alour that fascinates the women and antagonizes the men. There is a constant caller at the Stoner home, the reason for this being the pretty debutante daughter of Stoner. Stoner is in possession of some contracts with the French government of which Alan Gardner is a tendency on the part of one Alan Gardner to defraud the French government of millions of dollars through the rafting of these contracts. Henri, has [illegible] to capture Gardner. Almost from the first sight the men are sworn enemies and [illegible] championship for wrestling from Gardner, a real battle is on. Henri [illegible] innocence and winning the love of Dorothy.

PROGRAM COPY—"Wonder Man"—Featuring Ge[illegible]

The great French warrior and pugilist, who has come to Ameri[illegible] is the featured star in this delightfully entertaining society drama. H[illegible] is certain and you are going to like him just as much as a motion pic[illegible] and some fighter.

Speaking of "hand-picked circulation"—

—out in Waterloo, Iowa, there's a theatre which has been receiving a certain trade paper for over a year. Nobody ordered it and nobody pays for it. Sometimes as many as three copies of the same issue arrive.

—advertising—rates for which are based on circulation—costs money. But what is this sort of "hand-picked circulation" worth?

—insert stock costs money. What is a beautiful insert—on which time, art, brains have been lavished—worth when it is "hand" distributed like this?

—paper costs money, and it's scarce. Some publishing houses are desperate in their paper needs. What about the "paper obligations" of a publisher who sends three copies of a single issue to a "subscriber" who hasn't been in town for over a year? And you, Mr. Advertiser, are paying for all this.

—Moving Picture World will shortly publish the A. B. C. audit of its circulation to show that in real circulation, in bone fide, paid subscriptions, it leads the trade papers of the industry.

MOVING PICTURE WORLD

Founded by J. P. Chalmers in 1907

"The Trade Paper of Features"

STERLING FEATURES PICTURES, Inc.

Present

"THE FIGHTING KENTUCKIANS"

Directed by J. HARRISON EDWARDS

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503 TIMES BUILDING NEW YORK CITY

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A SCREEN MAGAZINE

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"Yesterday in a picture theatre we saw a scene on the Pathe Review which is an example of what imagination can do in a motion picture. A girl was shown skating. She was an expert. She did several of the stunts. Then the same scenes were shown by slowing down the camera or the projection machine. The effect was uncanny and yet there was a touch of the beautiful in it.

"We often wonder why the big film companies do not have experimental departments where effects of this sort may be worked out. There are so many possibilities for imaginative things being worked out, and the picture theatres are eager for novelties. Ask Dr. Riesenfeld of the Rivoli, Rialto, Criterion, or Mr. Spiegel of the Strand, or Mr. Bowes of the Capitol."

—S. JAY KAUFMAN in N. Y. GLOBE.

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Rich in the magnificent splendor of the tropics where men's souls are not their own, and the savage in man arises, exposing his true character.

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Written and Directed by

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A real comedy sensation with plenty of thrills. It will pack your house.

Six other two-reel Joy Comedies now ready and others coming—one every month for fifteen months.

Managers—Book These Joy Comedies with CHARLIE JOY.

They will bring joy to your patrons and big profits to you.

Wire for territory quick from the distributor.

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Can you guess which is the "Yes" Girl and which the "No" Girl?
Tell your patrons to study these faces and tell which is which!

Picture---A Big Money Maker

There'll be a Franchise everywhere

NOTICE
TO FILM SALESMEN

We have not employed a single new salesman to sell Franchises. We will not do so.

Our regular salesmen on their rounds selling film are explaining the Franchise Plan to exhibitors whom we want to have with us. The Circuit had grown powerful before Franchises were thought of and we are content to let the Franchise Proposition take care of itself. Business is good.

"You fellows are slow—you ought to wake up," said an exhibitor who has just joined up with First National. "You ought to put a lot of salesmen in the field and sell out your Franchises quick." He said he would have bought a month ago if he had been urged. But the point is—he came in and **joined of his own accord.**

The fact is that we're in no wild rush to sell Franchises. We don't want any theatre owner to join us until he is convinced it will be for his own good, and we are convinced that he is the man we want. It is for our mutual benefit and we do not want any man to act hastily. We know our proposition is sound. We are giving exhibitors more than they are giving us.

Our Franchises are a lot like sugar—the demand is sure to exceed the supply.

ASSOCIATED FIRST NATIONAL PICTURES INC.

There'll be a Franchise everywhere

MOVING PICTURE WORLD

Managers and Theatre Chains

ONE of the points brought out at the complimentary dinner given Joseph Plunkett in celebration of his return to Broadway's Strand is the growing trade importance of the manager of the large theatre. As one of the speakers declared, some of the industry's prize executive positions in the future will be filled by men of managerial training and possessing unusual talent for bringing patrons to the box office. Theatres are being built of large seating capacity, the owners of chains are extending their holdings. Dividends will depend in increasing degree on the particular skill of the man at the head of the institution. Managers who are not also owners of houses will find increasing opportunities for advancement if they work hard and keep informed as to the methods pursued by the most successful of their contemporaries.

IT has been said many times that a chain is only as strong as its weakest link. The axiom may need restating if it is to be applied to motion picture theatres. If we may believe what we are told weak members of such chains are in several instances being carried by stronger sisters.

RECENTLY the question was asked of an exhibitor in a hundred-thousand-population town, a man whose house is in competition with a chain theatre: "Can the chain house compete on an equal footing with one independently owned and operated?"

"Emphatically no!" was the answer. "In the first instance the manager is circumscribed in his activities by rules laid down by a man at a desk in a city perhaps hundreds of miles away—a man who is inclined to assume the problems of all houses are identical, without making allowances for character of clientele, to mention but one of the many factors entering into the situation. The independent manager, on the other hand, can trim his sails to match or catch varying breezes. Neither he nor his subordinates are obliged to fill out a long questionnaire every twenty-four hours. Oh, yes, there are many compensating and non-handicapping circumstances connected with managing your own house, with being your own boss, in other words."

Shall Employes Be in Uniform?

BEGINNING this week the Moving Picture World will print a series of articles dealing with the problem of uniforms for theatre employes. That it is a problem many of the most successful managers will agree, and one to the best solution of which much highly paid thought has been devoted. It will be the aim of the World to make these stories as informative as possible, for the smaller house as well as for the large one.

The opening article will give the opinions of some of the Louisville managers as told by them to our correspondent in that section. Also there are views of theatre men in Albany and Buffalo. If among our subscribers there are managers who have views on the subject of uniforms which they believe of interest to their fellow-managers and who are not visited by our correspondents we shall be glad to receive letters from them. The series of articles, which will be found in the Equipment Section, is designed to be an additional feature in The Trade Paper of Features.

It Was $19,000, Not $15,000

TWO weeks ago we printed the statement that the exhibitors gathered in Cleveland had laid on the table $15,000 as a nucleus for an organization treasury. At the time the telegram was sent the sum actually subscribed at the moment was $14,300. A chance was taken that the enthusiasm would carry the sum to the even amount. It appears now that the tabulation has been completed $19,030 was subscribed.

President Cohen announces this week that organizers are to be sent throughout the country to complete the work so well begun in Cleveland. We are justified in believing the task will be done in the same thorough manner that has marked the prior organization activities of the men at the head of the Motion Picture Theatre Owners of America.

Rothapfel Talks to Exhibitors

IN a series of interesting articles to be printed in the Moving Picture World Samuel L. Rothapfel outlines to exhibitors some of the results of his many experiences in theatres in the United States. The first of these will be found on another page in this issue. In his opening sentence Mr. Rothapfel disclaims any intention to "teach" his brother managers. He also points out that what he has to say must not be taken too literally, as naturally he is writing of large houses, but he believes the general principles may be applied to any theatre in proportion to its physical limitations.

The subjects to be taken up by Mr. Rothapfel following the initial story are "Service," "The Box Office," "The Lobby," "The Auditorium," "The Stage," "The Program," "Music," and "Lighting." This is a comprehensive survey of the larger questions confronting the manager of a motion picture theatre. We believe the executives of houses will find much in common with the writer of these articles as well as solid satisfaction in perusing every one of the series.

Mr. Rothapfel has had rare opportunities for gathering material on exhibitor difficulties, he has many times been called in as a consultant. The World takes pleasure in presenting the series to its subscribers.

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Snappy News Secured from Sundry Sources

Ora Carew, Sennett Beauty, to Play Leads for DeMille

ORA CAREW, erstwhile Mack Sennett beauty, has been chosen by William DeMille as leading woman in his special productions for Paramount. The first production in which she will appear will be "His Friend and His Wife," which Mr. DeMille will start early in July at the Lasky studio. This is an adaptation by Genevieve Daniels of Cosmo Hamilton's new novel of that name.

In making the announcement, Mr. DeMille said: "I believe that in Miss Carew I have found a girl who is capable of being made into a star. At any rate, she has shown much interesting promise. Just as Cecil B. DeMille combed the comedy field and took from it two actresses who have developed into screen luminaries—Gloria Swanson and Bebe Daniels—so have I ended my search for a leading woman in my special productions for Paramount by selecting a young woman who started her career in that same branch of energetic farce whence came the Glorious Gloria and the Beauteous Bebe.

"Early training in the comedy school is essentially invaluable later, when the actor begins to work in the more difficult and repressed school of the drama. Those who have mastered the technique of the comedy school—if they are possessed of genuine talent—are splendid material. I am really enthusiastic over Miss Carew's promise."

Loew Enrolled as Member of Chamber of Commerce

AT a meeting and luncheon of the Theatre Owners' Chamber of Commerce, held at the Hotel Astor, New York, on Tuesday, June 22, Marcus Loew was enrolled as a member of the organization. Mr. Loew said he had been considering the step for some time and felt that he could not longer withold from being identified with such a representative body of exhibitors, and is proud to be known as one of them.

He always has been known, and is known, as an exhibitor, although he is indirectly identified with producing, only as a matter of self-defense and not as a matter of choice, he says.

Again he declared his loyalty to the Motion Picture Theatre Owners of America and hoped to strengthen it by his affiliation with the Theatre Owners' Chamber of Commerce.

Lee Kugel Leaving Selznick to Open Offices for Himself

LEE KUGEL has resigned as advertising and publicity manager for Selznick Enterprises, effective June 26. Mr. Kugel is opening offices at 140 West Forty-second street, where he will greet his many friends in the motion picture and theatrical fields.

When Mr. Kugel was asked as to his future activities he said he had several plays awaiting production and that these would receive his early attention. Also he has motion picture associations to which he intends to hold. Mr. Kugel said it would be several weeks before he would be able to make a more definite announcement.

"East is West" Barred as Title

Justice Platzek of the New York Supreme Court has granted an injunction to restrain the production of a motion picture "East or West." An agreement has now been reached with William Harris, Jr., producer of the stage play "East Is West," who brought the action, whereby this picture may be released under title of "The Third Woman."

Rufus S. Cole of the Robertson-Cole Company, owning the exhibition rights of the picture, made affidavit that the Robertson-Cole Company is not now using and will not use the title "East or West" or any colorable imitation thereof.

Jesse L. Lasky in Paris

A cablegram received at the Famous Players-Lasky offices on Saturday, June 19, stated that Jesse L. Lasky, who is in Europe on production business, was leaving London that day for Paris.

Fort Winton Called the Turn

By Sam Bullock

Executive Secretary Motion Picture Theatre Owners of America

THE "Battle of Fort Winton" was sure a strange affair;
The "rebels" came from every state—they came to do and dare.
"They'll never get together," the old-time prophets said.
The rebels sniffed old Erie's air and knocked the prophets dead.
Surcharged was Cleveland's atmosphere with near a million volts;
But though the rebels stood for "nuts" they wouldn't stand for "bolts."
In almost savage attitude they'd answered to the call,
And nothing could divert the "rebs"—not e'en a game o' ball.
No flashlight stunts, no banquets; with blood in every eye,
Cold "Business! Business! Business!" was the rebels' battle cry.
The "little man" from Alabam; the "big man" from N'Yawk—
All kinds o' men of all degrees were welcomed for a talk.
And when the job was finished at the end of a perfect day
The rebels folded up their tents and quietly stole away.

* * * * * *

Methinks I hear the prophet wise: "What makes my ears so burn?"
Quoth prophet number two: "Old pal, Fort Winton called the turn!"

Film Theft Committee Makes Two More New York Arrests

ON June 15, Magistrate Simpson, sitting in a New York City court, held for the grand jury two men who had been arrested through the efforts of the Film Theft Committee of the National Association of the Motion Picture Industry. The two men were involved in different cases.

Many Films Recovered.

The first to be held was Joseph Brooks, a "picker-up" of shows for the Atlantic Garden Theatre on the Bowery. During May, prints of Robertson-Cole's "The White Dove," Pathe's "Smouldering Embers," Metro's "The Winding Trail," Pathe's "All Lit Up," Realart's "The Mystery of the Yellow Room" and a United Artists picture, "Down on the Farm," mysteriously disappeared. All have been recovered, several as a result of the arrest of Brooks, says W. C. Hawkins, special representative of the committee.

Brooks was charged with stealing a print of "Sinners" from the Realart exchange. Testimony indicated that Murray Rader, shipping clerk, saw Brooks taking it away and put Eddie Wallace, an office boy, on his trail. The boy is said to have followed Brooks to the Bowery, where the man was arrested. He is said to have confessed and he was held in $1,000 bail.

Held in $1,000 Bail.

Angelo Birnunzio was also held in $1,000 bail on the charge of stealing a print of First National's "The Beauty Market." It is said the man was caught trying to sell the film in the cellar of the building at 729 Seventh avenue.

The activity of the Film Theft Committee has done much to reduce the number of thefts of films, a recapitulation of figures for 1920 as compared with 1919 shows, and the committee will be continued during the coming year.

Admission Tax Increase Shows Bigger Crowds Visit Theatres

WITH an increase of $2,063,540.63 in the admission taxes collected during April, as compared with the same month of 1919, some indication can be found of the great increase in theatre attendance during the past year. Collections for April, 1919, as reported by the commissioner of internal revenue, amounted to $4,970,815.88; in April, 1920, they totaled $7,034,356.51.

Collections of admission taxes for the ten months ended with April totaled $61,523,856.33, an increase of $21,526,092.46 over the $39,997,763.87 collected during the same period of last year. The admission tax is the fourth largest producer of income for the government under the war taxes, being exceeded only by the taxes of freight, personal transportation and corporation capital stock.

Heavy Increase for April.

A total of $296,800.40 was received from the rental tax during April, bringing the receipts from this source to $3,422,808.76 for the ten-month period. Total collections from all sources during the month amounted to $245,435,702, and for the ten-month period to $4,178,988,300. Included in this total were the following April collections of interest to the industry: $9,047,430 on freight shipments; $3,010,474 on express packages; $5,695,424 on personal transportation; $465,261 on seats, berths and staterooms, and $3,541,528 on telegraph and long-distance telephone messages.

Theatre Owners Will Fight Aggression; "Hands Off" Is Warning to Offenders

By SYDNEY S. COHEN
President, Motion Picture Theatre Owners of America

AS president of your national organization, I am receiving enthusiastic assurance of support from every section. The tenor of most letters is optimistic, but there is an undercurrent which makes it plain that the great exhibiting body of the country demands action against the aggression of certain producers.

The great responsibility that the convention laid upon my shoulders makes it imperative for me to consult with the executive committee. We propose to move and move quickly, but we do not propose to move without due deliberation. I have received many suggestions and we will consider them carefully.

If certain offending elements persist in their mistaken policy of seeking to undermine our investments they must be prepared to meet the consequences. One concern engaged in distributing has intimated a desire to co-operate with the exhibitors, and we have assurances from one of the big producing companies that they want to discuss the situation with us in a spirit of reason and amity. The men who will see the light first and accede to the just demands of the organized exhibitors of the country will show good business sense.

Prepare Record of Proceedings.

The executive committee of the organization is preparing a complete printed record of the proceedings and all the official documents which played a part in the deliberations at Cleveland. The bulletin will be published under the seal of the organization and will constitute the official record.

The exhibitors, big and small, throughout the country realize that the one reliable source of insurance for protection of their investments is a powerful national organization. No time is being lost in providing adequate quarters properly equipped where data may be gathered from all over the country as to conditions existing, and if any inroads are being made by producer-exhibitors, so this organization can meet the attack.

In a very short time organizers will be sent out in order to bring the organization to the exhibitors through all parts of the country, so that every exhibitor, no matter how small his investment may be, will be given an opportunity to join with his fellow exhibitor in bringing about a 100 per cent. national organization, an organization that will prove its motto: "An Injury to One Is the Concern of All."

Convention Donations Totaled $19,000; President Seeks Necessary Corrections

THE following is a list of contributions to defray the preliminary expenses for the maintenance of the national organization which was formed amid such unparalleled enthusiasm at the recent Cleveland convention. While the utmost care has been used to have the names of the contributors distinctly specified and the amount properly stated, it is quite possible that owing to the hurry with which the list had to be prepared for publication some errors may have crept in. The contributors are requested to send in notice of corrections to the temporary headquarters, 708 Times Building, New York City.

The contributors are as follows:

Lewis & Brisco, Elmwood, Ind.	$5
Peter J. Kaminiski, Cleveland	5
New York State	1,000
Theatre Owners' Chamber of Commerce, New York	500
C. D. Cooley, Tampa, Fla.	100
George W. Brown, Williamson, W. Va.	20
George Kyros, Charlestown, W. Va.	30
Wyman & Lick, Fort Smith, Ark.	100
W. M. Smith, Tulsa, Okla.	500
Motion Picture Exchange Association, Milwaukee	100
New Jersey Exhibitors' Association	362
Texas Exhibitors' Circuit	300
Strand Theatre, Steubenville, Ohio	30
Jackson & Markowitz, San Francisco.	500
Theatrical Protective League, Minneapolis	250
Michigan Motion Picture Exhibitors' Association	1,000
Kansas State Exhibitors' League	300
H. A. Victor, McKeesport, Pa.	100
J. W. Rogers, Poplar Bluff, Mo.	50
Thos. J. Dalle & Rees, Louisville, Ky.	100
A. J. Bethencourt, Houma, La.	100
Illinois Exhibitors' Alliance, Aurora, Ill.	500
Maurice Davis, Washington, D. C.	250
W. G. Bryant, Rock Hill, S. C.	50
Cleveland Motion Picture Exhibitors' Association	700
Jake Wells, Richmond, Va.	500
American Exhibitors' Association, Pittsburgh	500
Indianapolis Amusement Co.	325
Theatre Exchange, Omaha	100
Huss Brothers, Cincinnati	100
W. G. Bryant, Rock Hil, S. C.	50
Abe Kramer, Cleveland	25
James Ginn, Wilmington, Del.	100
H. W. Kress, Piqua, Ohio	75
S. Cionciola, Roma Theatre, Youngstown, Ohio	50
R. T. Megibben, Marianna, Ark.	50
Dan Gutella, Bellefontaine, Ohio	50
Bert Fiala, Dayton, Ohio	25
C. A. Hoffman, Cleveland	100
C. C. Hauber, Pine Bluff, Ark.	50
Charles H. Miles, Detroit	2,000
M. C. Kellogg, Lead, S. D.	100
J. H. Kunsky, Detroit	500
Paul Banker, Dayton, Ohio	50
Regent Theatre, P. E. Morrea, Cleveland, Miss.	50
Roland Hill, Greensboro, N. C.	100
C. H. Burkey, Kansas City	80
C. H. Burkey, Kansas City	20
Maryland	150
West Virginia	100
Eastern Pennsylvania	1,000
Theodore Mikolowsky, Rex Theatre, Masontown, Pa.	20
Chillicothe, Ohio, C. A. Smith, Sherman Theatre	10
James Boyd, Arkansas	50
Mr. Lucas, Georgia	100
A. J. Kleist, Michigan	100
Murray, Elliott & Robbins, Warren, Ohio	50
M. Rosenbloom, Chalerio, Pa.	10
J. C. Flack, Covenant, Ohio	20
The Squark, Auditorium Theatre, Niligh, Neb.	5
Regent	50
Mrs. R. R. Moore, Ideal Theatre, Akron, Ohio	25
Tender Amusement Co. and Smith Amusement Co., Alliance, Ohio	50
Michael Steffel, Philadelphia	100
S. B. Flayer, Detroit	10
Miss A. J. Drumm, Moline, Ill.	20
Jacob S. Fox, Riverside, N. J.	20
C. A. Barbian, Akron	25
James Danlevy, Akron	50
John Brennon, Cozy Theatre, Detroit.	10
F. S. Kirk, Malone, N. Y.	20
Marcus Loew, New York City	2,000
H. Grombacker, Spokane, Wash.	100
H. C. Farley, Montgomery, Ala.	80
Cash report of Sub-Committee on Registration	2,853
Total	$19,030

"Don't Be Bashful—Don't Be Shy—Cupid'll Get You By and By!"
Chimes in the miniature girl chorus while Tom Mix folds his hands and says to himself: "Why pick on me." A scene from "3 Gold Coins," a new Fox picture.

"Screen Snapshots" Released

Jack Cohn, producer of "Screen Snapshots," announces that the first issue has been released and is meeting with great success at all openings. Exhibitors who have screened it report that audiences are well pleased with the idea and that it is arousing an unsual interest.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Going nutty over party politics is an affliction, but those nose-wide "moustaches" are a man's own fault.

You Do and You Don't
And
You Don't and You Do.

Clark Irvine having switched from Goldwyn pufflicity to Associated Producers' ditto carols gaily because Maurice Tourneur is to be his specialty on the new job.

"I'm highly satisfied to be with the 'Big Six,'" mimeographs Mr. Irvine, "and especially to be with Maurice Tourneur, as he is a veritable mine for news and features, not press agent stuff, because he is a great man—a student, a traveler, a soldier, a painter. And you don't have to concoct a lot of bunk about a man of this caliber."

So it seems, sez I'm.

o—o

Getting Wise to Women.
Annette Kellerman shows:
"What Women Love."
Louise Huff tells:
"What Women Want."
Who knows:
"What Women Need?"

o—o

Bill Hart, in "Sand," has been proclaimed a favorite feature in Woodrow Wilson's private theatre.

And we have yet to hear of a man in public life who has displayed more sand than the White House convalescent.

o—o

This Tom North feller, of Washington, is forever doing something different.

Instead of taking flash-light pictures of crowds standing in line he photographs the **satisfied audiences** leaving the Tom Moore theatres.

o—o

New York's Strand advertises:
"The Great Accident."
"Married Life."

o—o

Filmdom Needs: A feature based on a "story of mystery, intrigue and love."

Also "a gripping story of romance, love and adventure."

Who'll do 'em?"

o—o

The On-Coming O'Days.
"'One-Thing-at-a-Time' O'Day" (Metro).
"Peep O'Day" (Goldwyn).
Saving O'Daylight (Not universal).

The Come-backs:
S. L. Rothapfel.
Joe L. Plunkett.

o—o

"The Ladder of Lies" (Paramount).
Pufflicity's fire escape.

o—o

Our Swap Department.
"Simple Souls" trade "Old Wives for New."

o—o

Viola Dana Proves Equal to Toe Dance as Well as Shimmy" is a tradepaper headline that only lacks reference to Nautch dancing to make it complete poetry of motion.

o—o

They were still talking about the polkadotted pebble championships that were decided in Cleveland.

"I was lucky," said one chap. "All the checks I took went through without being stopped.

o—o

Prepare for another Armistice Day:
"The general release of 'The World and His Wife' is scheduled for July 25."—Publicity.

o—o

"Bennie" Zeidman's passport disclosed, according to Carlyle Robinson, the fact that the guest of Douglas and Mary Fairbanks, now Europing, is actually monnikered Bernard.

"And Barney," sez Carl, "don't fit his type."

o—o

The number of "foremost authors" who have sold stories for screen presentation are only exceeded by the number of "foremost exhibitors" who have endorsed screen-results attained from said stories.

o—o

With so many ouija boards in operation the Bible Film Corporation should have little difficulty in finding "spiritual" faces to play atmosphere in religious pictures.

o—o

When the voice of the critics do not unite in praise, "Consensus of Trade Press Reviews," as published **exclusively** in Moving Picture World, is apt to be classed, by the producer most concerned, as nonsenseless.

o—o

"Officer 666" and other photoplays with numerals in the title are coming along nicely.

Let them climax with "7 or 11."

o—o

Every time Harry Reichenbach gets a thousand-a-week for exploiting a picture, he makes it that much easier for others to get $300 a week for similar occupation.

Less than ten years ago $75 was top figure for a theatrical advance agent. There were no film exploitationists in those days.

Home-Brewing Trouble.

Here's a film advertiser with a mean disposition. He advises:

"Start Something!"

"Ask the Ladies in Your Vicinity:

"Is Your Husband True?"

o—o

Publishing film-trade papers was wasted effort last week.

Not one screen player organized his or her own producing company.

o—o

The Cheer-Ups of Filmdom.
Gloria Hope.
Hope Hampton.
And Leatrice Joy.

Randy Lewis gets word from Mr. and Mrs. Hercules Hokum that the first fruit of their union is to be christened "Fuller Hokum."

This name was selected in honor of Mrs. Hokum's father, Fuller Bunk, who founded the Bunk School of Pufflicity.

o—o

Lee Kugel has resigned as publicity manager of the Selznick interests to establish a Correspondence School in Home Brewing.

o—o

Double-Feature Offering:
"Should a Wife Work?"
"For Love or Money."

Clip and Paste

For Photoplay Editors and Theatre Programs

David Butler's third independent picture will be a film version of George Weston's story, "Girls Don't Gamble Any More."

Lloyd Ingraham will direct Mr. and Mrs. Carter De Haven in "Twin Beds."

Jack Livingston plays an important part in Alice Lake's current picture for Metro, "The Misfit Wife."

"The Brass Bowl," by Louis Joseph Vance, and "The Second Latchkey," by C. N. and A. M. Williamson, have been purchased by Sam Rorke for Katherine MacDonald.

James Cruze will direct Wallace Reid in "The Charm School" for Paramount-Artcraft.

Betty Ross Clark will be leading woman for Fatty Arbuckle in "The Traveling Salesman," just begun at Lasky's this week.

George Melford soon begins filming "The Jucklins," taking the entire company with him to a location in northern California. Monte Blue, Mabel Julienne Scott, Charles Ogle, Winter Hall, Guy Oliver, Clarence Burton and Ruth Renick play the principal roles.

H. B. Warner is about to begin work in "Going Straight," under director Henry King, for Jesse D. Hampton.

Fritzi Brunette will play the leading role in "Shadows of the Past" for the Doubleday Productions.

Anita Stewart has started production on "Sowing the Wind," her next First National attraction.

"The Money Changers," the new Benjamin B. Hampton production from Upton Sinclair's novel, has been completed.

Mitchell Lewis is getting ready for his part in his third Jack London picture, "The Star Rover," to be filmed by C. E. Shurtleff at Metro.

"The Tiger Lady," featuring Hope Hampton as the star and Maurice Tourneur as the director, will be the last of the Tourneur pictures under his present contract.

The George Melford company, now making Opie Read's "The Jucklins" for Paramount, has gone for a three weeks' location trip to Truckee, Cal.

"The Girl Who Dared," Louise Glaum's latest feature for J. Parker Read, has been completed at the Ince studio, Hollywood, Cal.

House Peters, who has just completed a picture for Louis B. Mayer, is soon to head his own production company.

Molly Malone has signed a five-year contract to play in Goldwyn films.

Forrest Stanley has been engaged to play the leading role in the next Cecil De Mille production.

William Duncan has completed "The Silent Avenger," the first of six serials to be produced under his new contract with Vitagraph.

Mrs. Joseph Dowling, who was on the stage in years past, plays a part in the current Allan Dwan production for Mayflower.

Director J. P. McGowan has started on a new Universal feature, entitled "Below the Deadline," with Bob Anderson, Bert Sprotte, James Warner and Lillian Biron in the cast.

Ruth Stonehouse and Winifred Greenwood play important roles in the Metro feature "Are All Men Alike?" starring May Allison.

George Loane Tucker, who has settled his differences with Mayflower, is now cutting and editing his production, "Ladies Must Live," which will be sent to New York as soon as it is completed.

Selznick Scores N. A. M. P. I.'s Bulletin Dealing with Gov. Coolidge's Candidacy

IN the last issue of a motion picture trade paper appeared an article under the caption of "Efforts being made by leaders to keep industry out of the political campaign." It points out that a "movement" with this idea in view is in accordance with the program adopted by the National Association of the Motion Picture Industry at its annual meeting.

It also says that the naming of Governor Coolidge as Republican candidate for the vice-presidency "was accepted in various circles as meaning the motion picture men throughout the country would make every effort to elect him out of gratitude for his attitude toward the censorship bill which passed the Massachusetts Legislature, but which he vetoed."

The article was written after an interview at the offices of the National Association with Royal K. Fuller, who quoted President William A. Brady's statement with reference to keeping pictures out of politics, the attitude of the industry, etc.

Politics and Gratitude.

The following statement by Lewis J. Selznick is in reply thereto:

"I have just read with much chagrin the 'supposed to be authentic' bulletin issued from the offices of the National Association of the Motion Picture Industry on the subject of keeping this industry out of politics.

"No sane one among us would want to see the screen become a football for politics, to be kicked in either direction at the discretion of 'the gentlemen who claim to control its destinies.' It is a wild dream, however, and just as indiscreet to publish and advertise to the world that this industry, with the wonderful power of the screen in its hands, will sit idly by and permit our political enemies and politicians catering to 'wild reformers' to maltreat and harass us while we keep deep silence and turn the other side of the jaw to a proper angle for another punch.

"Bulletin of Ingratitude."

"The reference in this article to Governor Coolidge and a statement of what the 'indisposition' of this industry would be, was not a political statement or a statement of politics. It was a bulletin of ingratitude, thoughtlessly put out, which does not express the feelings of the men and women of this industry toward the fearless Massachusetts governor, now candidate for the vice-presidency of the United States.

"It not only was uncalled for, but I for one do not believe it was born solely from thoughtlessness. Governor Calvin Coolidge gave three hours of his valuable time to a committee from this industry in his office in Boston before he vetoed the censorship bill which had already passed the Massachusetts House and Senate.

Exhibitors' Wire Not Political.

"I am informed that when the gentlemen called upon him they were received courteously and listened to attentively. When the censorship bill reached the governor for his signature or veto, he was besieged and importuned from all sides by many of his friends and numerous powerful organizations and urged to sign it. Governor Coolidge vetoed this bill, showing that he understands motion pictures, what they stand for and what they are trying to accomplish for the good of humanity.

"I, for one, appreciate his bigness, his fairness, his fearlessness, and I hope I may have the opportunity to show my appreciation.

"I am in full accord with the telegram which was sent to Governor Coolidge by the independent motion picture exhibitors in convention at Cleveland, expressing their thanks and appreciation for the great service which he did for this industry and for the great wrong which he alone averted. Theirs was not a political wire—it was a wire of appreciation.

Unappreciative of Square Deal?

"Let me repeat once more—it isn't a question of keeping the motion picture industry out of politics in this case. We want to stay out of politics, but we are not afraid to fight our own battles and fight them effectively. Above all things, let us not go on record as apostles of ingratitude, and let the gentlemen who take the liberty of publishing these bulletins about how everybody feels about Governor Coolidge and other friends of this industry be sure they are right before they put us on record again as being unappreciative of a square deal."

Forrest Stanley Is Cecil B. DeMille's New Leading Man; Succeeds Meighan and Dexter

AFTER a search covering several weeks and involving nearly a score of candidates, Cecil B. DeMille has chosen Forrest Stanley, favorite stage and screen actor, as the leading man of future Cecil B. DeMille special productions for Paramount. Stanley, who succeeds Thomas Meighan and Elliott Dexter, signed a five-year contract with the Famous Players Corporation, following his negotiations with the director-general of that organization.

Forrest Stanley has been a member of the Oliver Morosco stage forces as a juvenile and leading man for the past decade and has found time to support several feminine stars of the screen. It was his work in a recent Paramount Picture which first attracted Cecil B. DeMille's attention to the young actor and eventually won for him his present position.

"I believe that in Forrest Stanley I have found a worthy successor to such versatile actors as Thomas Meighan and Elliott Dexter," said Mr. DeMille in discussing his plans for his new leading man. "He has youth, intelligence, ability and a certain amount of experience which I am certain will combine to speedily placed him in the forefront of screen players.

Value of Stage Training.

"While stage experience can be as much of a hindrance as an aid to photoplay progress, I believe that in Mr. Stanley's case his past stage work will be of decided value. He has acquired poise and his versatility has, I think, received considerable impetus from poise and this work.

"My plans for the next production have not yet taken definite form, but I have two stories in mind, either of which will give Stanley ample opportunities to show his ability. And I am certain that he will live up to my expectations."

"Suds!" "Suds!" Where, Oh, Where Are They? We Ask. Mary Says They're Not in the Bottom of the Collar Box.
Woman's work is never done, says Mary Pickford in this new United Artists' special. Wonder who gets the brown derby at the left? "Where's that guy that just asked me for a 'leven an' a half collar, huh?" chirps Mary

Bryant Washburn and Lee Ochs Combine, Plan Five Annual Independent Specials

BRYANT WASHBURN is now completing the details for the formation of his own producing company to make four or five special productions annually. Lee A. Ochs will be associated with Mr. Washburn in the production of these special features. Under the Washburn-Ochs arrangement all of the four or more features to be made each year will be given a particularly strong exploitation and advertising campaign. It is planned to conduct it so as to not only give each separate picture the best publicity but to have the combined campaigns add to the already great popularity of Bryant Washburn.

Both men have entered into the undertaking with their whole hearts and souls. Mr. Washburn is determined to spare no money to make the finest possible series of box office attractions. Both Mr. Ochs and he will give careful attention to the matter of stories, direction and supporting cast.

Bryant Washburn is expected to complete his last picture for Famous Players-Lasky by June 29. He will immediately leave for a tour of Texas, later coming to New York and then sailing for Europe. He will arrive in San Antonio on July 1, where he will be the guest of the Rotary Club, Chamber of Commerce and W. J. Lytle of the Lytle Circuit. Mrs. Washburn will accompany him and will be entertained by the various women's clubs en route.

On the evening of July 1, Mr. and Mrs. Washburn will leave for Dallas where the star will address the Exhibitors' League of Texas as the guest of E. T. Peter and M. H. Gwynn of Terrell, Texas. He will leave Dallas so as to arrive in New York City on July 5, and will stop at the Hotel Biltmore.

Mr. Washburn will spend a short time in the city while he is completing the various details of his producing company. On July 10 Mrs. Washburn and he will sail for the other side. The trip is for the two-fold purpose of giving the star a much needed rest and to permit him to film some scenes for his first independent production, an English story. It will be filmed in England with an American star, an American director and an American company.

Mr. Ochs has made no arrangements regarding distribution. An announcement relative to this will be forthcoming later, at which time further details of the producing arrangement will also be given out.

Patterson Tells Ministers He Wants Sunday Shows

THERE are very few picture theatre managers who would care to get up in front of a ministerial body to speak in behalf of an open Sunday for motion pictures, but Willard Patterson, manager of the Criterion Theatre in Atlanta, Ga., recently did it. Though it is not likely Atlanta will enjoy Sunday movies as a result, Mr. Patterson nevertheless had the satisfaction of expressing his views on the subject.

Not satisfied with the fact that Atlanta is closed tight so far as moving pictures are concerned on Sunday, the ministers are now waging a campaign to bring about a more stringent local censorship of the films. It was at a meeting of the Atlanta Ministers' Evangelical Association that the question came up and William L. Percy, former secretary of the Atlanta board of censors, and Mr. Patterson were present to address the association on this subject.

Concerning the work of the Atlanta board, Mr. Percy declared that while in 1916 twelve pictures were condemned as unfit for Atlanta, in 1919 only two were condemned. In 1916, a total of 3,665 feet was cut from films because of suggestiveness or immorality, while in 1919 only 325 feet were cut. Mr. Percy stated that this indicated the producers are learning what to put into their picture and what not to put in, and that the stage of experimentation has virtually passed. The percentage of pictures now received for exhibition that are unfit is so small as to scarcely be meritous of any consideration any longer, he said.

Mr. Patterson asked the ministers to consider Sunday motion pictures. No comment was made at the time by any members of the body, but several ministers declared afterwards that the association stood against Sunday movies squarely and never would change its views.

Strand Buys Proctor House

Announcement has just been made in Albany, N. Y., that the Strand interests have acquired Proctor's Theatre in Schenectady, taking over the house as well as a lease which has five years to run. While no details are given, it is generally understood in local real estate circles, through which the deal was made, that a Strand theatre will be located in Electric City, but whether the present building housing Proctor's Theatre will be partially torn down and remodeled, or an entirely new building will be erected, cannot be ascertained. The theatre is located on State street and occupies a strategic point.

Are Uniforms an Asset?

ON PAGE 130 of this issue, representative exhibitors say "Yes" and say so emphatically. They also tell why and explain how to get the best results from them.

Emerson Sails for Europe

Following a series of cabled negotiations, John Emerson, the new president of the Actors' Equity Association, has announced his intention of sailing for Europe on Wednesday, June 23, accompanied by his wife, Anita Loos. Mr. Emerson refused to discuss his mission except to say that it had for its purpose a closer consolidation between the English Actors' Association and a similar organization in Paris, and a study of the methods of these organizations. He will make the trip as speedily as possible and expects to be in New York again in about a month or six weeks.

Dues of Washington League Based on Theatre Capacity

WASHINGTON, D. C., exhibitors have formed a new league and are putting it on a firm basis by levying dues on its members according to seating capacity. For convenience, they have adopted the scale used by Congress in its original tax law with annual dues of $25 for houses having a capacity up to 299; $50 where there are between 300 and 499 seats; $75 for between 500 and 799, and $100 for the larger houses. It is proposed to make a donation to the national league from this fund in the amount of $250.

The exhibitors went on record as favoring the strict observance of existing regulations with respect to Sunday opening. A few days ago a local exhibitor was haled into court for having opened too early. The other members of the theatre field here are not in favor of conflict with the regulations and showed it in their resolution.

Some years ago when there was agitation against Sunday opening, the theatre men agreed that they did not desire to compete with the local churches for attendance and, therefore, would not open their houses until 3 o'clock Sunday afternoons. This was agreeable to the people who sought to have the theatres closed on the Sabbath and to the commissioners of the District of Columbia. It was also agreed that no new shows should be put on after 10:30 p. m.

E. T. Peter.
Watch-Dog of the Treasury of the Motion Picture Theatre Owners of America.

Get Ready for Production at Famous Players London Plant

AT last the new studios of the Famous Players-Lasky British Producers Company at Islington, London, are approaching completion, and are indeed already in a condition that permits work on actual production. The big No. 1 studio, with its fifty-foot water tank, is cleared for action; scenes are being set in the No. 2 studio, for "The Great Day," the five-act drama by George R. Sims and Louis N. Parker, which has been adapted for the screen by Eve Unsell; Director Hugh Ford, assistant director J. C. Boyle, Hal Young, cameraman, and a party of fifteen all told are now away shooting scenes in Devonshire and elsewhere with some of the leading players of a star cast; and return to carry on work for the interior sets now being staged at the studios.

Among visitors to the studio lately has been Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who, with Mrs. Lasky, made a thorough inspection of the Poole Street building on the day after his arrival in England. Mr. Lasky declared his satisfaction at all he saw and at the completion of the big undertaking which, in face of many difficulties, has been so successfully carried through under the supervision of Milton E. Hoffman.

Tuchman Joins Associated

Al Tuchman, for the last six years connected with Universal in the capacity of secretary to the president, assistant general manager and purchasing agent, has joined Associated First National Pictures, Inc., in the capacity of purchasing agent.

For the last two and a half years of his connection with Universal Mr. Tuchman acted in this capacity.

Circuit's Southwest Franchise Holders Ready to Fight Lynch-Hulsey Interests

ORGANIZATION of the independent exhibitor forces which will carry to a finish the theatre war between them and the Lynch-Hulsey interests of Dallas was completed in New York last week when four prominent exhibitors, representing more than 400 independents in Texas, Oklahoma and Arkansas, joined hands in accepting leadership as holders of the Associated First National Pictures franchise for the three states.

Custodianship of the franchise was given to Tom H. Boland, of the Empress Theatre, Oklahoma City; Ross D. Rogers, of Dye, Ford and Rogers, owning and operating theatres in Amarilla, Wichita Falls, Plainview and Canyon, Texas; Saul S. Harris, who operates the Royal, Kempner, Crystal and Gem theatres, of Little Rock, Ark., and Claude J. Musselman, owner of the Grand Theatre in Paris, Texas, and who is building a new house in Corsicana, Texas.

Immediately upon their return to the Southwest these four independent exhibitors will perfect the organization of the new territorial enterprise for First National, to be known as Associated First National Pictures, Inc., of Texas. The new co-operative body will maintain offices in Dallas, Oklahoma City and Little Rock.

To Extend Sub-Franchises.

The first step in the activities of the exhibitor opponents of the theatre monopoly strife which has occupied the major attention of independents throughout the three states for months past, will be the extension of sub-franchises in the territory for the independent feature attractions for which Associated First National Pictures has contracted with fifteen independent stars, producers and directors. This action brings to a focus the problem that has faced the 400 and more independent exhibitors whose present franchises in the First National Exhibitors' Circuit exchange of Dallas, controlled by E. H. Hulsey, will expire in December of this year.

It was the general opinion throughout the territory that because of his affiliation with S. A. Lynch, to whom he is said to have sold his own theatre properties, Mr. Hulsey would be constrained to make numerous changes in the present alignment of franchised exhibitors when the time arrived for renewals and consideration of other applications. This opinion gained strength when it became known, shortly after the Lynch-Hulsey affiliation was confirmed, that Mr. Lynch's theatre-acquiring activities in the Southwest were to be extended to the Southwest, and on a supposedly larger scale, especially in view of the impetus he gained through ownership of Mr. Hulsey's houses in Dallas and other important key cities in the territory.

After Hulsey Refused Agreement.

The hundreds of rumors afloat in Texas, Oklahoma and Arkansas concerning the future disposition of First National franchises gained force when it became generally known that Mr. Hulsey had not signed the new Associated First National Pictures agreements, together with the other original owners of First National franchises. This implied a definite termination of his association with Circuit members, and led to radical action among the 400 independent exhibitors whose theatre interests were deeply concerned in the matter.

Special Trip to Dallas.

This special committee went to Chicago to confer with the executive committee of First National while that organization held its annual convention at the Hotel Congress. Following this, several important exhibitor-officials of the Circuit made a special trip to Dallas and met more than 100 independent theatre owners from the three states, who made formal pledges of support to the proposal for a new main franchise grant to the entire territory by Associated First National Pictures. This was agreed to with the understanding that the entire independent exhibitor body involved decide upon its own leaders to head the organization.

A formal statement, issued jointly by Messrs. Boland, Harris, Rogers and Musselman, outlines the policy and course they have adopted as the guide to their activity in directing the affairs of Associated First National Pictures, Inc., of Texas. It reads, in part:

Committee's Statement.

"With our fellow independent exhibitors in the Southwest we have obtained definite and lasting assurances, through the new main franchise award, of permanent and representative sources of film supply with all which that implies. This divides the Southwest territory into two distinct factions, and it remains to be seen to just what extent a united opposition from independent exhibitors, thoroughly intrenched with guaranteed production sources, will be able to more than hold its own in maintaining individualism among the theatre owners.

Sentiment Is Unanimous.

"The sentiment among the members of First National is unanimous in its determination to assist us with every means and agency at its command, to remain independent and to preserve individual ownership of theatres in the Southwest. This is a sincere application of the principle which actuated First National members in extending the protection and safety of the franchise to other exhibitors throughout the country. The Southwestern exhibitors may now consider themselves as bona fide, representative members of the big national co-operative body, with official voice in its affairs and policies."

T. Roy Barnes in West

T. Roy Barnes has arrived in Los Angeles to do "So Long Letty" with the Christie Film Company. Work is to start within a week under Al Christie's direction.

Al Christie declares that T. Roy Barnes is a great bet for the part of Harry Miller in "So Long Letty," the plot of which, he says, is a typical "glorified Christie comedy" on a big scale. There will be two married couples and a domestic tangle, the like of which Christie is quite familiar with in his successful comedies of married life.

McQuade in Cast of "Jenny"

Margaret McQuade, well known as a portrayer of character types, is included in the cast supporting Olive Thomas in her forthcoming Selznick production, "Jenny," written by Roy Horniman, a British novelist. Laurence Trimble is directing the production at the Selznick West Coast Studios.

Other members of the cast are Betty Schade, Barney Sherry, Colin Kenny, Andrew Arbuckle, Richard Tucker, Walt Whitman and Mrs. George Hernandez.

"Oh, But Ain't I a Sick Man—'N I'm Gonna Stay This Way Just as Long as This Nurse Insists on Petting Me," Says Ben Turpin with a smile. Ben continues to state that the more pretty nurses he sees the sicker he gets and that if they keep on coming he's willing to be an invalid for life. Some snappy views of "Married Life," a five-reel Mack Sennett comedy released by First National.

Will Rogers' Son Dead.

Frederick Rogers, aged three years, son of the Goldwyn comedian, Will Rogers, died June 17 of diphtheria, while his father was on location at Sacramento, Cal. Mr. Rogers' other sons, Willis and Jimmy, are ill with the same disease, but their condition is not considered critical.

"Broken Blossoms" Sold for France

During his present stay in Paris, J. J. McCarthy has just advised the home office of Guy Croswell Smith, Ltd., in New York, which concern controls all foreign rights to D. W. Griffith's "Broken Blossoms," that he and George Bowles, the European representative of the film, have sold the rights of this picture for France, the French African Colonies and Switzerland to the Compagnie Generale Francaise de Cinematographic of France. The initial French presentation will take place at the Salle Marivaux in Paris early in October, one of the leading picture houses of that city.

Equity Increases Output of Features By Releasing New Special Productions

THE growth of the Equity Pictures Corporation under the guiding hand of Joe Schnitzer, its president, who set its policy at few but great productions, has made another leap to the forefront by the release of two special features and the worth of its Clara Kimball Young pictures. Following the success of Equity's first venture, "Silk Husbands and Calico Wives," with House Peters, comes "Keep to the Right," with the fascinating Edith Taliaferro in her screen debut, and "Whispering Devils," with Conway Tearle and Rosemary Theby.

This expansion of Equity's output sets at rest the inquiries of many interested friends who could not understand how Equity's nineteen exchanges could be kept busy with the product of Clara Kimball Young alone. Until recently, Equity's answer to this concentration on a single star has been that one genuine pearl is worth many pieces of polished glass. Many producers asked Equity to market their pictures through its solidly organized exchanges, but Equity held off till the right picture came.

So when "Keep to the Right" appeared, starring the irresistible Edith Taliaferro, Equity decided that here at last was a production that paralleled the quality standard of Young. It cost a small fortune, but the "class" was all there—it was a picture that was "different." And then came "Whispering Devils," with Conway Tearle and Rosemary Theby.

Ruben & Finkelstein Take New Offices; Theatres Held Up By Labor Conditions

REPRESENTING the outcome of eight years of faithful service to exhibitors and the public of Minneapolis and vicinity, announcement this week from the Ruben & Finkelstein Theatre Enterprises, holders of the Associated First National Pictures' franchise for that territory, climaxes a consistent expansion of activity with the taking over of the fourth floor of the Loeb Arcade, one of the most centrailly located and prominent office buildings of Minneapolis.

The new offices will provide quarters for the executives and a large developing room, projection room, accounting department and a section for the press department. One end of the floor will contain quarters for the northwestern branch of the Educational Films Corporation of America, of which M. S. Finkelstein, I. H. Ruben, Theodore L. Hays of the firm, and J. F. Cubberley, manager of the Minneapolis First National exchange, are officers. At the other end of the building are the offices occupied by First National. Finkelstein & Ruben will begin moving their new offices in the next few days.

Messrs. Ruben and Finkelstein have just completed the New Astor, one of the best picture houses in St. Paul. In addition, they now have under construction the New Capitol, Blue Mouse and Nicollet theatres in Minneapolis. These additions bring their theatre holdings in the Twin Cities past the thirty mark.

Uncertain labor conditions alone have been responsible for delays in christening the New Capitol in St. Paul. However, present indications are that it will open in September. This theatre, which in architectural beauty will probably be the equal of any theatre in the country, will cost approximately $2,000,000 and will seat 2,500. The Minneapolis New Capitol, which will be a fit mate for its companion theatre across the river, will probably be opened late this year. Operating plans and personnel of the directing staffs are now being worked out and are expected to be made public within a few weeks.

Work on the other two Minneapolis theatres is progressing. The Blue Mouse, in the heart of the loop district, is raply nearing completion. The new building enterprises will give the firm an increased seating capacity of more than 7,000 for the Twin Cities.

Ambition

(From the St. Louis Globe-Democrat.)

"What is your boy's ambition?"

"He wants to be a movie cowboy."

Universal Holds Outing

The annual outing of the Universal employes in New York was held last Saturday, June 19, at the Eastern Boulevard Park.

Four hundred and fifty strong, from Carl Laemmle, the Universal president, down to the most elusive messenger boy, the Universalites boarded big sight-seeing buses in front of the Universal office and motored to the picnic grounds.

The morning was devoted to sports, including running, jumping nad other contests. In the afternoon there was a spirited ball game between a team from the home office and one from the Fort Lee factory.

In the afternoon there was dancing at the Eastern Boulevard Hotel. In the evening there was more dancing.

Gordon Finishes Second Vitagraph

"Dollars and the Woman," a current release, was the first Vitagraph production in which Robert Gordon appeared in the leading masculine role with Alice Joyce. His work therein was of such merit that Vitagraph arranged with J. Stuart Blackton with whom Mr. Gordon is under contract, to appear in another special production, just completed.

At the termination of his contract with Mr. Blackton, Mr. Gordon had expected to head his own company, for which negotiations were put under way some months ago. Mr. Gordon now faces a unique situation. It is determining whether to go ahead wih his own company or tarry a while and accept one of the several offers from different producers for his services.

The Sea Was Sparkling Bright with Foam and It Tempted a Mermaid with Form Divine.

Annette Kellerman seen here in a few extemporaneous poses for "What Women Love," a comedy drama that will be distributed by Sol Lesser. She's traveling the rocky road to the briny deep and on the way we get a peep—of her new bathing costume.

Richardson Speaks in Philadelphia; Finds Trenton Houses Lack Beauty

By F. H. RICHARDSON.

WE had sent the Philadelphia union secretary a registered letter concerning our intended visit to that city and had a receipt therefor. Although we had requested a prompt reply thereto, no reply at all had been received. This is unfortunate. However, we met H. D. Cherry, manager of the Savoy Theatre, which is one of the forty-three in Philadelphia owned by the Stanley Company of America, of which company Frank W. Buhler is general manager. We told friend Cherry that we had written a letter to the union and that we received no reply. Mr. Cherry is himself an old-time projectionist.

"Huh," said he, "we will see about that! C'mon." And he hurried us over to General Manager Buhler's office. The situation was explained to Mr. Buhler, who immediately decided that his managers and projectionists should have the benefit of the message we were there to deliver. He issued orders for all his managers and projectionists to gather at one of his theatres at a given hour. The representative of the Philadelphia fire marshal was also present, and we did our best to convince him that the limiting of the size of the observation ports is not only unnecessary but very bad practice.

May Have Use of Any Theatre.

After the lecture Mr. Buhler shook hands with us and remarked: "Any time you can come to Philadelphia again you may have the use of any theatre or anything else we've got; moreover, we will pay your expenses," and this in face of the fact that we stepped a bit heavily on two or three of the "corns" of the Stanley company. It is a broad-minded, progressive man who can accept and assimilate constructive criticism.

And now we are a bit in danger of being thought insincere, because after repeating these nice things we are going to pay the Stanley company what is, from our viewpoint, a high compliment. We visited five of their projection rooms and they were the best five rooms we have ever visited in one city. To begin with, they are all of good size, with high ceilings and painted dark bronze green. We may therefore say that in so far as concerns size and color they are correct.

All Well Equipped.

All the rooms were very clean. They were all equipped with Safe-T-First film containers, with individual gravity closing film compartments. The ventilation in all the rooms was ample, except that the air did not come from the outside, though in some cases it came from a hallway not connected with the auditorium.

All the lamphouses were piped straight up through the roof or to an air line connected with an exhaust fan. In one of them, although the projectionist had no warning of our coming, no lights were burning in the room. In all of them the light ray was enclosed clear from the condenser to the aperture. In all of them the machinery and lamphouses were clean as a new pin.

Small Observation Ports.

The only criticism is that the observation ports are too small, though that is by reason of an entirely foolish Pennsylvania requirement. My compliment to the Stanley company. In so far as to do with their projection rooms, they are working along the right lines. Rupert Scheblein is in general charge of projection matters in the Stanley company theatres.

Is Well Ventilated.

At the Savoy, managed by H. D. Cherry, Joe Leofch is chief projectionist and Jack Dubin is assistant. The room is about 9 by 12 feet, with a fourteen-foot ceiling. It is painted a dark bronze green eight feet up, above which is a battleship gray. Ventilation is excellent.

The Princess has a 10 by 14 room, with a twelve-foot ceiling and dark green walls. Vent in ceiling twenty inches square. D. Berkowitz is in charge of projection. Robert Madden is manager.

The Capital Theatre has a fine room, with a fourteen-foot ceiling. J. J. Stevens is chief projectionist and Leo Farley is assistant.

The Victoria Theatre, Martin Wolf, manager, has Oscar W. Lummis, a very progressive man, in charge of the projection. It has a projection room of good size, with a high ceiling and excellent ventilation. Lummis has a motion picture dissolver rigged up which is unique. We hope to be able to describe it in the projection department at an early date.

Handbook in Every Stanley Theatre.

The Stanley company has provided every one of its theatre with a handbook, and Mr. Buhler tells me that just as soon as another edition comes out it will be placed in all their theatres.

Some time ago the projection department published a cartoon entitled "He Knows It All." To our surprise we found this cartoon redrawn, printed about 10 by 16 inches in size, neatly framed and hanging on the walls of the Stanley Theatre projection rooms. We are told it is to be found in every one of their projection rooms.

Wide Awake But Not Far Advanced.

The last stop was Trenton, N. J. We had written the local offering to include that city in our itinerary and the response was immediate and enthusiastic. The projectionists of Trenton are wide awake, though perhaps not very far advanced as yet in the tenchnique of their profession.

There is a surprising lack of attention paid to decoration in Trenton theatres. In one house, which lends itself structurally very well indeed to interior decoration, there was nothing at all but dingy (or at least it appeared dingy in the half-light) white walls. The stair covering was badly worn, the whole place not exactly scrupulously clean. The general effect was distinctly depressing.

Forecasted Small Attendance.

After viewing a few of the houses we made the prediction that few if any Trenton exhibitors and managers would attend the lecture. It has been our observation that where conditions are especially bad it is because the exhibitor does not realize the importance of just such things as we were there to discuss, hence he remains away. It is in the cities where exhibitors and managers are progressive and up-to-date, and where we find, as a result, conditions as to lighting, decoration, etc., good, that we have a large exhibitor-manager audience, because they understand the importance of these things from the box office viewpoint.

Trenton exhibitors and managers should take the foregoing not as a "roast," but rather as words spoken for their own ultimate benefit. Certainly we have nothing to gain by offending them. It even requires some courage to risk doing it, but we have faith to believe that Trenton exhibitors and managers are, after all, of the right sort, and merely careless in the matters we have named. If this is true they will not feel hurt at having the truth pointed out, even though it be a bit unpalatable.

Urges Exhibitor Alertness.

Wake up, gentlemen! You have some good theatres, but they stand sadly in need of expert attention. Those announcement letters right down close to some of your screens are big enough and bright enough to be easily read a thousand feet away. From the optical viewpoint they are atrocities.

Then, too, there is one theatre in which the projection room is perched clear up at the top of an unused gallery. Surely at least you might place that room at the front of the gallery, thus doing away with at least some of the distortion, though better still would be at the rear of the first balcony. Your seats were half filled, or less. No wonder!

Every Projectionist on Hand.

It was a rather warm night and we were more than willing when H. R. Manners, president of Local Union 359, came with his Harley Davidson and sidecar and offered a ride. We enjoyed it thoroughly. Accept our thanks.

At midnight we found every projectionist in Trenton on hand, but, as we had predicted, no exhibitors and only two or three managers. The Trenton projectionists have a hard row to hoe. Their projection rooms are small, some of them poorly ventilated, some of them badly located, and in many cases the projection equipment is rather ancient. But they are doing the best they can under the unfavorable circumstances, waiting for the time to come, as come it will, when exhibitors and managers will realize that such things do not make for the best possible box office returns.

For the Trenton projectionists we have every admiration, and for Trenton exhibitors and managers every feeling of friendliness, notwithstanding the fact that constructive criticism has been necessary.

St. John Now Managing Director

Bert St. John, well known showman and for several years manager of Clune's Auditorium in Los Angeles, has resigned to become managing director of the California Theatre in Los Angeles.

Mr. St. John has been connected with amusement enterprises for a great many years. He was long with the B. C. Whitney Enterprises in the East and helped stage many of their biggest successes.

Since joining the California he has presented a number of big Goldwyn specials, including "Jes' Call Me Jim," with Will Rogers; Jack Pickford, in "Double Dyed Deceiver"; Rex Beach's comedy "Going Some"; Edgar Rice Burroughs' second Tarzan story "The Return of Tarzan," and the Realart special "The Deep Purple."

Pay Directors and Stars in Royalties and Eliminate Gambling in Production

FOLLOWING the lead of the Federal Reserve Board, which has ordered banks to call in their loans as a protection against gambling on the national productiveness, Richard Stanton, the well-known director, suggests that the same principle of risk elimination be followed in the moving picture industry.

Speaking of this, Mr. Stanton declares: "Now that competition among the producers has greatly strengthened the quality of the whole output of motion picture features, it is high time that the people of the industry turn their attention to the eradicating of all gambling in production. This subject is the least thought of and at the same time one of the greatest obstacles in the path of motion picture achievement.

"For instance, the loss on every mediocre feature released is paid by the profits of the real successes, thereby being a tangible drawback in the business of satisfying the entertainment requirements of the general public. The failures may be traced to the deadwood in the production organization. It is the mediocre director, the mediocre star and the scenario writer of the same classification who are responsible for the vast number of poor pictures. Eliminate them and the mediocre picture will vanish with them, for it is the people of average ability who are responsible for the greatest gamble in the manufacturing of pictures.

"To do this I suggest that the directors, the stars and the scenario writers be paid on a royalty basis. In this way the creative brains of the industry would receive their remuneration in proportion to the results they achieve, and their earnings will not be based upon a hearsay evidence of their work, but upon actual results.

"I believe that every director of money-making successes would be only too glad to bet upon his ability to deliver the goods, and if such a system of royalty payment was adopted it would force persons of average ability out of the industry and thus eliminate the production gamble which is a heavy tax upon us all. It would mean the survival of the fittest, which is the greatest boon to any trade."

Chalfin Goes to Coast

Paul Chalfin, architect, landscape artist and authority on interior decorating, who recently signed a contract with the Famous Players-Lasky Corporation, has left for Hollywood where he will make a preliminary study of production methods as practiced by Cecil B. DeMille at the Lasky studio.

"Tiger's Coat" Is Next Dial

The Dial Film Company telegraphs W. W. Hodkinson Corporation that the next production following "King Spruce" is "The Tiger's Coat," and this is well under way at the Brunton Studios in Los Angeles.

Lawson Butt and Myrtle Stedman have two of the principal roles in a cast that includes Tina Modotti, Helene Sullivan, Jiguel Lance, Myles McCarthy and Charles Spere.

The production is being made under the direction of Roy Clements.

Fougner Heads Hemmer Publicity

G. Selmer Fougner, who was in complete charge of all newspaper publicity for the Liberty Loans in New York, has been appointed publicity director for the Hemmer Superior Productions, Inc.

Showing of "If I Were King"

Invitations are out for the first screening of William Farnum in "If I Were King" at the Palace Theatre, New York on the morning of Tuesday, June 29. This is the first of the William Fox Fall production releases, and from all studio accounts it is said to be the best of the romantic roles, so far, in which William Farnum has appeared.

Louis Rosenbluh, executive of the New York exchange, is in charge of the showing and those desiring to see this initial screening should make application for invitations to Mr. Rosenbluh or his exchange assistants.

Baltimore Censors' Failure To Reinsert Eliminations Hurts Washi ngton Business

WASHINGTON, D. C., exhibitors are up in arms because of having "thrust" upon them reels censored by the Maryland State Board of Censors without eliminations being inserted. In one of the local papers a letter from "A Reader" contained some very caustic remarks concerning the exhibition of a named feature and suggesting that the management of the theatre (named in the letter) was either very lax in forgetting to show all of the firm or had purposely left out several reels for the purpose of shortening the show and making more money.

The methods pursued by the Maryland board are viewed jokingly until some theatre man finds that he has to run a film so badly chopped up that it is impossible to follow the plot. When patrons begin kicking about the continuity, then the exhibitor gets a bit wrathy. He tries to explain, but is told in no uncertain terms that the District of Columbia is not a vassal state of Maryland and that Washingtonians are not concerned with what that state does.

It is said here that if the Maryland censor suffers a death in her family, thereafter during the period of mourning no film depicting a similar bereavement can go forth for exhibition in Maryland. If the censor happens to have some old fashioned idea about styles—be it clothes, automobiles or dogs—any films depicting those commodities not in accord with said views are barred.

"The exchange managers should awaken to the situation," said a Washington exhibitor who owns a string of houses. "In some of the films the continuity is cut to pieces by the Maryland board. We are in a different position from the Baltimore exhibitor who can tell his patrons he is not responsible for the condition of the film and that if the patrons do not like it they should see to it that the censor board change its tactics. They should welcome complaints, these Baltimore exhibitors, and the sooner the public gets tired of present methods, the better. In the meantime, the local exchange managers should see that the Washington exhibitors get what they pay for—a full story."

An exhibitor in the residential section had a first run picture so badly mutilated by eliminations that the picture was positively foolish. When shown at another house with the eliminations reinserted, it would have been a hard matter for anyone to discover what actuated the demand of the Maryland board that so many pieces be cut out.

Stars Meet Again in Christie Film

Harry Gribbon and Neal Burns, two of the stars in the original company of "The Stubborn Cinderella," which was produced here several years ago, met again this week at the Christie studios, where both are featured in a new special Christie comedy under Al Christie's direction.

Love-Sick-Abed and a Beautiful Nurse—Guess Wally Reid Can Become Sick at Will in Paramount's "Sick Abed."

In scene 3 he's originating a new song which he calls "I'm in Love with My Nurse, My Condition Is Worse, So Please Forget My Temperature for Now." Scene 1 is a daily happening with Wally and he hates it—Bebe Daniels says that every time she comes near his heart triples its beat.

Associated Producers' Branch Managers, Just Announced, Go On Duty Immediately

ANNOUNCEMENT is made by Oscar A. Price, president, and F. B. Warren, general manager of distribution of Associated Producers, Inc., of the managers of the branch office organizations of the big producing and releasing affiliation of Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr.

Associated Producers, Inc., will operate and maintain branches in nineteen cities of the country with branch managers for three additional zones, three managers using the facilities of closely adjacent larger offices.

The names of the newly appointed managers and their territories are: Atlanta, to be named; Boston, William H. Jenner; Buffalo, to be named; Chicago, Sidney J. Goldman; Cleveland, Hubert A. Bandy; Cincinnati, Hubert A. Bandy and aide; Dallas, John C. Shannon; Denver, H. O. Bartels; Detroit, Edward A. Crane; Kansas City, Benjamin Blotcky; Los Angeles, F. A. Wagner; Minneapolis, to be named; New Orleans, John C. Shannon and aide; New York, Marx S. Nathan; Newark, John G. Rohlfs; Philadelphia, Edgar Moss; Pittsburg, J. J. Millstein; San Francisco, William A. Crank; Seattle, H. O. Lukan; Spokane, B. W. Copeland; St. Louis, C. D. Hill; Washington, Rudolph Berger.

Men with Records for Accomplishments.

The managers named have a long-time familiarity with the territories for which they have been named, and are drawn from the top and representative film distributing and sales organizations of the motion picture industry. Application for these important posts came from literally hundreds of men in the employ of the biggest distributing companies, and the selections made for Associated Producers represent a careful sifting of men with records for delivering in their respective fields.

Of the territories named, Spokane, with its own manager, will give physical service out of the Seattle office, Newark out of the New York City exchange and New Orleans out of Dallas.

The entire Associated Producers managerial personnel goes on duty in the offices named on Monday, July 5, each manager being in his city several days ahead of this date. Leases are being signed for branch office quarters in all cities and the new managers will take possession of them between August 1 and 15. Meanwhile they are establishing temporary quarters in each city to meet the exhibitors of the territories.

Montreal Financiers Organize Canadian Producing Company

ON "all Canadian producing company, backed by Canadian capital and directed by Canadian producers with Canadian ideas," has been formed at Montreal. It is called the Patricia Photo-Players, Ltd. Its capital is $1,500,000, and included in its board of directors are some of the biggest Montreal financiers. The company will make dramas and comedies. Distribution plans have been finished, but are not announced. A studio is now being built at Point Aux Trembles.

The officers are J. L. Perron, president; J. L. Tarte, vice-president; J. C. Gagne, secretary-treasurer. The executive board consists of Mr. Tarte, Mr. Gagne and Maurice R. Coste. The board of directors is composed of Mr. Perron, who is of the firm of Perron, Taschereau, Rinfret & Genest; Mr. Tarte, president of La Patrie Publishing Company, Ltd., and director of the Quebec Railway, Light, Heat and Power Company; Oscar Dufresne, of Dufresne & Locke and director of the Slater Shoe Company; Albert Hudon, president of the wholesale grocery firm of Hudon & Orsali; Mr. Gagne, managing director of La Prevoyance and secretary-treasurer of the Sun Trust Company; A. Reynolds Allison, author, playwright and producer, and Mr. Coste, of Amherstburg, Ontario, who has been associated with the picture industry since its inception.

Work on Initial Irvin V. Willat Film for W. W. Hodkinson Is Well Under Way

IRVIN V. WILLAT, formerly a director with Ince and Lasky, and his brother, C. A. (Doc.) Willat, general manager of the National Film Corporation of America, are "shooting" the last scenes on their first production to be released through W. W. Hodkinson-Pathe Exchange.

Under the terms of their contract with W. W. Hodkinson, the Willats will stage four super productions yearly to be known as Irvin V. Willat Productions and to be made with the same painstaking care that has characterized the past successes under the direction of Irvin V. Willat, such as "Behind the Door," featuring Hobart Bosworth, and "Below the Surface," featuring the same star.

Of the Irvin V. Willat Productions.
Irvin V. Willat and C. A. (Doc) Willat, who will release their pictures through W. W. Hodkinson-Pathe Exchanges.

"Behind the Door" having had its premier at Grauman's Million Dollar Theatre, Los Angeles, and "Below the Surface" breaking records at Grauman's Rialto, Los Angeles, Imperial, San Francisco, and at the Rivoli, New York City, much is to be expected of the forthcoming Willat Productions which will be staged on even a more elaborate scale than heretofore.

The title of the initial picture, which will be ready for the cutting room within the next few days and will be personally edited by Irvin Willat, has not been made public, but it is stated that the story deals with country life in New England and was adapted from a popular book. The picture version and continuity were written by Irvin V. Willat.

An all star cast of nearly thirty was engaged. It includes Leatrice Joy, Edward Hearn, James O. Barrows, Aggie Herring, William Robert Daly, Edward Nolan, Sidney Franklin and Bert Hadley.

Irvin V. Willat is one of the best informed men in the producing end of the business today, having made his start with the old original Imp Company at the time C. A. Willat was general manager, as a helper in the laboratory, graduating to be a cameraman with the same company. Having been factory superintendent of the New York Motion Picture Company, in charge of photography at Ince-Triangle, cameraman at Keystone and with Lasky and Ince, his new productions will be awaited with interest.

Points of Interest in Maine to Be Reproduced on Screen

THE state of Maine is to be reproduced in motion pictures. The grandeur of its natural resources—its educational institutions, its picturesque industries, are all to be presented in motion pictures. The Community Motion Picture Bureau, a Massachusetts organization with headquarters in Boston and New York and branch offices throughout the world, is carrying out this enterprise. Already a crew of camera men with headquarters at the Congress Square Hotel, Portland, are at work. Ashley Miller, director general, is in charge of the work. Philip Davis, northeastern director, looks after the New England division.

If Governor Carl E. Milliken's plans can be carried out, as now seems probable, the work will be finished in time to be shown at the Portland celebration. Further than that it is believed the films will prove to be a means of arousing patriotism during the year of the Maine Centennial Celebration.

The state institutions, some of the oldest and finest in the country, are to be filmed. It is planned to photograph them on festive occasions such as Colby's Pageant and the commencement exercises in various other colleges. Some of the industries will be represented, such as the cotton mills at Biddeford, the pulp and paper mills and the sardine canning industry.

Edmondson in Philadelphia

A recent visitor to Philadelphia's film row was D. E. Edmondson, proprietor of the Danville Opera House, which seats 800. He has combined the insurance business with the exhibiting of pictures for a long time. He packed 'em to the doors recently when showing William Farnum in "The Adventurer."

A few scenes of
ALICE JOYCE
in
"THE PREY"
Showing how the beautiful star appears in her latest Vitagraph special production.

"Putting Your House in Proper Order," Exclusive Article by S. L. Rothapfel

Make Your House Institutional, Because to Maintain Steady Earning Average It Must Have More Than Physical Ensemble, Says Manager of New York's Capitol Theatre and One of Greatest Showmen of All Time

S. L. Rothapfel, manager of the Capitol Theatre, New York, and closely identified with Goldwyn Pictures Corporation, has written an instructive series of articles, of which this is the first, that will be of the greatest interest to other exhibitors. Through the courtesy of Goldwyn, Mr. Rothapfel's valuable essays on the art of showmanship will appear exclusively in Moving Picture World.

IN writing this series of articles I think it is in order to say right now that I am not writing to teach the exhibitor or any member of his respective staff how to run his theatre or his business. My aim is merely to bring to his attention, and for his assistance, the experiences of the writer, not alone in New York, but throughout the whole of the United States, in many theatres of almost every classification.

These experiences may be valuable for his guidance or reference, and should any peculiar problem crop up I should be glad to take it up with him personally. I think it also a good time now to state that I must not be taken too literally and that the instances set forth pertain only to big theatres where every physical equipment is at hand, but they can be applied to any theatre in proportion to its physical limitations.

Make Your Theatre the Thing.

The idea that I want to get across is the fundamental idea of the thought and reason behind our business. I have a wonderful opportunity of going around the country and studying and watching and I am now more certain than ever that what I have to say will be of great use not merely in theory, but as a practical fact which has been applied and found successful.

As I have advised so often in the past, and what has been a prophesy really fulfilled, is the slogan "Make Your Theatre the Thing." Build it with a ground work that will be institutional, because, after all, you will find that to maintain the steady regular earning average it must have more than pictures and music and attendants, advertising and the other things that go to make up the physical ensemble.

Comparable to a Rifle.

Compare, if you will, the theatre with a rifle, your pictures the ammunition, and you aiming at the public taste and patronage. Assume that this rifle was not kept absolutely clean and immaculate, and you did not know how to use it, how often do you think, no matter how fine the ammunition is, that you will hit the mark? Again, suppose that you did have your house in order, or, in other words, your rifle in good shape, the ammunition need not be perfect and yet you will come nearer to hitting the mark than if your rifle were not in order. So we will call this first article "Putting Your House in Order."

The most essential thing is making your house immaculate, and under no circumstances would I save money to the detriment of the sanitary conditions of cleanliness of my physical plant. The motion picture is rapidly coming into its own; it is no longer the cheap claptrap, penny amusement—"the poor man's entertainment," as it was called. It is now accepted by all classes as it rightfully should be and our picture theatres in the large cities are catering to an audience as fine as any legitimate attraction.

A Common Fallacy.

I am sure that every man in every house, whether it be in the poor section or aristocratic section of the city, feels it is his duty to always cater to the best, and never to pander. He will find that he will greatly profit by his endeavors and will be inspired to do better and better things as his ability and resources permit. He will also find that giving the public what it wants as he knows it is a fallacy for two very good reason: First, he doesn't know what the public wants, and second, the public itself doesn't know what it wants.

This last sentence may seem strange to you, yet, stop and think it over. Look at any successful institution today and you will find that behind this institution is a thought and an ideal, and whether it be the theatre or any other business, the individual personality behind the thought has created something that the public wants and they go to him because of this creation and their belief in his product.

Do Not Imitate.

It is not a good thing to imitate; do not do the thing that everybody does; try to do just a little different. If you see somethink that you like and that has been successful, take it home with you, analyze it and try to improve on it, because, after all, imitators are looked upon with contempt and an imitation has never been equal to the real thing. The man who can imitate to perfection will never stop to imitate.

Remember that behind every single picture that you get there is a big idea upon which this picture is founded, and this big idea may immediately inspire a lot of little tributaries, with any number of other ideas, and if you will concentrate and apply yourself and get the most out of the picture, you will have mighty few poor weeks and you will be amazed at what you can really accomplish if you only try.

Creating Esprit de Corp.

Do not be discouraged if what you do does not show results immediately. Very few things that are worth while come easy. Do not become discouraged if an effort on which you have spent a great deal of time has proven a failure; dig your toes into the ground and try again. You will win, and victory will be all the sweeter just as the sun shines so much brighter after a storm.

Creating esprit de corp, in my opinion, is one of, if not the most important fundamentals of a successful business, and toward this end I want to take those men who are at the head of the theatres, showing them the very essence of the methods and theories that have been used and which have been extremely successful.

Why Cincinnati Won.

Those of you who are baseball fans remember the world's series of last year. The Cincinnati Reds, at best admittedly a second-class team, were led by a virile, energetic and able leader, Mr. Moran, and it was the installation of the spirit of cooperation and belief in themselves by him that brought home to Cincinnati its first pennant and world's championship in a decade. They were not the best baseball club, because statistics prove that the White Sox were much the better team, but the belief that they were the world's champions before they started, the spirit infused in them by Pat Moran, carried them through to victory.

Team work and co-operative force and spirit of enthusiasm will always defeat greater ability which is unorganized and working in separate directions.

Look Out for Ruts.

I know it is very hard, this work of ours, seven days a week and fifty-two weeks in the year. It is little wonder at times that we get into a rut, and once in this rut it is very difficult to get out of it. Those of you who drive automobiles know how true this is and it is practically the same thing with our work.

It has often been said that an organization will never rise above the level of its head, and on the whole I think this is true, but as the organization advances, so does its level of leadership, and there is no limit to the excellence of the efficiency which can be procured by proper application.

First of all, the head must be a point of inspiration; he must make himself an example. He must be careful in the selection of his lieutenants, and they in turn must be careful in the selection of their assistants. He should keep himself well groomed, and toward this end I want to say a few things.

Your Personal Attire.

First, it entirely depends upon the class of house you are running. If you have a house situated in the center of a large city or in the better residential districts, I absolutely advise at least dinner dress in the evening, and you will always be safe in wearing black clothes, without any jewelry or flashy accoutrement. As the head of a theatre, you should be very careful not alone of your personal attire, but of your personal conduct, because you are in the public eye and on your conduct will depend greatly how you will be regarded not alone by your community but by your employes.

You have a great responsibility on your shoulders. After you are satisfied that you have selected the proper assistants to conduct your business, get them together and enthuse them. Make them believe in you and your proposition; weld them together by bonds of affection and love for their work; create for them an atmosphere of loyalty and trust. If they merit praise, give it to them freely; if they make mistakes and are negligent, bear with them and teach them; many a wayward vine has been straightened by a little guiding rod.

Individuality and Success.

Only as a last resort let them go. Consult with them often. Place as much responsibility on their shoulders as they can safely assume; make them feel that they are as important to you as you are to your board of directors, and let them see that you know what they are doing. Don't be stingy with your praise and don't be too quick to censure. Don't take all the credit

yourself, but see that they are also given their share. If an institution is successful and prosperous, there is credit enough for all and the man at the head will receive the credit to which his position entitles him. If these little rules are carried out, there will be a smartness and snap about your place that spells individuality and success and this is the first step towards an institution.

Architectural Display.

"You cannot tell the nature of a man by the clothes he wears" is an old saying that I do not altogether agree with, and this applies to the theatre. The modern theatre is built upon valuable sites. It does not offer great opportunities for architectural display and dignity because the space is generally used up to obtain revenue, which is perfectly proper, but there are many theatres where more attention could be paid by the architect and by the owners toward beautifying and making the theatre an edifice that will add to the beauty of the street, and very often can be made a landmark and one of the show places of the community.

I dare say the Rivoli Theatre, of New York, with its beautiful facade and dignified front, has been worth an untold amount in the theatre's publicity and exploitation. In a measure, its style has been copied by many architects throughout the United States. This, in my opinion, is the ideal front for a theatre; but, of course, we all can't have Rivoli fronts.

Dead Lights in Front.

However, we can do something to improve and make the front of our theatre more distinctive. The first essential is to keep it looking fresh and clean and see that the marquee and canopy are kept free from dead lights. I can invariably tell whether a theatre is well managed or not by the appearance of its front, and an unfailing way of detecting bad management is to watch and see if any lights are out, while good management is evident if the lights are clean and of even illumination.

Show me a theatre where lights are out and carelessness in illuminating the front and I will show you a theatre that is not well conducted. Avoid cheap signs painted in a hurry. This, more than anything else, will spoil an entire front. I do not mean that signs should be eliminated, but they should be attractive and artistic—sensational, if you will. I am not opposed to sensationalism if it is done in good taste.

Plants in Summer.

If you have a stone front, see that it is cleaned every once in a while, and in the summer it is always advisable to use plants and shrubbery. This will pay big returns, especially in large cities, where the glimpse of green is always a welcome sight. Your outside frames should be given great consideration and thought. Your inside display should be in conformity with your architecture and in conformity with the character and dignity of your institution. This, of course, must rely entirely upon the taste of the individual and his knowledge of the respective conditions.

Beware of Glaring Posters.

Some of the displays that I have seen in some of our larger cities, to say the least, are beautiful, and theatres like the Strand, Rialto, Rivoli and the Capitol spend vast amounts and their displays are most artistic and beautifully conceived and are more effective than a cheap, shoddy display with glaring posters that are only reminders of a terrible past.

First Appearance Important.

You will find that today in almost every case, except in the very common districts, the people leave their homes with the purpose of going to your theatre. This is true, not only of the large theatres, but also of the community theatres. Probably eight out of every ten people that go to your theatre are sold before they walk into your doors, and you will see that unless you display good taste wherever possible, you have taken your first step toward unselling them by creating an unfavorable impression upon your prospective patron.

First appearance is very, very important, just as first contact is. Go across the street, study the front of your theatre carefully and see if you can improve it. Go to your architect or to some decorator and consult with him, and you will be amazed at what a little idea or suggestion may do for your theatre.

"Understand? I've Been 'Below the Surface' Many Times. I'm a Submarine Pirate!"
Says Hobart Bosworth. Grace Darmond is the frightened one who is willing to testify that he is some below the surfacer. Dramatic moment from "Below the Surface," made by Paramount.

Tom Moore "Presents" Film on Wilson's Private Screen

TOM NORTH made his first visit to New York June 20-23—his first since he went to Washington to become managing director of Tom Moore's theatres in the National Capitol. With North came his boss and W. E. Richardson, vice president and attorney of the Moore Corporation.

North brought along, among other accouterments of a country gentleman visiting Broadway, copies of the Washington papers that told more of the movie theatre President Wilson maintains in the East Room of the White House. North's interest in the show amounts to this:

Tom Moore arranges for the films, providing the President with what are prereleases—pictures that get to no other screen outside of the companies' projection room until Mr. and Mrs. Wilson have seen them. House Manager Robert E. Ward, of Moore's Rialto, chaperones the reels to the White House and Charles Plunkett, one of the projectionists in the Moore theatres "shoots" the subjects onto the White House screen.

Stars from all producing companies get to the White House and in an interview with the New York World special staff correspondent Mr. Wilson was recorded as greatly admiring Bill Hart, in "Sand," as representing one of the greatly enjoyed photoplays Mr. Wilson has lately viewed. "Doug" Fairbanks and Mary Pickford are also declared to be welcomed exceedingly to the White House screen.

The Washington Herald is authority for the statement that the President has not, until his illness, been a "movie fan." Vaudeville has always been his favorite theatrical diversion. But it is the ambition of "Bob" Long to have the President make an "all star" appearance at Moore's Rialto.

Dwan Engages Gottschalk

Recognizing the important part "played" by music in the successful presentation of motion pictures, Allan Dwan arranged for Louis F. Gottschalk to prepare the music score for "A Splendid Hazard," Mr. Dwan's first production to be presented through First National by Mayflower. Mr. Gottschalk's engagement by Mayflower in connection with the Dwan production is in line with that organization's policy of sparing no expense in assisting exhibitors to present these independent productions properly.

Mr. Gottschalk is now working on the musical presentation of Allan Dwan's "In the Heart of a Fool" and "The Scoffer," which are also presented by Mayflower through First National.

Paramount Books Star Series

All reports from Universal headquarters indicate that the Star Series of forty-eight features for the 1920-1921 season is going over the top with great success. The innovation of obtaining six series of eight pictures each, featuring eight different stars, appeals greatly to exhibitors. Charles Rosenzweig, who is selling the Star Series around New York, has reported as his latest conquest a solid booking for the entire forty-eight pictures in the Paramount Theatre, one of Newark's leading photoplay houses. Forty-three of the forty-eight pictures will be shown for seven-day runs at the Paramount.

Next Lloyd Release on July 11

Hal E. Roach has changed the name of Harold Lloyd's next two-reel comedy special from "High and Dry" to "High and Dizzy." Pathe will release the first of the new series of specials on July 11, and its metropolitan presentation will be made at the Capitol and Strand theatres.

We Have With Us To-Day

Rose Mullaney, Who as Selznick Casting Director, Is Definition of Verb "See"

By WILLIAM J. REILLY

ALL three telephones clamored at once. No sooner had one been stilled than it clattered again. "Rose," came the plea over one wire, "get me a one-legged man." "Rose, get me a cab driver," came another call, "the kind who used to stand in front of Jack's twelve years ago." "Rose, I want a mob of a hundred and twenty tomorrow at ten o'clock." "Rose, please get me a head waiter—like the one with the fancy mustache at Gabrielo's." "Rose, I want twenty girls for a harem scene for two o'clock Thursday."

It was one of the "more peaceful moments" in the day of Rose Mullaney, Selznick casting director. Call after call was coming in from the studios at Fort Lee. Outside the office door the line of jobseekers waited. No, it couldn't be called a "line." It was a mob, milling like delegates in a convention lobby, all trying to reach the little half door that separated Rose Mullaney from the pleas of the——

No, the door didn't keep her from anything.

No "Up-Stage" for Rose.

Rose Mullaney was seeing them all, listening to everyone's story. She listened to the mother with the little girl who "simply had to get in pictures," the chap in the soft shirt who was trying to hard to be English, the fat woman who knew Mary Pickford's mother so well, but "you know, who didn't want to impose on friendship," the sweet young thing fresh from Dunlap, Tenn.—ingenues, heavies, chaps with whiskers who "would make awful good atmosphere"—Rose Mullaney was seeing them all.

We know, because we were sitting there waiting to take her to lunch, and she "simply had to see them." And even after she had cleared the office and we had started, she listened to them as they stopped her on the street.

Why?

Well, why not?

That's what Rose Mullaney asked us—"Why not?"

"Chips That Pass in the Night."

She is the living definition of the active verb "see." If she ever starts playing poker, she'll make the bluffer's pile of chips look as if it had been in a subway wreck. Rose "sees" them all the time.

"I see all these people," she said, "and I try to be kind to them. But it isn't just because I happen to be of that nature. I'm paid to cast people in Selznick pictures. The more people I see, the wider my range, and the more effective my choice. Therefore the better pulling power of the picture.

"I don't listen to the hard luck tale of a broken down prizefighter just because I'm sympathetic or enjoy conversation. I get that prizefighter's picture and his telephone number. Sometimes we may need a cauliflower ear or two to make a ringside scene more realistic, and I reach Mr. Ex-Pugilist by telephone right away. He's quite apt to be so realistic as to walk off with that part of the picture."

Has Had Experience.

Rose Mullaney spoke—as the chap who writes the stories about "Women Who Have Succeeded" will say—with the wisdom of experience. For Rose Mullaney ran Chamberlain Brown's booking office here in New York for five years, and previous to that did the same work with the U. B. O. Metro inveigled her into casting for pictures last year.

Her beginning with Metro was nothing short of sensational. Miraculous is perhaps the better word. For the day after she started, Director George Baker came rushing in to her office with her first "assignment."

"Rose," he said, "I'm working on a fade-out and I want a man to play the part of Death. Get me a man to play Death right away." Exit Mr. Baker; enter Mrs. Consternation.

"Well," said Rose Mullaney, half smiling as she recalled the dilemma, "I just sat there and prayed. 'Please God,' I said, with no idea of being sacrilegious, but in dead earnestness, 'send me a man to play Death. Rose Mullaney speaking.' Well, I waited. In about five minutes an emaciated man with hollow cheeks and sunken eyes shuffled up to the window. I never saw a man more fitted for the part. He started to ask for work, but I grabbed him and pulled him in on Mr. Baker's set myself. Death had arrived."

Screen Directors Working.

Such was Rose Mullaney's beginning in picture activity. She is now casting for Selznick and handling all the people for seven companies. Jerome Stormer, production manager, is keeping the telephone company busy installing extensions in their new quarters at 117 West Forty-sixth street. Ralph Ince, George Archainbaud, Robert Ellis, Hobart Henley, W. S. Earle, Burton George, Edmund Golding, Alan Crosland and W. J. Scully are the Selznick directors who are monopolizing most of the studios at Fort Lee and a lot of beautiful outdoor scenery up New York State way.

Notice that we don't call her "Miss Mullaney"? "Rose Mullaney" is what you just naturally call her. That's the way everybody refers to her. Rose Mullaney—it rolls off the tongue like all those good, strong names—Herbert Hoover, Sherlock Holmes, and not forgetting a touch of the Celtic to match, Brian Boru.

"What Is It?—Three Spanish Atmospheres, a Harem Dancer, and a Bolshevik Mob?"
"Sure, I'll have them over to you right away." You couldn't disturb the cool equanimity of Rose Mullaney, Selznick casting director, with an order for six regiments of cross-eyed artillery and a mob of 500 blond ingenues f.o.b. at the studio tomorrow at 9 a. m.

J. Parker Read, Jr., to Film Stewart Edward White Story

FEELING that no other popular work of fiction is more ideally suited to the talents of his star, Louise Glaum, J. Parker Read, Jr., has purchased "The Leopard Woman," by Stewart Edward White. The picture's locale is South Africa, Cairo and Monte Carlo. So eager was the producer to secure this work for Miss Glaum that he went to San Francisco to negotiate with the author.

Cairo, the city that has held magnetic charm for peoples of the whole world, will be an important locale in the picturization of "The Leopard Woman." Reproductions of the streets of Cairo will be built by the producer and he will remain consistent in the locales of the story throughout the entire filmization. Wesley Ruggles has been assigned to direct.

Merritt Crawford Resigns from Fox; to Form Own Publicity Organization

MERRITT CRAWFORD, director of publicity for Fox Film Corporation and widely known in the industry as an editor, publisher and exploitation expert, has resigned, according to an announcement just made.

Mr. Crawford is said to be leaving Fox in accordance with plans which he has been developing for some months past and which were only delayed by reason of the absence of Winfield R. Sheehan, vice-president and general manager, in Europe. Upon the severance of his connections with Fox, Mr. Crawford will complete the organization of a publicity, advertising and exploitation service along entirely new lines.

"Different" Publicity.

He has allied himself with big publishing interests and will specialize in the organization of publicity departments for independent motion picture concerns and the handling of publicity for individual stars and directors along lines totally different from present methods.

Mr. Crawford, who joined the Fox organization at the same time with Arthur James in June last year and whose retirement was predicted at the time Mr. James resigned as supervisor of advertising and publicity, agreed to remain and carry on the work of the departments under his direction until the return of Mr. Sheehan from abroad.

Leaves with Regret.

"I am leaving Fox Film Corporation with the greatest regret," said Mr. Crawford, "for the associations I have formed there have been most pleasant and will always be recalled with genuine pleasure. But much as I value them, I do not feel that I can afford to delay longer in perfecting plans and completing affiliations I really should have concluded weeks ago.

"My only reason for delaying until now in making this announcement was the absence of Mr. Sheehan in Europe. Mr. Sheehan has been a valued personal friend for many years and I did not wish to embarrass him in any way by leaving before his return from abroad. Now, however, I feel that I have fulfilled this obligation and am free to inaugurate the plans I have been holding in abeyance.

Praises Fox Pictures.

"In doing so I can with great enthusiasm call advance attention to the coming big things which are already prepared for the Fox company's season of 1920-21. Unquestionably, in point of great productions and really fine pictures it will be the greatest year in the history of the organization. The Fox policy of preparedness has yielded a crop of entertainments that is well nigh prodigious and I know because I have seen them already."

Before joining Fox, Mr. Crawford was associated in an editorial or executive capacity with Motion Picture News, Exhibitor's Trade Review, Exhibitor's Herald and the Morning Telegraph and with the Mutual Film and Metro Pictures Corporation.

George N. Montgomery

Who is general sales manager for the Hallmark Pictures Corporation.

Doug Fairbanks in "The Mollycoddle" Draws Big Crowds Despite Hot Weather

A LITTLE more than a week ago at Cleveland critics viewed a special showing of "The Mollycoddle," the latest screen offering of Douglas Fairbanks and a production which has since been released by the United Artists Corporation. The preview was given for the benefit of the independent exhibitors who had gathered there in convention. It was a hot, sticky night, such as only Cleveland knows, yet the Stillman Theatre was jammed ot the doors, and as each exhibitor entered the picture house he did so through curiosity and not desire. And all came out two hours later satisfied they had seen one of Doug's best pictures.

Last week "The Mollycoddle" was thrown on the screens of theatres through the nation and in less than a day after its initial showing for public approval it was declared by many the greatest picture ever offered by Fairbanks. Even New York swarmed out on one of its very hot days and nights to watch "The Mollycoddle." The Strand Theatre's opening of "The Mollycoddle" was just as enthusiastic as any midwinter offering. Six policemen were summoned at 8:30 p. m. to clear a passage wide enough to permit pedestrians to walk along Broadway for a half block each side of the theatre.

Boston was also another scene of great enthusiasm at the opening of "The Mollycoddle" and the balance of the week has been far above normal business, and yet it is hot.

Hiram Abrams, newly elected president of the United Artists Corporation, is daily receiving telegrams and letters of a complimentary nature regarding "The Mollycoddle," and just as many words of congratulation have been received for the star at the "Big Four" headquarters. One New York critic states: "It is too bad that Douglas Fairbanks is on the high seas at a time when his greatest picture is getting great ovations."

New York's critics have placed their approval on "The Mollycoddle" in one voice. The New York Sun said: "The Mollycoddle" is good for what ails you. Any owner of a crabby spirit who sees this picture will lose his most treasured possession and come away a happier and wiser man."

Do You Know These People?

You'd hardly recognize them from the above, but they're all well-known film players. The lovely lady on the left is Julia Swayne Gordon. The cute little doll in the middle, who is learning to be a pickpocket, is Jewel Carmen. The handsome well-groomed individual on the right is J. Herbert Frank, noted for his sartorial perfection, "on and off."

Miss Carmen is the star and the others are among her supporting cast in a picture, "Out of the Darkness," being made under the direction of Roland West at the Estey Studios on 124th street.

Prepare Elaborate Press Book on Hayakawa Film

THE campaign and exploitation book which Robertson-Cole is issuing on "Li Ting Lang," Sessue Hayakawa's newest picture, will be quite the most pretentious in connection with a Hayakawa picture.

"Li Ting Lang" is an unsual study of race problems as related to love and intermarriage, founded on "Li Ting Lang, Chinese Gentleman," the Green Book magazine story by Howard P. Rockey. The exploitation angle followed chiefly by the Robertson-Cole advertising experts, who evolved this book, is that of racial problems which the picture presents.

The exhibitor is urged to push the question of whether or not it is proper for a Chinese prince to marry a white girl, and whether such a marriage, should it take place, would result happily.

To this end the exploitation book suggests that in all cities where there is a Chinese colony the exhibitor have his publicity man inquire into the results of any inter-racial marriages which have taken place. Any theatre in the town which has a Chinese colony or which has a large school, such as a university which is attended by Orientals, can easily follow out this suggestion to good advantage.

Now That Merchandise Costs Are Lower Will Public Spend More on Amusements

By JOHN W. McKAY
General Manager, Mayflower

IN discussing the downward trend of prices and its probable effect on the industry in last week's issue of the Moving Picture World, the producing situation was dealt with mainly. In this connection, my aim was to show why the cost of production has not been materially affected by the price decline and why it will probably hold its present level except in the event of a sweeping readjustment in the economic and social influences governing the nation.

Exhibitors are now giving much thought to the influence that the imminent price slump may have on their business. I have discussed the question with several prominent showmen and the prevalent spirit seems to be one of clear-headed optimism. In view of existing conditions and what is prophesied for the future, they are moved to the belief that theatre owners the country over will benefit substantially by any radical price readjustment in a downward direction.

Many Theatres Going Up.

A concrete manifestation of this optimistic spirit is the unprecedented building activity now in progress. Never before in the history of the industry have exhibitors been more active in enlarging their theatre holdings. At the present time, it is estimated that over 200 theatres are being erected, with every state in the country well represented.

Another healthy sign is the fact that despite the tendency of banks to tighten loans and the heavy demand for credit issuing from various industrial sources, the majority of financial institutions are showing a disposition to favor loans for theatre projects. With banks viewing the picture theatre as a sound investment, there is every reason to regard the present situation as one of great promise.

That a sweeping price decline affecting articles of necessity will exert a beneficial influence on theatre business is a logical assumption substantiated by precedent. The departure of the late John Barleycorn proved a great advantage to amusements in that a large portion of the money that formerly passed into the cafe till was lured to the box-office.

More Money for Amusements.

Similarly, with the advent of cheaper living costs, the public, requiring less money to cover the necessities of life, is allowed a larger portion of its income for diversion. The average American family, when prices were at their zenith, had to strain all resources to make both ends meet. The budget for amusements was, of necessity, held to a minimum. Yet, despite all this, the past two years in the amusement field were marked by a high degree of prosperity.

Now, with the high cost of living showing a positive tendency to descend, families that heretofore were forced to limit their theatre visits to once or twice a week, find themselves able to seek diversion with less consideration of the cost. As a result, meritorious attractions will have a larger market than ever before in the history of the industry.

In some quarters, the question is being asked whether a readjustment of the admission scale will result as a natural outcome of the general price decline. Having discussed this phase of the amusement situation with some of the country's foremost exhibitors, the opinion has been shown to be that the present scale of admission charged by picture houses will not change to any appreciable extent.

Exhibitors, in fairness to themselves and to their public, cannot afford to lower their admission prices. Production costs have not and in all probability will not decrease. The cost of maintaining a modern theatre is bound to be high. Consequently, to furnish patrons with high-class entertainment and to operate on a profitable basis, exhibitors will undoubtedly be justified in maintaining the present-day admission scale, regardless of the extent to which prices on other commodities may drop.

That the public appreciates the high cost of film making and is willing to pay more for better entertainment was proved some time ago when exhibitors facing rapidly mounting rentals and overhead costs were forced to advance their admission prices. The public recognized the justice of the move and continued to support the theatres as previously.

H. C. Horater, managing director of the Pantheon Theatre Company, Toledo, tersely summarized the situation when he said: "My opinion is that the motion picture industry will be very much benefited by the price reductions. I can see no reason to believe that admission prices will ever be lower than they are today. In the face of cost of production, overhead expenses in operating theatres, the people have willingly paid the advanced admission prices that all exhibitors have been forced to charge and for the sake of good entertainment they will continue to support the present scale."

Running a Small Town Theatre Seems To Be Just One "Gyp" After Another

A MEASURE has been introduced in the Borough Council of Jeannette, Pa., providing for a double tax on all admissions to moving picture theatres over ten cents and a trebled tax on all admissions over twenty cents. Oliver A. Kihchel, proprietor of the Eagle Theatre, is taking up the fight against the measure.

He is circularizing the town and had a two-column letter printed in the Jeannette Dispatch, showing just why it is absolutely necessary to increase prices at the present stage of the picture game. Here's part of the letter:

"I have been an exhibitor in Jeannette for ten years and my investment in my theatre amounts to over $100,000. When I first started my film rental amounted to $25 a week; then we had only a piano player for $10 a week; operator's salary was $10 a week. Theatres were called nickelodeons and charged an admission of 5 cents.

"Five years ago my film rental averaged $150 a week, but employes' salaries were not advanced very much. Then musicians and operators formed their own unions. Today we do not have piano players—they are called organists.

"I installed one of the finest pipe organs in western Pennsylvania, which cost me $7,500—today this organ would cost me $17,000. My organist's salary has trebled. My operator's salary has trebled. My film rental has advanced from $150 to $500 a week. This does not include my overhead weekly expense. My weekly salary expense is $125.

"Just as styles advance, so have the motion pictures advanced. The theatres are now called motion picture theatres. Before the war exhibitors know nothing about taxes; today it is all taxes.

"To operate my theatre I must pay the following taxes: Mercantile tax, $25 a year; borough tax, $60 a year; special seating tax, $100 a year, and a 5 per cent. tax on all film rental. Also I collect the admission tax, which is paid every month. It takes time and labor to do this.

"I have built up my house and patronage so that I now rank among the first exhibitors in western Pennsylvania. I have spent ten years at my door to meet my patrons. I have never failed a night or day. My employes are courteous.

"Motion picture machines before the war cost me $300. Today they cost $700. Carbons before the war cost $29 a thousand, today they cost $160 a thousand. I have just installed new Simplex machines. Ad paper once free now costs from $75 to $100 a week."

How Are You Increasing Your Summer Business?

THE Moving Picture World wants concise descriptions of what exhibitors, large and small, are doing to attract business during the summer. We want to know everything you may do to offset the lure of the summer resort and seashore ads, to keep the crowds coming during the hot spell. Tell us how you have redecorated your house with flowery chintzes, or installed a novel cooling system, or booked certain pictures—of the frozen North, for instance.

If you read last week's issue of the Moving Picture World as carefully as its wealth of interested news merited, you learned how three showmen in one town got together in true exhibitor spirit and took turns opening their houses during the week, Saturdays excepted. The summer business in that town wasn't big enough for all of them, so they split it up, fairly and squarely. That's the way they met the local situation.

How are you meeting the situation in your city or town? Let's have your ideas to pass along to your brother showmen. A great national exhibitor organization has been formed because in unity there is strength. In the interchange of ideas there is success, so send in your ideas for increasing your summer business. Then read what suggestions others make for your benefit. There are more small exhibitors than big ones, so let's have the small ideas as well as the big, costly ideas.

Vivian M. Moses
New director of publicity and advertising for Fox Film Corporation.

Levey Resigns from Universal

Harry Levey, manager of the educational and industrial department of the Universal, resigned on June 23 to enter the independent producing field. Mr. Levey will make educational and industrial films. Temporary offices were established in the Hotel Astor. Fifteen departments of the new Levey firm have already been organized, and production work was started on Thursday, June 24.

William Fox Appoints Vivian M. Moses Director of Publicity and Advertising

VIVIAN M. MOSES has been appointed supervisor of publicity and advertising of Fox Film Corporation. Mr. Moses has entered at once upon the duties of his new position at the Fox Film studios in New York.

Mr. Moses has made an enviable record in motion picture circles for the industry, integrity and ability he has brought to the performance of every position he has held. He entered motion picture work through the scenario department of Goldwyn during the early days of its organization and later transferred his activities to the publicity department of Goldwyn, which he helped to organize.

When Select Pictures Corporation was formed in the summer of 1917, he started with the new company on the day it opened its doors, having charge of the publicity, advertising and exhibitors' service. He built up a compact and efficient department which quickly gained a reputation for hard work and results achieved. For the better part of two years Mr. Moses personally wrote and designed the advertising, wrote or inspired all the publicity and directly handled a very large traffic of correspondence and service to exhibitors and branch offices. He also had entire charge of the production of paper and advertising accessories.

Left Select to Join Empey.

Two and a half years later Mr. Moses resigned from the Select organization and accepted the position of general manager of Guy Empey's Enterprises, which post he is relinquishing in order to assume the executive position at the head of the Fox publicity and advertising departments.

Has Great Opportunity.

"I feel that I have been handed one of the greatest opportunities of my life by Mr. Fox and Mr. Sheehan," Mr. Moses says. "Fox Film Corporation has done great things in the past, but it is on the eve of doing greater things in the very near future, and I am fired with enthusiasm at the prospect of having a hand in the fray. It is my determination to bring to the publicity and advertising departments the work of the very best talent that the industry affords. The list of great specials which Mr. Fox has produced for presentation during the coming season offers unprecedented opportunities for exploitation."

Ben Atwell Leaves Capitol to Re-Enter Musical Field

EXECUTIVE Director Herbert M. Johnson of the Chicago Opera Association, has announced by cable from London the appointment of Ben H. Atwell to succeed John Brown as eastern representative of the Chicago Grand Opera Company, with headquarters in New York.

The resignation of Mr. Atwell, director of publicity at the Capitol Theatre, New York, during its formative period and operation for the past year, became effective on June 24. He is to secure a much needed rest before returning to his former activities in the musical field in the early fall. He may sail shortly for Europe to visit Italy to serve as an advisor to the executive heads of a big musical enterprise at Rome relative to its contemplated American activities, and will be accompanied by Mrs. Atwell (Marcella Johnson) who will take advantage of the occasion to enjoy a holiday abroad.

Managing Director Edward Bowes has not decided upon a successor for Mr. Atwell's post and will delegate the responsibilities for the present to Miss Bessie Mack, press representative under the Atwell regime, and Herbert Berg, principal assistant.

Harley Knoles Honor Guest At Dinner Given to Speed Him Along to Big Job

THE champion handball player of the Friars Club was guest of honor at a dinner tendered by his fellows at the Friars Monastry Wednesday evening, June 23. Aside from being acclaimed the best all 'round athlete in the club Harley Knoles, hero of the occasion, was declared by all present to be the best director of motion pictures England ever sent to America.

The dinner was given because Mr. Knoles is soon sailing for London, where he will immediately enter upon his duties as director general for the Alliance Film Corporation, a concern that will produce pictures by the American method in the studios of the old London Film Company. William A. Brady, Anthony Paul Kelly, John Adolfi and Elmer McGovern were film men of the Friars committee in charge of the Knoles farewell feed and the moving picture entertainment that followed the speeches.

J. Stuart Blackton was the principal speaker, with Walter C. Hoban and Abbot John Gleason throwing in many kind words concerning the handball champion and the moving picture director for good measure. Following the feast pictures of the Friar's 1919 Outing, a Mutt and Jeff cartoon, a comedy introducing the Dooleys of vaudeville note and "The Great Shadow," a six-reel feature which Mr. Knoles directed for Canadian producers, held the guests until 10:30.

Was Engaged As An American.

In making his farewell address Mr. Knoles said that his greatest satisfaction, apart from the honors and the money involved, took him to the job in London as an American director. It was not until the final negotiations, said Mr. Knoles, that the fact of his being English born was brought out.

Mr. Blackton said during his speech that the really great motion picture director would be ultimately disclosed in an Englishman who has been educated in the United States to utter "the last word" in motion picture direction and presentation. It was further disclosed that both Mr. Blackton and Mr. Knoles were born in Sheffield.

Press agents who have occasion to refer to their clients for publication usually assert that their star is "too well known to need introduction." Suffice it to say that Mr. Knoles is too well known to readers of Moving Picture World to make a recapitulation of his directorial successes.

Elliot Dexter
Who after a long illness returns to the screen in the Paramount special, "Something to Think About."

Harley Knoles
Who is leaving Famous Players-Lasky to become director general for the Alliance Film Corporation in London.

Harold Lloyd Becomes Associated Star; Pathe Continues as Releasing Agency

HAROLD LLOYD has just been signed as an Associated Exhibitors, Inc., star. More than $1,500,000 are said to be involved during the first year of the contract in the arrangement whereby Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has released Lloyd from his contractural obligations to Pathe, in order that he might sign with the Associated Exhibitors. Fred C. Quimby, general manager of the Associated Exhibitors, engineered the three-cornered deal, with Lloyd and Hal E. Roach, the producer, forming one side of the triangle and Mr. Brunet and Mr. Quimby the others.

Mr. Quimby went to Los Angeles two months ago after an understanding with Mr. Brunet, and he did not return to New York until he brought Lloyd and Roach with him to complete the details of one of the greatest deals that has been made in the industry in years. Lloyd will begin his career for Associated Exhibitors after the release of three more of his comedy special productions under the Pathe banner.

Two More for Pathe.

"High and Dizzy," which inaugurates the second series for Pathe, will be released July 11. With the completion of the two comedies following, Lloyd will be free to enter into his Associated Exhibitors contract. Hal Roach, who has developed Lloyd to his present commanding status, will continue to direct all his pictures.

Under the arrangements made when the Associated Exhibitors was formed, Pathe will distribute all of its product, and therefore Lloyd is not to leave the fold of the Golden Rooster entirely. His comedies for Associated Exhibitors will go through the Pathe exchanges, as will Geraldine Farrar's big production, "The Riddle: Woman," now being filmed under the direction of Edward Jose.

The signing of Lloyd is another step in the Associated Exhibitors' plans to become established among the greatest organizations of its kind in the realm of the silent drama. The young comedian has developed into such a powerful box-office attraction that his acquisition advances the new combination to the forefront of exhibitor-owned organizations.

Assured 350 Big Bookings.

By signing with the Associated Exhibitors, Lloyd is assured of bookings in 350 of the leading theatres of the United States, controlled by the thirty-two regional franchise holders. In addition, judging by the number of applications already made to Associated Exhibitors for sub-franchises, nearly 8,000 other exhibitors will be playing the Lloyds within the year.

Between the release of "Bumping Into Broadway," which inaugurated the Lloyd two-reel specials for Pathe, and "An Eastern Westerner," which concluded the first series, the comedian appeared in more than 5,500 theatres. To the assured patronage of exhibitors he will gain through his signing with Associated Exhibitors, Lloyd will retain practically all of the 5,500 showmen who, through their box offices, have learned the powerful hold he has won upon the public.

His Rise Rapid.

The rise of Harold Lloyd is one of the impressive achievements in the "industry of rapid-fire changes." Six years ago, virtually unknown to the world at large, except for a comparatively few thousands who had seen him perform in stock, Harold Lloyd began his motion picture career under the direction of Hal E. Roach. During the period he was starred in one-reelers, Lloyd produced approximately 300, which were shown in an average of at least 5,000 theatres.

Figuring that 1,000 persons saw Lloyd perform in each of these 5,000 theatres, fully 5,000,000 persons were amused by each one of his single reelers. All told, 1,500,000,000 admissions were taken in at the box offices of theatres throughout the country which have played the three hundred comedies Lloyd has produced since he first began his film career.

Never a Set-Back.

No official estimate can be made of the number of persons who have seen Lloyd disport on the screen in the six two-reelers Pathe has thus far released, but their number should run into several millions. A noteworthy fact in connection with the career of Lloyd is that he has never received a set-back. He has continually pushed forward, making every comedy a little better, or at least, equal to its predecessor.

The big exhibitors composing the founation of the organization that has signed him, consider that they are dealing with

That $1,500,000 Laugh

Is the property of Harold Lloyd, who will make a series of comedies for Associated Exhibitors, Inc., released through Pathe.

a proposition the value of which has been more than abundantly demonstrated throughout his singularly successful career. As Harry Crandall, of Washington, D. C., tersely has put it: "Lloyd needs no selling talk. He comes to us completely sold."

Hal E. Roach has expressed enthusiastic appreciation of the new arrangement. "The relation of Pathe to the Associated Exhibitors make for a perfectly functioned plan," he said. "We feel that Associated, in the capital represented and in the widespread strength of its physical holdings, can do more for us than any of the similar organizations that have made tempting offers, and we realize that the great amount of money involved will mean, more than ever—as determined in our original and successfully demonstrated purpose—increasingly better pictures."

Incorporations in Industry Decrease in New York State

COMPARED to three or four months ago, when there was hardly a day that did not witness one or more firms incorporating in New York State for the purpose of entering the motion picture business, the last two or three weeks reveal but a few concerns embarking in the business and incorporating. Among those, however, are the following:

Screen Snap Shots, $10,000, Joseph L. Hochman, A. M. Pateracki and L. M. Goetz, New York; Aeolian Film Sales Company, $100,000, Nat G. Rothstein, John N. Weber and Gustave F. Myers, New York; Allied Authors, $10,000, Thomas E. McEntegart, Paul Kaiser, Jr., E. Pendleton Howard, New York; F. R. and M. G. Corporation, $5,000, James A. Davis, Maxwell Shapiro, Milton Winn, New York; An Innocent Idea, Inc., $20,000, Charles E. Cook, Richard L. Truex, Joseph D. Fackenthal, New York; Victor Kremer, Inc., $50,000, Victor and Curt Kremer and Paul Gross, New York; Preferred Pictures, Inc., $25,000, Walter F. Welch, Louis H. Ferber, David Elkins, New York.

Film-Crest Photoplays, Inc., $100,000, Harry M. Marks, Jacob S. List, Freda Freeman, Brooklyn; Hepworth Picture Plays, $5,000, P. Kimberly, Thomas F. MacMahon, Bailey C. Elliott, New York; Sylvia Amusement Corporation, $5,000, Morris Wolf, Alan R. Rosenberg, Morris Feldman, New York; Cohen & Rothstein Amusement Company, $10,000, Philip and Max Cohen, Louis Rothstein, New York; Hugo Ballin Productions, $105,000, Hugo Ballin, Leo S. Hellman, H. L. Galler, New York; Storyart Pictures Corporation, $75,000, Charles F. Ames, Arling Alcine, H. S. Schanck, New York; Sphere Pictures Corporation, $10,000, George M. Arthur, Randolph Maller, John S. Lopez, New York.

Sidney Garrett, Inc., $50,000, Sidney C. Garrett, Charles C. Burr, Anthony J. Romagna, New York; Ansonia Pictures Corporation, $100,000, Eltinge F. Warner, T. B. M. Terhune, Conrad Milliken, New York; Cayuga Pictures, Inc., $525,000, Sara B. Buck, Grace L. Clock, Winifred Robinson, Ithaca.

Namara to Start on Second Feature

Namara, star of the operatic stage, and remembered for her stage success in "Alone at Last," is shortly to start work on her second screen production for American Cinema Corporation. Her first appearance for the cinema, "Stolen Moments," has been completed under the direction of James Vincent, and is to be given an invitational showing in the near future.

Namara has also settled her concert contracts for next season and has carried out an extensive contract for the making of records of her songs for one of the big phonograph companies during her "rest" between pictures.

Beranger-Halsey Comedy

Clara Beranger and Forrest Halsey, coauthors of the Broadway stage success "His Chinese Wife," has written an original story for Universal. It is called "White Youth" and is a comedy-drama filled with amusing situations.

New Motion Picture Theatre Planned

GADSDEN, ALA.—Fred Clark, construction superintendent, Theatre Buildings Corporation, Washington, D. C., is in charge of erection of one-story brick and terra-cotta theatre; marquise effect in foyer and lobby, concealed steam radiators, fan ventilation; seating capacity of 1,500; install $10,000 pipe organ; for S. A. Lynch Theatre Corporation, to cost $75,000.

HOPE, ARK.—C. H. Crutchfield has plans by Witt, Seibert & Company, Texarkana, Ark., for fireproof brick theatre, to cost $145,000.

BERKELEY, CAL.—William F. Krahn, proprietor Lorin Theatre, has plans by James W. Plachek for theatre, to cost $60,000.

DENVER, COL.—Denver-American Theatre Company has been organized with $800,000 capital and has purchased American Theatre at Sixteenth and Curtis streets. Denver-Colorado Theatre Company has been incorporated with $450,000 capital and Case-Bishop Company organized with $2,500,000 capital. Latter is holding company for other two organizations. Company plans a construction and purchasing campaign throughout the Rocky Mountain region. Address James R. Noland or E. A. Bishop.

KEY WEST, FLA.—South Florida Contracting & Engineering Company has contract to erect moving picture and vaudeville theatre for Karl Thompson, to cost $30,000.

BENLD, ILL.—Daniel and Iocca have plans by M. B. Kane, Edwardsville, Ill., for theatre, to cost $30,000.

CHICAGO, ILL.—Yanger & Company, Chamber of Commerce, has contract for one-story film storage building, 40 by 100 feet, to be erected at 418 South Wabash avenue for Estate S. Z. Leiter, Isabella Building, to cost $10,000.

LAPORTE, IND.—Phoenix Theatre will be remodeled, with seating capacity of 1,000.

WHITING, IND.—A. J. Obreshk, owner Star Theatre, will purchase new seats, screen and projecting machines.

SIOUX CITY, LA.—Smith Brothers, who operate Gem and Scenic moving picture houses, have purchased site at Seventh and Pierce streets for $70,000 for erection of large new fireproof theatre, to cost $250,000.

BALTIMORE, MD.—Henry Smith & Sons, 7 East Redwood street, have contract to erect two-story theatre, 130 by 150 feet, at 1518 West Baltimore street, for Capital Theatre Company, 2012 East Baltimore street, with seating capacity of 1,500, to cost $250,000.

EDGARTON, MASS.—R. R. Colster will erect one-story wood and stucco finish moving picture theatre, 49 by 80 feet.

NEW BEDFORD, MASS.—V. J. Bigney Construction Company, Inc., has contract to erect three-story moving picture and vaudeville theatre, 70 by 140 feet, on Elm street, between Purchase and Pleasant streets, for Empire Theatre Company, 1821 Purchase street, to cost $200,000.

DETROIT, MICH.—Elmer G. Kiehler, Huron Building, is preparing plans for brick, stone and concrete theatre, 73 by 102 feet, to be erected at Palmer avenue and Chene street.

HIGHLAND PARK, MICH.—John F. Kunsky will erect theatre at Woodward and Waverly avenues, with seating capacity of 2,500.

MINNEAPOLIS, MINN.—Eleventh Street Company has plans by Fallows, Huey & Macomber for large theatre to be erected on Eleventh street, near Necollette avenue, to cost $100,000.

MORRISTOWN, N. J.—J. S. Rogers & Sons, Drexel Building, Philadelphia, have contract to erect one-story moving picture theatre, 60 by 140 feet, at Main and Mills streets, for Criterion Theatre, to cost $50,000.

PATERSON, N. J.—Charles and Peter Johnson have purchased 137 Main street from Harry B. Crosby for $100,000. New owners will remodel the building and continue to occupy ground floor as moving picture theatre to be known as Washington.

TRENTON, N. J.—Walter Hankin is preparing plans for one-story brick and terra-cotta moving picture theatre and store building, 44 by 150 feet, to be erected at East State and Garfield streets, to cost $30,000.

BROOKLYN, N. Y.—Brighton Beach Park, Inc., 31 Nassau street, New York, has awarded contract to Macaday Building Corporation, 15 Maiden Lane, New York, for an amusement park and building, including an open air moving picture theatre to be established on east side Coney Island avenue, south Sheepshead Bay Road, to cost $11,000.

HASTINGS-ON-HUDSON, N. Y.—Theatre will be erected here by Foster L. Hastings, to cost $40,000.

MASSENA, N. Y.—Northern Counties Realty Company, 70 Ford street, Ogdensburg, N. Y., has plans by Pratt & Felix for contemplated moving picture theatre, to cost $40,000.

NEW YORK, N. Y.—Theodore A. Meyer, 117 East 28th street, is preparing plans for alterations to two-story theatre to be erected at southwest corner Audubon avenue and 181st street, to cost $65,000. Lessee Sol J. Saphier.

NEW YORK, N. Y.—Edward Magolies, 19 East 33d street, has plans by Herbert J. Krapp, 116 East 16th street, for brick theatre to be erected at 215-37 West 49th street, to cost $50,000. Lessee S. and L. Shubert, Inc., 225 West 24th street.

COLUMBUS, O.—Longacre Construction Company, 127 North Dearborn street, Chicago, has contract to erect three-story theatre, 104 by 187 feet, on West Broad street, for William M. James Company, to cost $750,000.

GREENVILLE, O.—John Q. Adams, Southern Hotel, Columbus, O., is preparing plans for one-story fireproof theatre, with seating capacity of 500, to cost $30,000.

KENTON, O.—Langrel & Bauer have plans by M. & M. Stophlet, 608 Nasby Building, Toledo, O., for one-story brick moving picture theatre, 66 by 165 feet, to cost $50,000.

SIDNEY, O.—C. B. De Weese Company has plans by John Q. Adams for three-story theatre and office building, to cost $200,000.

TOLEDO, O.—East Side Amusement Company, 519 Main street, has plans by A. H. Hahn, Close Building, for brick fireproof theatre to be erected on Main street, near Starr avenue, to cost $100,000.

UHRICHSVILLE, O.—C. S. Valo has plans by Arnold & Lewis, New Philadelphia, O., for two-story brick and concrete moving picture theatre, 60 by 100 feet, to cost $35,000.

URBANA, O.—O. W. Norton has contract to build one-story addition 30 by 100 feet, to moving picture house for Lyric Theatre on South Main street.

ARDMORE, OKLA.—Consolidated Amusement Company will erect large theatre, 100 by 200 feet, to cost $120,000.

ENID, OKLA.—W. S. Billings, American Theatre, has plans by Carl Boller & Brothers, 508 Ridge Building, Kansas City, Mo., for two-story brick, steel and terra-cotta theatre, 75 by 185 feet, to cost $125,000.

JOHNSTOWN, PA.—Farcus Brothers, care Lyric Theatre, have plans by M. Nirdlinger, Empire Building, Pittsburgh, Pa., for three-story brick theatre, lodge and apartment building, 40 by 150 feet.

TOWANDA, PA.—William Woodin, proprietor and manager Keystone Opera House, plans to expend $50,000 in remodeling structure. Will be devoted to moving pictures, vaudeville and road shows. House will have seating capacity of 1,000.

TOWANDA, PA.—Wayne Theatre has been remodeled. Is devoted exclusively to moving pictures and has seating capacity of 500.

WASHINGTON, PA.—Spero Kosmos, Main and Pine streets, has plans by Carlisle Sharrer, Jenkins Arcade, Pittsburgh, Pa., for one-story and balcony brick moving picture theatre, 72 by 167 feet, to be erected on Main street, to cost $150,000.

KNOXVILLE, TENN.—Signal Amusement Company, Chattanooga, Tenn., has plans by Manley & Young to convert Logan Building at 510 South Gay street into theatre, 50 by 200 feet.

HOUSTON, TEXAS.—Paul Baraco will erect one-story brick and tile moving picture theatre and store building on Odin avenue, to cost $22,000.

MERKEL, TEXAS.—Gem Theatre, which was damaged by fire, has reopened under management of W. S. Dale. New electric piano costing $4,000 has been installed.

MARTINSBURG, W. VA.—Walter J. Lambert will erect new building to replace old Central Opera House recently destroyed by fire.

MARTINSBURG, W. VA.—H. P. Thorn will remodel and build an addition to Apollo Theatre.

FORT ATKINSON, WIS.—Fred Langholff will erect fireproof moving picture and vaudeville theatre, with seating capacity of 800 to replace Crystal Theatre.

MARSHFIELD, WIS.—A. A. Thomas, proprietor Metropolitan Theatre, has purchased the Trio.

RICE LAKE, WIS.—G. E. Miner has purchased site at southeast corner Main and Eau Claire streets for erection of theatre, with seating capacity of 1,200, to cost $12,000.

WAUKESHA, WIS.—Park Building Company has plans by Brust & Philips, Free Press Building, Milwaukee, Wis., for one and two-story reinforced concrete and stucco theatre, store and office building to be erected at Grand street and Wisconsin avenue, to cost $50,000.

MOBILE, ALA.—J. B. Webster and Hernson Fowler, of Empire Theatre, have acquired site on Davis avenue for erection of moving picture theatre, with seating capacity of 2,500.

SAN FRANCISCO, CAL.—Large moving picture theatre will be erected at Westwood Park by Baldwin and Howell, with seating capacity of 1,000.

CHICAGO, ILL.—Balaban & Katz, 5 South Wabash avenue, have plans by C. W. and George L. Rapp, 190 North State street, for brick and steel theatre, 70 by 160 feet, with seating capacity of 5,000, to be erected at southeast corner State and Lake streets, to cost $1,300,000.

CHICAGO, ILL.—Ascher Brothers have plans by Harry L. Newhouse, 4630 Prairie avenue, for two-story theatre to be erected at 110-112 North State street, to cost $500,000.

DWIGHT, ILL.—Amos Orr has plans by R. G. Hoen, 417 Joliet National Bank Building, Joliet, Ill., for one-story brick and stone moving picture theatre, 32 by 165 feet, with seating capacity of 800, to cost $20,000.

EAST MOLINE, ILL.—Henry Horst Company has contract to erect Carpentier Theatre at Tenth street and Fifteenth avenue, with seating capacity of 1,100, to cost $40,000.

ESTHERVILLE, ILL.—Grand Theatre, which was recently damaged by fire, has been repaired and opened again under the supervision of Manager Graab.

EAST ST. LOUIS, MO.—Eroc Amusement Company has plans by H. G. Clymer, St. Louis, Mo., for steel and concrete fireproof theatre, with seating capacity of 2,800 to be erected at Collinsville street and Illinois avenue.

LITCHFIELD, ILL.—W. B. Kneedler will expend about $12,000 in making improvements to Gem Theatre.

COLUMBUS, IND.—Hege Company, Columbus, O., has contract to remodel theatre for Crump Theatre Company, to cost $35,000.

CONNERSVILLE, IND.—Site has been purchased by George W. Ansted at Sixth street and Central avenue for erection of theatre.

OELWEIN, IA.—Theodore W. Bryant has plans by M. S. Cleveland, Waterloo, Ia., for 1½-story brick and stucco moving picture theatre, 54 by 140 feet, to cost $50,000.

ASHLAND, KY.—Columbia Amusement Company has plans by J. M. King for four-story theatre and store building, 100 by 75 feet, to be erected on Winchester avenue. Theatre will have seating capacity of 1,800. Also erect three-story brick theatre on West Greenup avenue.

PORT JERVIS, N. Y.—Moving picture theatre will be erected here by Harry H. Dunn.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

LESTER KESSEL, son of Ad Kessel, of Kessel & Bauman, has decided to study the production of motion pictures and has become assistant cameraman with the Muriel Ostriche Comedies. While he drives to work every day in a high priced roadster of his own, he takes his place among the workers and stays on the job all day.

* * *

James W. Morrison has just completed the leading role in the Community production "Tomorrow" and is now on his way to the Coast to play opposite Anita Stewart in her latest feature. This is the first time "Jimmy" and Anita will have played in the same picture since their Vitagraph days.

* * *

D. N. Schwab Productions, Inc., have decided to state right their first offering, "Fickle Women," starring David Butler and Lillian Hall. Schwab Productions have opened headquarters at No. 117 West Forty-sixth street, New York, under the general sales management of Jerome Lewis.

* * *

Frank Reardon, until recently Connecticut representative for United Artists, has been appointed manager of Robertson-Cole's Boston office.

* * *

Harry Morey, after eleven years' service with Vitagraph, has resigned. Mr. Morey has not announced his future plans, but it is only natural to suppose that he will be heard from in connection with his own company or some stellar aggregation.

* * *

A. L. Fineman, publicity director of the Inter-Ocean Film Corporation, is planning an advertising campaign for the foreign market—in fact, the whole world—for the Hall Room Boys comedies, the foreign rights for which have been purchased by the Inter-Ocean.

* * *

W. R. Rothacker, president of the Rothacker Film Corporation, will visit New York the first week in July, prior to his departure for Europe.

* * *

Rod La Rocque, who was recently seen as Constance Binney's leading man in "The Stolen Kiss," is to be featured for the first time in this country in "The Discarded Woman," a Burton King production, which will soon be released.

* * *

"Doc" Willat arrived in New York from the Coast on June 19, to remain here two or three weeks before returning to Los Angeles. Mr. Willat came here on the same train with J. L. Selznick, but suffered no discomfiture from the wreck which happened to the train. Mr. Willat is making a big feature on the Coast and came east to confer with those who are interested in putting it on the market.

* * *

Paul Cromelin, president of the Inter-Ocean Film Corporation, who is now in Berlin and Paris, will return to America about July 1.

* * *

W. H. Stafford and C. P. Tobin, of the Chicago office of the Rothacker Film Corporation, were in New York the week of June 14 in consultation with the New York headquarters.

* * *

S. Rubenstein, special sales representative of the Arrow Film Corporation, starts for Atlanta and points south this week, for a trip of three or four weeks.

* * *

The exhibitors of the Carolinas will hold a convention at Wrightsville Beach, Wilmington, N. C., on Friday and Saturday, June 25 and 26.

* * *

J. P. Muller, of J. P. Muller & Co., general advertising agents, has just returned from a month's trip with the Oklahoma Chamber of Commerce, which makes a yearly trip to the chambers of commerce in the cities of Oklahoma. The parent chamber, located at Oklahoma City, charters a train and all members of the board make a yearly itinerary throughout the state to exchange ideas and policies of commerce. Mr. Muller says the trip was exceedingly interesting and profitable.

* * *

M. H. Klickauf, manager of the Hippodrome and Bristol theatres of Bristol, Conn., it is rumored, will shortly take over the management of three more theatres in Connecticut.

* * *

Joe Weinberg, the well-known Pathe salesman, is looking for an apartment for two. He is tired of single blessedness.

* * *

Campbell B. Casad, formerly with Shuberts for seven years, handling New York Winter Garden attractions on the road, is now connected with the First National publicity department.

* * *

Guy Hammond, export manager of the Arrow Film Corporation, leaves for Mexico and South American countries about June 25.

* * *

Vincent Coleman, who plays opposite Josephine Victor in "Martinique," at the Eltinge Theatre, New York, is playing the leading male role in support of Constance Talmadge in "Good References," exteriors for which are being made at Greenwich, Conn. Vincent leaves the Eltinge immediately after the play every night and lodges in Greenwich to be ready for the picture in the morning.

* * *

Oscar Jacob is opening offices at 1600 Broadway, New York, as a film exchange to sell Oscar Jacob's productions, featuring Joe Moore, younger brother of Tom Moore, and Eileen Sedgwick, under the brand of the Oscar Jacobs Productions, Inc.

* * *

Edgar Haines, formerly salesman in the Big U Exchange, is now Universal branch manager at Des Moines. He is spending his vacation in New York, getting a whiff of Broadway ozone.

* * *

R. V. Anderson, manager of the International News Weekly, has removed his offices from 729 Seventh avenue, New York, to the Universal Building, 1600 Broadway.

* * *

Jack Lewis, who has been engaged on special and personal publicity with J. Stuart Blackton, has been employed by the Vitagraph company, by special arrangement with Mr. Blackton, for the summer, as editor and titler of features. Mr. Lewis will resume with Mr. Blackton in the fall.

* * *

Sam Kantor and Al Hamilton, of the K. & C. Amusement Company, of Norwalk, South Norwalk and Danbury, Conn., were the sole representatives of the Connecticut exhibitors to the Cleveland convention. They have returned all hopped up over what has been accomplished at Cleveland and can't get over talking about it.

* * *

Sam Farber, who has been heard of in a variety of situations since January 1, finds himself in another one, not of his own choosing. He was robbed on Friday night, June 18. Burglars broke into his apartment while he and his wife were at the theatre, and they stole over $700 worth of clothing, jewelry and silverwore. Sam says: "In the words of the classics, 'Soc et tu em.'"

* * *

D. A. Appel, who recently sold the Palace Theatre, Bristol, Conn., is planning a 2,000-seat house for that city.

* * *

Sam Kramer has been appointed manager of the New York office of the National Pictures Corporation.

George W. Davis, of the Collinwood, Liberty and Stratford, Poughkeepsie, N. Y., with these three theatres playing to capacity, has his managerial hands full with the fastidious tastes of a college town.

* * *

R. D. Craver, of Charlotte, N. C., was in New York this week. He left for Wrightsville, N. C., on Thursday, June 25, to attend the Southern convention.

* * *

H. L. Ohrt, who was in the accountant department of the Famous Players-Lasky, has been appointed comptroller of the Universal by Carl Laemmle, president. Mr. Ohrt succeeds G. M. Davidson, resigned.

* * *

Gildersleeve & Roberts, of the Hathaway Theatres, are owners of the New Keeney, Kingston Opera House and Auditorium, Kingston, N. Y. They control the Oneonta Theatre, Oneonta, N. Y.; the New Paragon, Beacon, N. Y., and the Stratton, Middletown, N. Y. The New Keeney is considered one of the finest theatres in the Empire State. The Hathaway Theatre interests is one of the growing circuits in the East and no better managerial conduct is to be found anywhere.

* * *

Gene Goldsmith, formerly of the Philadelphia Republic office, was in New York June 18. He is leaving the Republic to launch out in "rain insurance," to insure theatres against losses on rainy days.

* * *

Jack Taylor, of the Academy of Music, Newburgh, N. Y., is finding it hard work to keep the aisles clear and the S. R. O. sign where people can see it.

* * *

James L. McGee, eleven years general manager for Selig and still managing the Selig studio and zoo at Los Angeles, was in New York week ending June 12. While here he purchased five blue mackaws for the Selig zoo. Peacocks did not enter into his famous menu this time. Mr. MGee returned to the Coast Monday, June 14.

* * *

Elsie Stevens, a young woman of originality and ideas, is doing a line of exploitation that is new and efficacious. The pictures she has centered her efforts on so far are "Why Change Your Wife?" "Male and Female" and "On With the Dance." Possessed with skill as a dancer and a pantomimist and a fascinating personality, she has arranged an introductory preface to the photoplays in the nature of a brief monologue, while she dresses to suit in bewitching costumes that are a fashion show in themselves. The little performance adds zest to the picture and awakens interest in it. By an ingenious manipulation of a spotlight she creates a fade-out of her performance, which blends into the picture, producing a most striking effect. Miss Stevens has given these demonstrations at Allentown and Bethlehem, Pa., and has aroused the interest of some of the leading exhibitors of Pennsylvania.

* * *

F. P. McGovern, manager, and Tom Bible, his assistant, presiding over the Philadelphia office of the Supreme Pictures Corporation, are still firing repeaters on "Mickey" and say she beats the mark on long distance.

* * *

Tony Luchese, manager of the De Luxe Film Company, is handling a production called "The Square Shooter." "That's me," says Tony.

* * *

Joe Singer, manager of the B. B. Distributers of Philadelphia, the hot weather to the contrary notwithstanding, likes to be out in the sunshine of Vine street. He believes it is a business-getter to be in nature's limelight.

* * *

Ted Eltonhead is now connected with the David P. Howells publicity staff.

More British Producers To Visit India; American Firms Hard at Work in London

London, June 8, 1920.

ON the heels of the announcement that Famous Players is invading India comes the news that a British company, organized by I. J. Monti, who is associated with the Dunlop Rubber Company, and Captain Road-Night, a well known Anglo-Indian, are to go out early in July and will build studios at Calcutta. Lewis Willoughby, known as a screen actor on your side, will be in charge of production. He has directed a number of pictures here since his return early in 1919.

Fred Goodwins, who played in the States opposite Chaplin, Fairbanks, Pickford, Washburn and several stars, and made a hit in "For Husbands Only," was married to Peggy Linden, a musical comedy star, the first week in June. Goodwins has been directing for the past year and a half and has lately made several very successful pictures, including "The Chinese Puzzle," Thackeray's "Colonel Newcome" and "The Ever Open Door." With his wife he is sailing for the States in July, chiefly, it is believed, because disgusted with conditions here on the producing side.

An Actor Convert.

Martin Harvey, who created the parts of Reresby the Rat in "The Breed of the Treshams" and of Sidney Carton in "The Only Way," is now playing in a screen version of the former piece, which is the first production of a new British company, Astra Films, having an ambitious program mainly comprised of novel adaptations.

Hugh Ford has now started on "The Great Day," a Drury Lane drama, at the Islington studios of Famous Players. The cast is not revealed but is composed entirely of British players, more or less unknown, from whom it is believed the company hopes to develop a number of screen stars. Major Charles Bell, Milton Hoffman's assistant, who has given invaluable service to the organization in reconstructing the buildings and securing the co-operation of the authorities, has just signed up for three years.

Goldwyn Starts.

The British Goldwyn Distributing Company has now completed its organization and has engaged all its provincial branch managers, who correspond to your exchange men. A. George Smith is the managing director of the new company, with Charles Lapworth as secretary. All the provincial men are well known in the film trade, and have been with one or other of the big distributing companies previously. Several have been with Fox and Famous-Lasky.

"Blind Husbands," which is being handled here by Film Booking Offices, who, through the medium of Robb Lawson, introduced presentation to this country by means of "Broken Blossoms," is creating a sensation. It is being shown at the Alhambra and is presented with a prologue and an epilogue. "Broken Blossoms," now being shown throughout the country, is a box office success on a big scale. Out of consideration for the Hun prejudices, which are still very strong here, F. B. O. has changed Stroheim's name to Eric Strome, which seems rather a futile move, if not dangerous, as it opens the door to ignorant accusations of attempt to disguise something German, which it is not.

The French Ban.

The trade is agitated as to the outcome of the negotiations now proceeding between the French Federation of Kinematography and the Ministry of Commerce with reference to the prohibition of film imports. The French government has announced that the ban applies to all classes of film and not only raw stock, as was at first proposed.

The Federation is seeking a compromise on the lines of the complete prohibition of the importation of positive, permission to import raw stock, and the importation of negative, by either foreign or French houses, in the same proportion as the quantity of French film handled.

That is to say that an American distributing organization would have to take an equivalent amount of French production to its own output. Import duties on a reciprocal basis are also asked for by the Federation.

Exhibitors to Act.

Natalie Talmadge and her mother have gone to Paris and Dave Kirkland is visiting the British studios to get an idea of how we stand—technically and otherwise. E. W. Hammons has arrived to look after the interests of the Educational Films Corporation here. He denies the rumor that he intends to build "the largest picture house in the world" in London.

British exhibitors, who have a powerful organization known as the Cinematograph Exhibitors' Association, are preparing to abolish the advance and block booking systems, which are the causes of the late releases and the impossibility of getting new pictures before the public for from nine to eighteen months after they are made.

They are also turning down cold percentage proposals, and minimum rentals which the distributors are seeking to fix are likely to cause trouble. The association, as it includes at least 80 per cent. of the exhibitors in the United Kingdom, is in a good position to put up a strong fight on any point. The renters (distributors) are also organized, but internal troubles and a system of meeting behind closed doors nullifies a great deal of the cohesion they might otherwise have. FRATIL.

Group Picture Taken at Welcome-Home Dinner to Joseph "London" Plunkett.
At Keen's Chop House on June 18. Many well-known film men attended the dinner.

Joseph L. Plunkett Welcomed Home from London at Banquet

AT Keene's Chop House, Friday evening, June 18, fourscore of the friends Joseph L. Plunkett names by the legion gathered to welcome back to his old job, the manager of the New York Strand. Jack Eaton, who had been "pinch hitting" at the theatre during Mr. Plunkett's absence, was there to show how glad he was to turn back the task of presenting big league films in a big league house to the man who only a few months ago went to London for Lewis J. Selznick.

The dinner was a lively affair. After the guests had gone the distance from empty plates to empty coffee cups the speech-making began. Most of the oratory was enjoyed by everybody, some was enjoyed by a few, and take it all in all Joe Plunkett learned pretty well how he stood on the public testimony of a score of speakers.

Harry Reichenbach acted as master of ceremonies and was in his happiest mood. He "opened the show" with Tommy Gray, who made the laughing hit of the evening with his timely quips and well-directed shafts of wit that "cleaned up" with the film folks. Reichenbach closed the show and made another hit—and between opening and closing the regulation speakers had their time at bat.

Arthur Lucas Heads Southern Company Acquiring Theatres

THE American Theatres Corporation, capitalized at $5,000,000, has completed its organization and elected its officers. Arthur Lucas, of Atlanta, supervisor of Goldwyn's southern exchanges, is president; Shepard Bryan, also of Atlanta, is secretary and treasurer. The directors are James Hamilton Lewis, former United States Senator, of Chicago; W. E. Kay, of Jacksonville; W. G. Neal, Richmond; F. L. Woodruff, A. O. Blalock, Arthur Lucas and Shepard Bryan, Atlanta; John Evans and Marion Lucas, Savanah.

The corporation has prepared an aggressive fall campaign. It will buy, lease and build theatres throughout the South. It has taken over the Folly and Odeon theatres in Savannah, the Rex Theatre in Sumter, S. C., will build a new theatre in Savannah, and will take over the new theatre now nearing completion in Americus. Other theatres in the larger cities of the South will be taken over as rapidly as possible, or new theatres built.

Besides being identified with both the producing and exhibiting ends of the industry, Arthur Lucas is publisher of the Americus Times-Recorder and a director in the Exchange Bank of Savannah. Shepard Bryan is a leading Atlanta lawyer.

RUBBERNECKING IN FILMLAND

THIS has been a rich week for rubbering. I struck pay dirt almost everywhere I went. The word "dirt" is not used in its scandalous sense, although some of the things I saw might be considered scandalous if they were not explained.

You might think, for instance, that it was scandalous in the extreme, as well as per-fect-ly ter-ri-ble, for a big six-footer of a husband to make a little bit of a wife—and his own wife at that—weep all over the place. And you might also hold up your hands in horror and give vent to three or four "Did you evers?" at the sad recital of a respectable and highly dignified general manager of a studio being bound, fastened, secured and otherwise hog-tied to the cow-catcher of a locomotive by his own employes—if I did not explain that all this was done for art's sake and with the laudable purpose of giving a kick to fifteen or twenty million fans.

Real and Glycerine Tears.

The weeping scene was part of a special feature that Allen Holubar is making for a First National release, and the lady who wept was Dorothy Phillips.

The prevailing opinion is that all movie tears come from Bermuda, or out of a bottle of glycerine—and many of them do. All screen sorrow of a liquid form is not faked, however, although much of it might just as well have its origin in the onion or come from the end of a fountain pen filler so far as reality is concerned.

There are two kinds of real tears: the moist manifestation of misery from the willing weeper who can emit tears and muss up a handkerchief by thinking of the last time the cat got the canary—about as convincing as looking at a lady with hay fever—and the real thing; tears that spring to the eyes because the heart has been touched and the soul made in tune with the part that is being played.

Few Cry Convincingly.

There are very few actresses on the screen who can cry convincingly—Mary Pickford, Nazimova, Lillian Gish, Dorothy Phillips and a few others, and at times even the tears of these artists smack as much of simulation as they do of sincerity.

But the scene I saw Miss Phillips do was real—so real that my specs got dim, and Ham Beall, who was with me, said: "Doggone if that don't get my goat," and Ham is a press agent. Can you imagine such realism?

The set was a girl's room. Miss Phillips entered, tossed her coat on a chair, then flung herself across the bed in an excess of grief. Margaret Mann, who was playing the part of her mother, came in the room, raised her up, comforted her with tender words and little dabs on the nose with a powder puff. This was the preliminary stuff, the long shot. Real tears are not needed in a long shot. A forlorn facial expression, a trembling shoulder, a sob or so, and a crumpled hanky, is enough to put the idea over.

What Did He Say?

We were getting close to tears, however. Lyman Broenning moved his camera nearer to the scene and tuned it for a close-up. Miss Phillips sat down in a chair with her back to the camera. Allen Holubar stepped to her side, put one arm around her shoulders and began talking in a low voice.

Only Allen Holubar Knows Why Dorothy Phillips Wept Real Tears Not Glycerine

By GIEBLER

Of course we could not hear what he said. Everybody in Filmland knows that Allen Holubar and Dorothy Phillips are man and wife. Maybe he spoke of tender things; maybe he awoke memories that were filled with grief. There are things between every man and wife—strings of the heart that will sing a sorrowful tune at a touch. Maybe he jangled a chord, maybe he played jazz; maybe he was kind, maybe he was cruel. No one but those two, the woman sitting hunched up in the chair and the man who stooped beside her, knows.

"Niobe Come to Life."

After a few minutes Holubar came away, walking softly, then Dorothy arose, turned to the lights, and faced the camera an embodiment of grief. Sorrow was written all over her expressive face; the misery of a broken heart was in her eyes, and tears—she was Niobe come back to life.

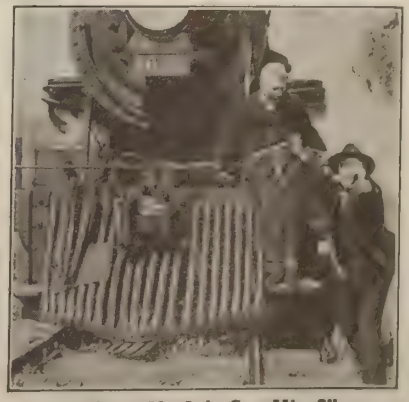
All of the Holubar-Phillips film is not weepy, however. There are many beautiful gowns in the picture, for instance, twenty-seven, to be exact, and one of them is ornamented with crystalized butterfly wings. But I noticed that none of them were in evidence when they were making the grief stuff. I should say not. No woman, no matter how great an actress she might be, could weep with those gowns in the same room.

The tears are a symbol of a theme that is going to please the lady fans, and if I'm not greatly mistaken, give many of their gentlemen friends a terrible kick in their egotistical slats. I wish I could tell you about it, but I can't, it's a secret.

To the Ridiculous.

James Kirkwood, Ralph Lewis, Emily Chichester, Jean Calhoun, Margaret Mann and Velerie de Valeria are in the cast in support of Dorothy Phillips.

After looking at the Holubar stuff I took the few steps that separate the sublime from the ridiculous by going over to the National studios, where Flannagan and Edwards are making a Goldwyn comedy, and arrived just in time to witness another touching scene. I saw Eddie Flannagan touch a safe.



"There He Is! See Him?"

Says Jack Richardson to Studio Manager Smith, who plays in Vitagraph's "Silent Avenger."

Some people think that no one but the dramatic stars do emotional work in the movies. This is a mistake. Eddie Flannagan was just emerging from a large safe when I got on the stage. He had to emerge in a hurry, because the safe was blown up with a large bomb. Just as he got out a property man pulled a rope that released a bushel or so of plaster, lath ends, brick bats and other explosion atmosphere from overhead. The heavy stuff missed him by about half an inch, but the dust and soft plaster didn't miss him at all, it mussed him all up.

A Real Mean Trick.

Just at this moment, Mark Goldaine, who was directing the piece, was told by the cameraman, who likes a little joke now and then, that something was out of kilter with his machine, and the scene would have to be taken over again. Eddie was so overcome with his emotions when he heard this that he presented me with a large bunch of stage money he had pinched from the safe instead of his mitt when I tried to shake hands with him.

I dropped in at Christie's for a while and watched Scotty Sidney working on some interesting stuff for the big seven-reel Robertson-Cole production, "813," an Arsene Lupin story by Maurice Le Blanc, with Wedgwood Nowell, Wallace Beery, Laura La Plante, Kathryn Adams, Vera Steadman and a lot more in the cast; and Jacques d'Auray, a technical expert looking after the French atmosphere, and playing the part of an Apache.

An Excusable Error.

"8:13" is going to be some picture. Sidney had one of the biggest stages on the lot covered with sets, and every one of them was double back action, bust up in the middle and turn into something else at the press of a button. Secret doors, secret panels everywhere.

Pat Dowling wanted to turn me loose on the stage to see if I could get out, but after I had discovered that the nice, kind-looking fireplace was an enrance to a den of tough looking "eggs," and two or three doors that I approached with perfect confidence disappeared and left me scratching my fingers on a solid wall—why, even the clocks were crooked! All you had to do to them was to give them a look, and the hands would stop right at 2:20, or wherever they happened to be and fly around to 8:13.

At any rate, I said I would prefer to make my exit in the regular way before the roof fell in on me, and I got in wrong at that by walking down a passage and bumping into a set where Bill Beaudine was making a Bobby Vernon comedy with twenty girls who represented burlesque queens and didn't believe in letting the profiteers or anybody else get anything on them in the way of clothes.

An Actor Named Smith.

I unearthed a conspiracy at the Vitagraph plant. When Bill Duncan started his last serial he needed an actor to play the part of the heroine's father. Bill looked high and low and all over for just the type

of actor he wanted, or that is, he seemed to be looking. One day however, he approached W. S. Smith, the studio manager, with much palaver and honeyed words.

Honeyed Words.

He needed an actor of an especial type. It was just a bit. Mr. Smith could do it easily. There wasn't hardly anything to it. Nothing to keep Mr. Smith away from his desk in the front office for much of the time. All he would have to do would be to appear in a scene here and there as Edith Johnson's father, maybe only in the first episode; they'd probably kill him off after that. They usually kill off fathers early in a serial; it wins more sympathy for the heroine to be an orphan.

The Big Boss Makes Good.

Mr. Smith consented; in other words he fell for it and now he's a regular serial actor and Bill Duncan says he's a good one.

After Bill had shot a few scenes it suddenly developed that the story of the serial would be strengthened if the father part was continued all the way to the end. Father appears in every episode and in some of them he appears very strong. Gets tied on to the front end of a locomotive, manhandled by the heavy and all sorts of things like that.

One of the popular sports at the Big V studio nowadays is to watch the big boss acting in the movies.

Prager Denies Mayflower Will Align with New Distributors

BENJAMIN A. PRAGER, president of the Mayflower Photoplay Corporation, denies the published report that his company is to be affiliated with a contemplated producing-distributing organization sponsored by Isaac Wolper, formerly president of Mayflower.

"The report printed in a recent issue of a trade paper to the effect that Mayflower is considering a proposal to align itself with a new producing-distributing concern being formed by Isaac Wolper is altogether untrue," said Mr. Prager. "No such proposal has even been tendered to Mayflower and we know nothing whatsoever of the project.

Calls It Impossible.

"Because of our contract with the Associated First National Exhibitors, signed a few weeks ago, it would be impossible to consider such a proposition even if it were submitted.

"Any statement linking Mayflower's name with another producing or distributing concern is an injustice to us and to the organizations which distributes our product."

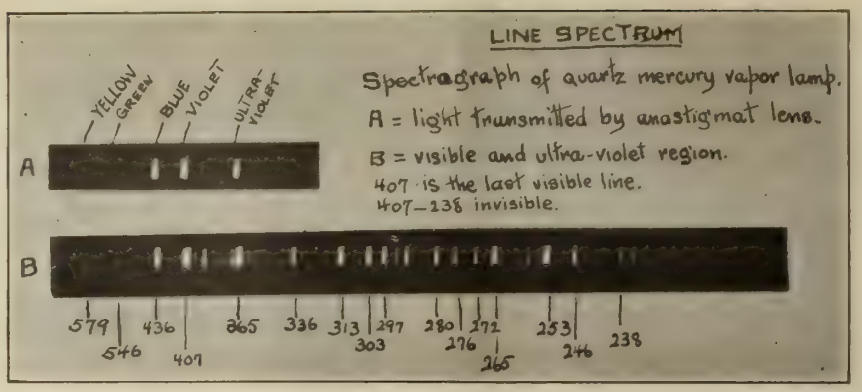


Figure 2.

More About Actinic Ray and Complexions on the Screen

THE article about the actinic ray in the Moving Picture World of May 20 issue has called forth the following interesting letter from Arthur G. Eldridge, head of the department of photography of the University of Illinois:

The difference in the complexion of people is in part due to the evenness and intensity of color in the skin. If you examine faces in the light of a mercury vapor light (minus red rays) the evenness is very apparent. The mercury vapor light is much used for motion work, but I am inclined to think the unevenness is overcome to some extent by regulation of contrasts in the developing printing, as evidenced by the pallor of many faces seen on the screen. Very full exposure of the negative will also smooth the gradation.

The skin reflects much white light as well as blue from the sky and the colors of adjacent objects. This latter fact is often not observed by the eye but becomes quite apparent in making direct color photographs.

The color sensitiveness of the negative film has much to do with the results. Figure 1 shows the spectral sensitiveness of the regular Eastman film. You will see that it is remarkably good, embracing all of the violet, blue, green and yellow, but is blind to orange and red. There may be cases where so-called orange and red will be recorded, but it is either because the red is more or less blue or yellow or because the object has a rough or mat surface, thereby scattering the white light.

We do not have to concern ourselves very much about the active invisible rays in the light source, for nearly all of it is absorbed by the lens, although there is some difference in the amount transmitted by various lenses. You will see in Figure 2 how much of the invisible light is absorbed by the lens. I judge that regular film is used by most producers, as evidenced by the dark lips and lack of detail in the hair and some other objects.

In Figure 1 the sensitiveness of the Panchromatic film is seen to extend to the deep red and that the violet end is subdued. Panchromatic film is slower, more expensive and more difficult to handle. It requires full exposure, otherwise its full value is not realized. Full to over-exposed negative requires careful treatment, but assures us superior results. If some of these facts are considered I believe complexions would give less trouble.

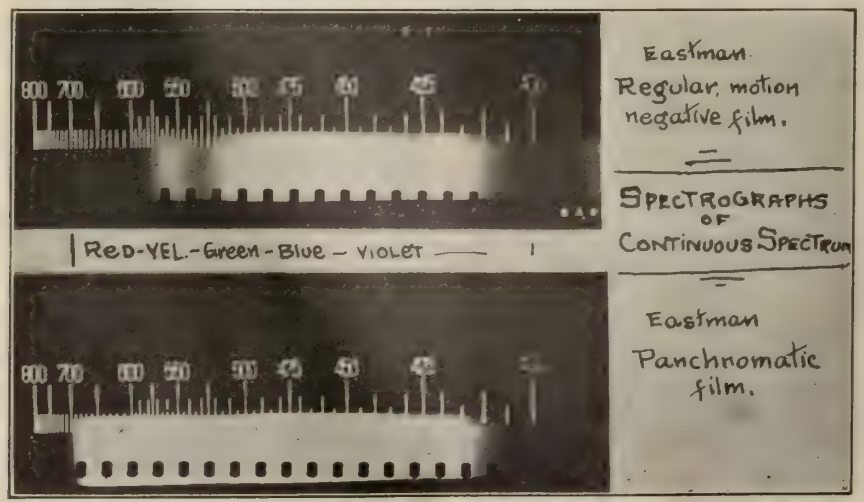


Figure 1.

Thousands Greet Mary and Doug on Arrival in England

THE oldest inhabitant of Southampton has scratched his head and jogged his memory to recall a reception that is a parallel to that given Mary Pickford and Douglas Fairbanks on their arrival on English soil on June 22. There was a wild rush of waiting thousands and a shrieking as big Mr. Fairbanks with tiny Mrs. Fairbanks on his right shoulder ran down the gangway and into the thick of the crowd.

Mary and Doug made a great impression. Mary kissed a tiny ragamuffin and Doug hauled a newsie out of the mob and bought his bundle of papers. They did exactly what the crowd wanted them to do—gave themselves up to it and kept their good nature intact. The hydroplanes and aeroplanes that escorted their vessel into the harbor, and dropped bouquets of flowers on the decks, followed the train as it sped from Southampton to London with Mary and Doug on board, recuperating from the great experience. In London, England's most stalwart "bobbies" bucked a still greater crowd in helping them to a waiting motor. When they got to a hotel, they found 5,000 letters waiting for them.

Many events have been arranged for the newlyweds. Royalty as well as uncrowned heads are to do them homage, it is said. With them is Bennie Zeidman, a close personal friend, and Edmund Guebel, Doug's major-domo and a man speaking seven languages. There are no others in the party.

Just how long the party will remain in England is not known. The trip is a hurried one, as both must return within a month to continue making pictures for the United Artists Corporation, it is said. They hope to make pictures overseas within a year.

Lewis Retains Bijou Theatre

Rumors that his Bijou Theatre in Atlantic City, N. J., has been sold to the Stanley interests of Philadelphia are causing Manager P. Mortimer Lewis annoyance. He denies the rumors and reports splendid business.

Advertising and Exploitation

By Epes Winthrop Sargent

Fifteen Thousand Crowd Cost $78

Princess Theatre, Denver, Pulls a Ballyhoo Stunt at Suburban Park Which Cleans Up for "Below the Surface." Cost $5.20 per Thousand

GETTING fifteen thousand people to look at a ballyhoow at a cost of $5.20 per thousand is the prize winning stunt pulled by the Princess Theatre, Denver, for the Paramount-Ince special, "Below the Surface" with Hobart Bosworth. And the funny part is that the stunt was not primarily designed for the Ince picture, but was suggested by Pat Kearney, of the Famous Players, for use with Houdini's "Terror Island."

A. G. Birch, of the Denver Paramount office, figured that it would be just as good for "Below the Surface," and he aided H. E. Ellison, of the Princess, to put over one of the best stunts yet pulled. And it can be worked for any picture in any town where there is a summer park with a lake. If you can get the lake you don't have to be so darned particular about the park, at that, and if you can't get a lake, perhaps you can borrow someone's nice little river.

Hooked up a Paper.

It was started as a "Diving Contest" and the Denver Post, one of the hard boiled sheets, opened up its columns when the plan was outlined. Owing to the fact that the Princess had been restricting its advertising exclusively to the Post, the copy on the stunt was confined entirely to this paper, which assumed supervisory charge of the scheme.

Several days before "Below the Surface" commenced its run the Post carried the first announcement of a diving contest in the huge park lake, in which contestants were to try and duplicate the packing box trick. Volunteers for the prize, which was fixed at $200, were to allow themselves to be tightly nailed in wooden packing cases, weighted with iron and sunk to the bottom of the lake. They were to free themselves and swim to the surface to win the prize.

The Street Car Signs.

All Safeguards Used.

Stout ropes were to be hitched to the boxes, so that if the prisoner was not free at the end of 40 seconds the box could be pulled to the surface. Doctors with pulmotors were to be on hand to insure against accidents.

The story was run, with variations for just three days before the event took place. The Denver Street Car Company, which previously had never before permitted signs to be placed on its cars, fell for the novelty of the stunt, and on the front and rear of each car carried a large sign. This was free because the cars got the crowd. With this as the sole publicity more than 15,000 people gathered around and upon the lake in automobiles and canoes or on foot to watch the contest.

Hired the Contestants.

By pre-arrangement four young men and a girl, whose names and addresses had all been published in the Post as they announced their intention to enter the contest, were on hand for the trials, as well as one or two novices.

The theatre's carpenter had built two stout boxes of 1 by 12-inch pine, 18 inches wide, 28 inches tall and four feet long. On the sides were wooden pockets that could be loaded with iron window weights. One of these boxes was perfectly solid while the other was built with a trick bottom.

These boxes were open for inspection—and they were inspected by that huge crowd without disaster, while above them two banners announced "Hobart Bosworth in 'Below the Surface,' a Paramount picture, the Princess." Certainly every one

Here Are Fifteen Thousand People Waiting to Be Ballyhooed at a Cost of Half a Cent Each.

The crowd waiting at a Denver Amusement Park, gathered to see the Diving Contest arranged by a local theatre and the Paramount exploitation man. The picture was taken in only two sections, and you won't find the whole fifteen thousand present if you count noses, but the overflow meetings beyond the range of the camera will more than make the total.

Try a Treasure Map to Gain Box Office Wealth

who went to the park knew of the coming of that picture.

The Girl Was First.

The girl was the first one to try. Twice as she was being lowered below the surface in the middle of the lake she apparently lost her nerve and screamed for help. An aid in the mob who deliberately yelled "Piker" and "Quitter" was almost stoned by the crowd which yelled: "Why don't you try it yourself." For a while the scene threatened to develop into a riot.

The Woman Contestant Getting In.

The next contestant, a young man, was discovered to have a crowbar and hammer just about the time he was being placed in the box. He was bawled out, barred from further participation in the contest and dropped in the lake and made to swim ashore as punishment while the crowd howled at the fun.

Some Real One.

The next entrants, some of them real volunteers were lowered for the forty seconds and then pulled up, having failed in the attempt to liberate themselves.

Alexander Ott, former chief life guard, at one of Denver's municipal bathing beaches and the most widely known swimmer in the vicinity was the last contestant. His entrance was acclaimed by the multitudes who expected great things of him. By this time the first box was so badly damaged that the judges, as agreed, pronounced it dangerous for further experiments. So Ott was lowered in the trick box while the crowd yelled: "Put him in his coffin."

Muddy Water Helped.

Owing to the muddy condition of the water, objects a short distance below the surface are invisible; but as an extra precaution the police moved the canoes of spectators back about 75 feet. As the box was being lowered one of the racks containing the iron weights caught on the side of the launch, seemingly by accident. The bottom of the box was then about two feet under water. It required a few seconds' jimmying to get the box free, and while this was being done Ott kicked his way out and dived deep. After a reasonable delay to insure his escape the box was lowered to the bottom. In just 56 seconds Ott appeared on the surface and the crowd cheered his feat to the echo.

Later on he was awarded the prize—with reservations.

The entire stunt only cost the Princess Theatre $78, but it made "Below the Surface" the talk of Denver. Not only that, but according to Mr. Birch "the publicity given the Denver affair will put the stunt over anywheres in this or a neighboring section" owing to the wide prestige of the Denver Post which carried the stories on the stunt.

Put Out Toronto Teasers Wherever Paper Would Go

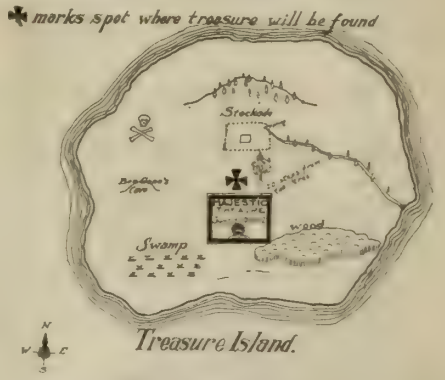
JULES BERNSTEIN, of Loew's Theatre, Toronto, made a drive on teasers for "Down on the Farm." He put them everywhere—on street corners, on cars, wagons, ash cans, dead walls, some live ones, until you could not turn your head without seeing a fresh snipe. They were all half sheets, black on yellow, with a number of changes of copy, including "Please take me ——," "Ask the conductor ——," "All aboard for——" and "Transfer to ——," in each case the copy ending with "Down on the Farm." And the next week the Building Department sent an inspector around to see if the side walls were still safe. Snipe teasers pay if they are plentiful. You can't paste up a dozen and expect to do it. Twelve will help, but they won't turn the trick big.

Just Before They Went "Below the Surface."

The judges' boat, with some of the contestants ready for the underwater trials. The packing case is seen just behind the diver at the left.

Flint's Ancient Map Helps Put Over Treasure Island

USING a chart of Treasure Island, with the location of the theatre indicated as the hiding place of the treasure, helped the Majestic Theatre put over the Tourneur production at St. Louis.



The Treasure Chart.

The map was drawn from that found in most editions of the Stevenson work and the location of the house was marked in as shown in the cut. Some of the editions of "Treasure Island" contain more elaborate maps than others. It is best to cut out some of the detail to make for clearness and to give prominence to the theatre mark. It would be effective to mark the house in red, but it would scarcely pay for the second printing. The sample is about five inches square and folded once, with the back printed up "Flint's Treasure Chart."

Another Newspaper Hook-up For That "Huckleberry Finn"

ANOTHER hook-up stunt for "Huckleberry Finn," which bears all of the marks of Oscar A. Doob, comes in from Cincinnati. The Post offered prizes for the best letters of 150 words or less detailing the writer's own adventures to see if he could match those of the famous Huckleberry Finn. Five dollars and two tickets to the Strand to see the film were offered as a prize and the newspaper got good copy for several days, while the Strand was busy selling tickets.

A special showing timed to begin a quarter of an hour after school let out was featured in the advertising, and this was one of the best patronized shows of the day.

Plenty of Jazz Put Over "Down on the Farm" Amply

REALIZING that the best way to sell "Down on the Farm" was to advertise it, Pete Adams, of the U. S. Theatre, Paterson, took all the billboard space he could buy, and then he built on this with a rube band for street work, farm tractors and a hay wagon. He did not wait for people to come and look in his lobby to see what he had. He went out and told them—and he did not whisper, at that. Knowing when to circus and when to play on dignity is what puts the U. S. Over.

Fine National Tie-up for "Keep to the Right"

Footprints on Broadway, New York, Did Just as Well as in the Smaller Towns

BECAUSE he was managing a house in New York did not scare Frank A. Gerard, of Keith's Eighty-first Street Theatre. He knows that the bigger the town, the bigger the yaps, and he worked just as Barnum worked three-quarters of a century ago, for one of the stunts he pulled is merely a modification of the brick stunt related in Barnum's history of his life. He even worked the "footprint" stunt, which any wise manager would bet could not be done in the big town. And the result was that he sold "The Idol Dancer" to more people than the house would hold, and the house seats 2,100 people at that.

Mr. Gerard went at it just as though he were not running a Broadway house in the largest city this side of London. He knew that he drew most of his business within a mile radius. He worked that territory just as he would a small town. He got the same results. That's all.

Began Early.

Three weeks before the show was due he started to use a trailer. No date was attached. He believed in letting the people ask about the playing date.

"The Idol Dancer" was not new. It had played the Strand, which offers most of the First National releases. It had played that house some weeks before, and had been seen elsewhere. People knew about the picture. The trailer merely localized their interest.

Then he went after windows, a mile each side of his house. He had a plentiful supply of cutouts of the dancer, and also some paintings. He got them into the best class of windows from Sixty-sixth to One Hundredth street. And he got them in early.

Changed Weekly.

These displays were changed weekly. And part of the change consisted in the addition of small lettered cards telling about the attraction. In the window of a music store, for example, a card referred to the drum which can be heard for twenty miles.

A week later stock cutouts were added to the larger displays. These were put into a majority of windows for a two-mile stretch, not only on Broadway, but on Amsterdam avenue and on Madison avenue, on the other side of Central Park.

These displays were dated, and dates were now added to the larger window shows.

Hawaiian Page.

Heralds were distributed to the patrons the week before by a page undressed as a Hawaiian. This supplemented the house program, which carried an advance advertisement for three weeks.

Late the night before the opening Broadway was tracked up and down with large white prints of a naked foot, all pointing to the house and all lettered with the title of the play. They were placed on both sides of Broadway from Seventy-eighth to Eighty-sixth. Some curious people took the trouble to follow the tracks, but most of them knew that the show was at Eighty-first street.

There is a small army of press agents who would have been willing to bet that this stunt could not be pulled off in New York, but Mr. Gerard did it.

Of course the lobby was lavishly decorated with stills and special paintings and cutouts, and the largest cutouts were mounted on either end of the awning, where they were visible for several blocks.

Stress was laid upon the engagement of a Hawaiian troupe for the prologue and their photographs were worked in conjunction with scenes from the play.

A banner with the familiar "Oh! how she can dance!" was above the front, and dancers flanked the side photo frames.

The Blowoff.

And for a last crack, it was announced that a motion picture of the crowd in front of the house Wednesday afternoon would be shown at the Thursday matinee and for the remainder of the week.

This prevented any possible slump, for those who had come before came again to see how they looked on the screen and if Daddy could not get away to pose, he was dragged out with the rest of the family to see little Willie act just like Chaplin right in front of the camera.

The only difference between New York and the 1,200 town is in the number of people. They fall just as easily and land just as hard—perhaps a little bit harder.

Just Like Barnum.

Years and years ago, when the goats were browsing on the site of the Eighty-first Street Theatre, Barnum hired a man to put bricks on the four corners of Broadway at Ann street, in front of his museum. He kept changing them for a fifth brick he carried. Every fifteen minutes he entered the museum, followed by the crowd.

Wednesday evening Mr. Gerard had a photographer take flashlights of the window shows, winding up at one close to the house. A crowd followed him around and into the house when his work was done. It was good in 1850. It still works.

Plans National Hook-up for New Taliaferro Production

SUGGESTED by the title of the new Taliaferro picture, "Keep to the Right," the Equity Pictures Corp., is planning a national campaign for observance of the rules of the road. Many cities are already driving on the traffic laws and it should be easy to interest the other places, since innumerable accidents are directly due to failure to observe the regulations.

The Equity plan book, presently to be issued, will carry the details of the campaign and will play it up strongly. It is a self selling stunt with no possible comeback and can be made to apply to towns of any size.

Made "Connie" Synonym for Omaha Summer Temperature

GETTING ready for the hot weather, Harry Watts, of the Strand, Omaha, determined to use the coming of summer for the purpose of planting a picture. While the weather was still cool he began to advertise with such lines as "Connie's coming as soon as the weather is hot enough."

Building on this he had stickers printed and followed these with snipes and cards until all Omaha began to associate Connie with the coming heated term. The advertising was so persistent that warm days were referred to as "Connie weather," and the name became a synonym for rising temperature.

Finally the announcement was made, "It's nearly hot enough and Connie has decided to come next week" followed with the full advertising for Constance Talmadge in "The Love Expert."

She had not only been made into a town catchword, but somehow the public was led to believe that she required hot weather to show, and they did not stay away because it was too hot. It was regular Connie weather—so they went.

Measuring Stick Helped Pull for Bill Russell

USING a measuring stick in the lobby and advertising that all who attained the required measurement would be admitted free to see William Russell in "Six Feet Four" made business for the Kinema Theatre, Salt Lake City, recently. To make it work to the utmost the theatre advertised that there was a good show in the lobby as well as the house. People drifted down to see the measuring and when they got tired they went inside and bought tickets. It is an old stunt, but it is still working as well as ever.

Three of a Kind Always Beats a Pair, As You Know.

But the Eighty-first Street Theatre, New York, had a whole suit of windows in a mile radius from the house for "The Idol Dancer" and it worked as well as in the tiny towns. It can be done in New York if you are not lazy.

Get the Low-down on Making Turkish Coffee

A Practical Small Display Helped a Louisville Lobby

SEVERAL suggestions have been shown in these pages for large lobby displays for Griffith's "The Idol Dancer," but the Mary Anderson, Louisville, comes in with a small display which is practical for those who cannot afford either the space or the cost of decoration. As can be seen from the cut, the hut is of comparatively small size, scaled to work with

cutouts from lithographs. A red light back of the window and below the ledge gives light to the cutout figures behind and suggests a cooking fire in the hut.

The Louisville Lobby Display.

In addition to this, the house used a series of striking lobby cards, taking the text from the sprightly plan boo'-, and sent out a set of cards, every other day, to physicians and others having waiting rooms; a stunt also worked by another house for "Don't Ever Marry."

A troupe of Hawaiians were employed in a prologue and the routine of stunts built Monday's business $250 above the Sunday takings, though usually the Monday drop is around $300 below Sunday.

The office cards will work anywhere and afford a valuable means of advertisement.

This Is Good Ad Copy If You Have Not Played "Sex"

USING this copy for a series of four advertisements worked well for the Teck Theatre, Buffalo. The copy will work as well for a single large display with the title worked in a large extended letter. It runs:

What has been the greatest factor in the creation and destruction of the empires?
"Sex"

What has spurred many of the greatest men in history to success and broken countless others?
"Sex"

Since the earliest history of man what has been the elemental force most instrumental in building for a greater civilization?
"Sex"

What transforms sinners into saints—and saints into sinners?
"Sex"

Paramount Now Syndicates All Its Stunt Suggestions

AIMING to make use of all ideas turned up by its exploitation men, Paramount is now promptly syndicating its ideas to all exchanges. As an example, the Orowitz hook-up with the army and navy recruiting services in Detroit was promptly picked up by Oscar A. Doob in Indianapolis, and probably will make the rounds. Indianapolis tied up with the navy on "Why Change Your Wife?" which probably will please Josephus Daniels, who is strong for morality in the navy.

In the same way Doob's stunt of getting a Cincinnati paper to use a rotogravure section front page for pictures of Huckleberry Finn was taken over the following week by the Pittsburgh Dispatch, which worked from the same layout and reproduced in half tone. And the Dispatch did a whale of a lot of special advertising to put it over as a beat.

It is always easier to sell a proven idea and Paramount is going to make the most of its syndication. Meantime you have the same advantage plus the best ideas of all the exploitation men and not merely those of one exchange if you follow these pages closely.

Turkish Coffee Helped to Sell "Virgin of Stamboul"

SERVING coffee in Turkish style in his lobby was one of the stunts used by J. C. Duncan, of the Plaza, Sioux City. It was a novelty and helped to put the play over strong. To make Turkish coffee you roast the bean almost to the point of burning it, beat it in a mortar to a fine powder, let it boil up three times, removing from the fire and stirring down after each boiling up, and serve it in tiny cups with the sugar already added and without cream. The finely powdered coffee is not strained out, but is supposed to be drunk. If you do not care to donate the coffee you can let some women's aid society serve it for a small price and get the added value of this advertising.

Most of the Plaza advertising ran to food, for candy stores served Priscilla Dean specials in candy, a hotel had a punch and salad named after the star and the Stamboul Sundae was a favorite at the fountains.

Mr. Duncan also broke into the daily paper with a mathematical contest, the details of which are not announced.

Pittsburgh Exchange Treats Newsboys to Special Show

HERMAN STERN, of the Universal Exchange, Pittsburgh, recently staged a free show for the newsboys of Pittsburgh and the surrounding towns. Some 3,000 tickets were distributed through the local papers and every invitation was accepted, with the result that the big Moose Temple was jammed to its capacity.

In place of big features, Mr. Stern wisely showed a lot of one and two-reel subjects, short comedies and snappy dramatic stories, interspersed with vaudeville acts presented by the graduate pupils of a local dancing school.

Tapestry Framed Painting Told of "The Silver Horde"

CHANGING from its usual remade lobby, the New Lyric used a painting for "The Silver Horde." This was framed in velvet tapestry and gave a rich and attractive effect. A smaller painting was set into the panel below the box office window. Paintings suggest large expense, yet they should not cost as much as a built up lobby, and for a change they give a good attractor. Sometimes it is possible to build up a painting with figures cut from the three or 24-sheets, which will dispose of the difficult figure painting, which is the bane of the sign painter.

When Lumber Costs Too Much Try Painting.
The New Lyric, Minneapolis, makes much of built-up lobby displays, but has seldom done better than with this well-framed painting.

This Fashion Show Used Only Gingham Gowns

"Jimquin" Makes His Own White Way to Light the Lane to Once Dead Theatre

MAKING his own White Way to lead prospective patrons down a dark side street is one of the means Jimquin has taken to put back on the amusement map an El Paso house never very strong.

Under the name of the Texas Grand, playing road attractions, the house, poorly situated, died a natural death. It was about four blocks from the center of things, and when it breathed its last there were none to weep.

Then Jimquin Happened.

Then Jimquin—James C. Quinn—renamed it the Rialto, and El Paso woke up to the fact that there was a live wire. His "Park your cares at the Rialto" was widely copied when he used it to launch the house and now he is planning to light the four blocks to the main street to get the people in the habit of walking down the street to his house.

Newark, N. J., was the first to realize the value of lights to pull the shoppers over to the dark side, and since then hundreds of towns have changed their business thoroughfares with electric lights. Jimquin is going to add to the number and make his section a part of the real sidewalk.

Always Busy.

And Jimquin does not believe in doing something to attract attention and then stopping. He is working *all* the time. Many of his stunts have already been reported, and there are more to come. One

Jimquin's Alarm Clock.

of his late efforts was the use of a perambulating alarm clock for the Charles Ray picture, "Alarm Clock Andy." This was made up before Phil Gersdorf reported his bass drum clock, and uses a canvas frame with a cap bell. The back is lettered for the attraction, the front merely showing the theatre name. A gong inside was worked for the alarm.

A recent stunt was a hookup with the "Sassy Jane" dresses, which not only gave him a good show window for a week in conjunction with his stage fashion show, but the inventor of the brand, Miss June Rand, who is in partnership with Charles and Sydney Chaplin, made personal appearances for four days, which is better than Grauman did with a similar show in Los Angeles.

Another hookup was with bathing suits for "Why Change Your Wife?" and brought another window; all the more desirable, since the Rialto is not in the traveled section.

"Jimquin" Says:

This thing of putting a new kick into the hoofs of a dead one is the greatest sport in the world. It doesn't always make you a lot of money, but what a riot of fun you have doing it! And when you get away with it, as we are doing here—!

Prologues are frequently used, and newspaper hookups are of almost weekly occurrence. Quinn probably has acquired more free publicity of a feature sort than El Paso ever knew before—and the editors are glad to give it, because it is all framed to help the paper as well as the house.

One recent scheme is a card 11 by 14 inches, ready printed with the house name and slogan. These are run off in quantities. When window cards are wanted for any attraction, it is a simple matter to send a sufficient number through the press for a second imprint in a contrasting color, or to paste scene stills on the blank space, which gives a two-color effect at considerably less than a two-color price for a single small job.

And in the meantime, the Rialto is on the map with a dot and circle, like a capital city.

Used an Eifel Tower for Charles Ray's "Paris Green"

USING an Eifel tower three stories high was the way the Princess Theatre somewhere, put over Charles Ray in "Paris Green" with the accent on the Paris. The allusion is somewhat far fetched, but the pulling attraction of the huge tower was undeniable.

A Towering Display.

Owing to the peculiar construction of the lobby, this was a very practical stunt, rising to a height of nearly three stories and affording ample room for an entrance below the arch. It represents less work than appears from the cut and was sufficiently out of the ordinary to attract an unusual amount of attention.

Pay Back What You Borrow. Send in a Stunt.

When Jimquin Gallivants with "Sassy Jane."

One of the show windows hooking up his Rialto with a fashion and window show of a brand of gingham gowns. He did much the same thing for bathing suits and "Why Change Your Wife?"

Sold Press Book Material for a New Feature

Here's a Man with the Right Ideas on What Really Constitutes Press Work

PRESS work is not merely the grabbing of space in a newspaper. It is grapping space for material which will be read with interest. There is a difference between the perfunctory story and one with news interest, and T. H. Schrader, of the Columbia, Pittsburgh. He says:

"The average exhibitor knows the value of publicity, but he doesn't know what publicity is," says Mr. Schrader. "Many a man believes that he is getting publicity when he hands out a synopsis of a picture his theatre is going to run and sees it published in a motion picture column because he is also represented in the advertising columns. Such an item is not publicity, it is merely advertising space used with different copy than that which appears on his bills.

Make It News.

"The first element of publicity from the exhibitors' standpoint is some story that will make his theatre attractive. The story which makes the theatre itself the basis of it will never appeal to a newspaper, so the attraction must be used as the basis. Here is an example of what I mean. This spring the owner of a neighborhood house decided upon quite a large outlay to install a ventilating and cooling system in his house and he asked me how I would go about it to get the newspaper to print the item. I advised him to make an application to the department of streets for a permit to blockade the street in front of his theatre for a period of three days despite the fact that the alterations never would blockade the street for a minute. Naturally the permit was refused, and then he brought suit for a writ of mandamus to compel the issuance of the permit. He charged discrimination and several other things and a tip to the court reporters was all that was necessary. His attorney argued that the improvement was a necessity along with all that it would mean to patrons of the theatre through the hot summer months. He based his charge of discrimination upon the fact that the Columbia Theatre, on a downtown street, has installed the same apparatus with the full permission of the department of streets. The newspapers used fairly full accounts of the hearing, and also the fact that the court ordered the issuance of a limited permit. That theatre benefited through the public getting the impression that the manager would fight to make patrons comfortable and the Columbia benefitted through the fact that it was generally advertised that it was already equipped to give that comfort.

"That is a fair example of legitimate house publicity. Another is an attraction publicity. Perhaps another specific incident is the best illustration of the method which should be employed is getting this brand.

Played Up the "Shimmy."

"When the Columbia booked Constance Talmadge in 'Virtuous Vamp,' I decided upon a chorus made up of local young women who were adepts at the 'shimmy' dance. A bare announcement that local girls would 'shimmy' at the theatre might have gotten into the news columns, but to make certain of it, here is the course I pursued. A week and a half before the picture was to open each of the local papers received a copy of resolutions adopted by the P. Y. W. S. C., explained as a social organization of young women, to the effect that the 'shimmy' was not indecent or immodest. Appended to it was a list of the sixteen members of the club with their addresses. These members were the chorus which I had arranged for.

"The papers liked that sort of thing and seized upon the story as genuine novelty. A letter was received by the newspapers while the story was being used to the effect that in the opinion of the writer the young women who had in words exalted the 'shimmy' would not dare submit their own selves as exponents of it in public. The club declared it was willing at any time to expound their belief by performing the 'shimmy' for any representative audience, and then the Columbia Theatre offered its stage as a place for the test. There is the difference between publicity and forced reading matter. 'A Virtuous Vamp' made a success at the Columbia which taxed the large seating capacity at every performance with no added money expense, and solely because I was fortunate enough to have an able publicity man."

Did You Think They Made 'Em Different in Canada?

Not a bit of it. The Calgary rube looks just like Hiram of New Hampshire and Silas of South Carolina. And none of them looks like the Ford-driving "Hayseed" of today. These champs blew themselves for the Regent Theatre

Something Fishy about This Exploitation for Beach Film

GETTING over "The Silver Horde" against the hot weather in Philadelphia called for some special exploitatio stunts planned by Abe L. Einstein, of the Stanley Company, and W. J. Ferguson, of the Goldwyn forces.

The lobby of the Victoria was made over into a long cabin effect, with a thirty foot salmon over the electric sign. Salmon in nets and tanks were used in the show windows of sporting goods and other stores, and the restaurants were persuaded to offer special salmon dishes on their menus. Cut outs were used for book and other stores and an advertising wagon led the way over the route of the Barnum-Ringling circus parade, and a red ink edition of a local paper gave the final smash.

Sold Press Book Material to Newspaper for Feature

GETTING press book material accepted as pure reading—and without a space bill—is a stunt recently pulled off by H. C. Plath, of the Crescent Theatre, Temple, Texas.

The campaign sheet for "Don't Ever Mary," prepared by the First National for the Marshall Neilan production, contained a cartoon and a snappy synopsis. Mr. Plath laid out a page with a three twenty-twos in display and filled in the page with this material and a couple of portraits. It was all framed as pure reading and when Mr. Plath asked for terms he was given a rate on his 66 inches and the rest of the stuff was run as the newspaper's own material.

Naturally Mr. Plath was pleased at getting a discount on his display stuff instead of having to pay for the entire page.

Used Rube Band on Street for "Down on the Farm" Week

KENNETH M. LEACH, of the Regent, Calgary, used a street band for "Down on the Farm" and put the show over for a week. The rubes made daily parades and worked in the house as well, carrying ten pieces, including a yellow clarinet.

Harness was used to decorate the lobby and give a rural flavor, and a picture of Miss Fazenda climbing over the fence was cut out and placed on top of the lobby frame in front of the box office. It was not a very elaborate display, but it sufficed to get the business for the week. Linen dusters and straw hats are easily obtained, which makes this about the simplest form of ballyhoo.

Break Away from Straight Line Advertisements

Caricature Works Well in Loew Euclid Ad Paneling

PREVIOUS displays in the half pages for the Loew theatres in Cleveland have all been of an elegance to harmonize with the lettering and border design, but for "Huckleberry Finn" a caricature was used and the effect is about as good. It is more striking and it does not fight with its surroundings, but it does not give quite the same air of elegance.

One of the Euclid Half Pages.

This Euclid stuff is about as handsome as they turn out, and generally it is an excellent example of hand lettering, to boot. This display, for example, is as clear as though from cut type and yet with a tiny touch of ornamentation which makes it distinctive. The artist has not sought to show that he could put more frills on the lettering than any man this side of the insane asylum. He has simply made distinctive what might be a fancy type letter, and about nineteen times out of twenty he does this. Now and then he slips, but his average is high. The theatres under the Loew management in Cleveland take a lot of space, but they dominate the pages and so dominate the town. Like the Grauman style, the advertising is distinctive and original, and it is apparently profitable, since the same large spaces are constantly used.

—*P. T. A.*—

Why Use the Pen When—?

PERHAPS the pen is mightier than the sword, but the line was written before theatrical advertising was invented and is not intended for press agents. Here is a two threes from Newark in which a far better effect could have been gained through the use of type. The two cuts

Newark
WEEK STARTING THIS SUNDAY
BIG DOUBLE FEATURE
ALICE BRADY
IN "SINNERS"
FRANK KEENAN
IN "DOLLAR for DOLLAR"
MR & MRS. CARTER de HAVEN IN "SPRING"
KINOGRAMS - "TOPICS OF THE DAY"
MENTOR SCENIC - CONCERT SELECTIONS
COMING DORIS KEANE IN "ROMANCE"
MAY 30 OWEN MOORE IN "A DESPERATE HERO"

A Two Threes Which Would Be Better for Type.

would cost more than the entire space, since this is only a little more than twelve inches, and two cuts would cost twenty inches on a minimum rate, but the effect is not there and the saving on the cut does not offset the loss caused by the smaller advertising value. Sometimes in a small space the use of hand lettering will improve the display through the ability to use all of the space to the best advantage, but here there is room to do all done here through the use of good-looking type faces, and type should at least have been used for the lesser lines. Hand lettering is a delicate matter and should be used only by those who can do it properly.

—*P. T. A.*—

Took Entire Page for Their Five House Circuit

FULL page displays in the Cincinnati papers are not usual, but this display for the Libson houses splits the cost between five houses, in proportion to their importance and ability to pay. Most of it is hand lettered stuff, but the right hand division is mostly type and shows to bet-

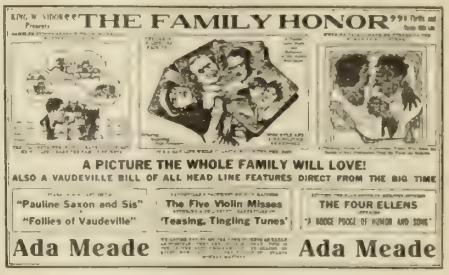
A Full Page Covering Five Houses.

ter advantage than the others. Artists simply will not use care in lettering. They want to make an "artistic" effect. "Shimmie" letting may be artistic, but if it is not legible its value fails from an advertising point of view, and we take it that most space is taken with the idea of getting the show over and not merely to gratify the artistic instinct of some hired man. Hand lettering is handy where it will get a proportion not obtainable in newspaper job faces, but even here the aim of the artist should be to approach as closely as possible the legibility of cut type.

—*P. T. A.*—

Geometrical Layouts Are Not Always Best Planned

THIS display from Lexington, Ky., looks as though the effort had been made to use all of the cuts sent in, though they did not match. And the layout of the general display is as regular as one of those old-fashioned gardens. Three panels above are matched by three panels below. The shortness of two of the cuts is made up with lines top and bottom to get balance, and at four points in the cross page tens a reglet could have been run from one side to the other. It was beautifully regular, but one cut, backed up by type, probably would have worked better than three. Then larger type could have been used, and they could have avoided the use of a cut which illustrates such lines as "Gambler Shoots Negro Witness in Thrilling Murder Trial Scene" with a cartoon. The line and the drawing do not match. The caricature weakens the effect not only of that line but of the entire argument. The Euclid, Cleveland, displays are exceptional examples of the intelligent


"THE FAMILY HONOR"
A PICTURE THE WHOLE FAMILY WILL LOVE!
ALSO A VAUDEVILLE BILL OF ALL HEAD LINE FEATURES DIRECT FROM THE BIG TIME
"Pauline Saxon and Sis"
"Follies of Vaudeville"
The Five Violin Misses
'Teasing, Tingling Tunes'
THE FOUR ELLENS
Ada Meade
Ada Meade

An Overstuffed Cross Page Tens.

use of cut matter in half pages. They should be studied for ideas against the time some idea may be used. The entire idea of this department is to give examples of good and bad work, with comment; not to show what has been done, but what can be done. Unless you read these pages for ideas and suggestions, you are not getting all that you can out of the paper.

—*P. T. A.*—

Adroit Use of Small Spaces Means More Than Full Pages

ALMOST anyone should be able to get good results from a full page. It is not easy to take that much space and not get some effect. Its very size saves it from obscurity. But to take a small space and make good in it is something very different. Men who can score in two and three inch singles are rare. These three examples are from Edward L. Hyman, of the Strand, Brooklyn. The top is 35 lines, double, while the singles are 35 and 33 lines. These spaces are com-

Three Examples of Small Stuff.

paratively large for the New York papers and stand out well. They are hand lettered merely because it is not possible to get type into mortises so small as are

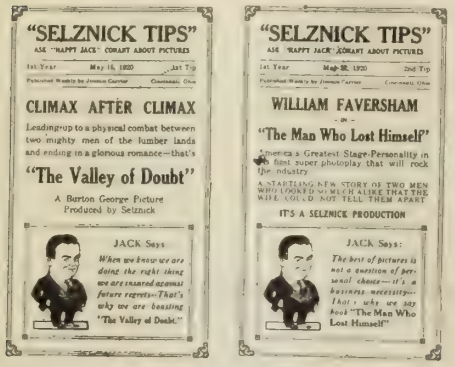
Put Your Advertising on Ice This Summer

these, but the artist is careful in his lettering and comes as close to type face as he can. And in passing it is worth noticing that he gives the drawing in the double column to the Shackleton picture rather than to the main title. He knows that the main title will care for itself. He wants to clean up with the real novelty, just as he splits his space with the comedy when he has Harold Lloyd bottoming the bill.

—P. T. A.—

Finds Personality Pays, So Plays Up Personality Angle

THIS is an exchange stunt, but there is no reason why it should not work as well for theatres. As a matter of fact, it has. The Selznick Cincinnati office sends out a weekly postcard with a line for some coming production and a panel in which Jack Conant adds his own say about the release advertised. The form of the card remains the same, only the color changing. Mr. Conant does not use his cut through vanity. When men get as fat as that they are seldom vain. But he knows that his clients take his personal say-so. George A. Bleich works along the same lines. Every try to build your own reputation up? It pays.



Two of the Selznick Postcards.

—P. T. A.—

Advertising on Ice for the Summer Season Is Profitable

HAROLD B. FRANKLIN is the first to come in with a frappe advertisement for the summer season. Apparently the weather is warmer in Buffalo than it is here, for the airdomes are suffering here. Mr. Franklin writes that he believes in making his ads look cool, and this frosted specimen of a three fours is certainly sightly. If you do not care to go to the expense of much art work, or if there is no engraver in town, you can have a single frame design made and reproduce it in two or three widths. If you order a frame have it cut at the bottom so that the type may be shoved in instead of being dropped into place. It will help the compositor and will give you a better display. Of late years there seems to have been a dropping away from the seasonable design, yet it pays, if well done and anything which helps to build business in the hot spell should be picked up and used.

A Four Threes from Harold B. Franklin with Cold Storage Suggestion.

—P. T. A.—

Another General Program Now Makes Its Appearance

SOME years ago the general program, a publication covering all of the motion picture activities of a town, was a common thing, but the war knocked them out and they apparently did not come back. About the first to make its appearance is "Filmland," published in Reading, Pa., by Frank F. Shinn. It is a very creditable sheet of 32 pages and enamel cover; rather too costly a proposition to be continued in its present form. It is a monthly and seems to carry sufficient advertising to help, though, oddly enough, it does not contain the advertisement of a single one of the motion picture theatres. We thank it would pay to list the attractions briefly even if this must be done without charge. In sending in the first copy Mr. Shinn asks a question which may interest some others when he requests permission to lift material from this paper. Contemporaries are welcome to use the material, and will find some stuff especially prepared for their use, but we would appreciate an occasional credit line on some of the stuff lifted. Help yourselves.

FIRST TIME ON ANY SCREEN IN AMERICA
HIRAM ABRAMS OF THE UNITED ARTISTS CORPORATION
PRESENTS
SHUBERT MAJESTIC
THIS WEEK
MARY PICKFORD
IN
"SUDS"
(EIGHT PARTS)
TAKEN FROM MAUDE ADAMS' STAGE SUCCESS
"OP 'O ME THUMB"
RALPH INCE AS ABRAHAM LINCOLN IN "OPPORTUNITY" — PRIZMA
AUGMENTED ORCHESTRA - RAYMOND LADD, LEADER — NATURAL COLORS
PRICES
ENTIRE HOUSE NOON TO 5:30 P.M. 25¢ PLUS TAX
AFTER 5:30 ORCHESTRA BOXES AND STALLS 50¢ PLUS TAX
ENTIRE BALCONY 25¢ PLUS TAX
EVENING PRICES PREVAIL SATURDAY

A Six Hundred Line Advertisement for "Suds."

Here's First Advertisement for the New Pickford Film

EVIDENTLY Mary Pickford does not share George M. Cohan's aversion to appearing in Providence, for the Majestic was the first house to show "Suds," the latest Pickford. This is one hundred lines deep, across six, which is a pretty sizable display as Providence goes, but in spite of the space, the star and attraction are not clearly announced. It would be easy in so large a space to get a neat type display, all of the argument, the prices and the added offerings and still have some white space, but W. M. Strong, the publicity man, writes proudly that all his ads are hand drawn. We hope that in time he will come to see that the Grauman type of display is a better business getter both for display and legibility. Providence is one of the strongholds of the hand drawn stuff, but there is still hope.

—P. T. A.—

Jimquin Again Steals Space with Glaum Kalogram Puzzle

JIMQUIN, of El Paso, has been cleaning up the papers again. Jimquin is perfectly willing to pay money to advertise his Rialto, but if he can swing it to get some free space, he does not hesitate a moment. He wades in and eats up all he can get. He hooked the Times with the Louise Glaum Kalogram puzzle for "Sex" with ticket prizes, and then helped them to make it the basis for one and two-page hookups. He was not content with one double deck. He encored and drew some singles. Some men can make two blades of grass grew where one previously flourished, but Jimquin can raise a bale of hay on a square foot of ground when he gets started. Lately an evangelist concluded a revival at one of the churches and stayed over for an extension of the engagement in a new location. Jimquin provided him with his throwaways on condition that he preach a sermon on the sex problem. He plastered the town, and all you could see at first glance was an eight-line "Sex" and a five-line "Problem," the latter about halfway down the page. There was not a word about the show at the Rialto, but not a person could overlook the combination. The parson got the converts and Jimquin got the unregenerate and the hypocrites and all on the strength of the same circular.

Philadelphia Uses Perambulators for Ticket Sale

Used a Ripple Effect to Cool the Idol Dancers

JUST because the weather was hot and getting hotter did not seem to H. M. Thomas, of the Rialto, Omaha, a good reason why he should not get them in to see "The Idol Dancer." He figured out that it would take a stronger effort to pull them off their front porches or away from the amusement parks, but that it could be done.

He booked some local girls to sing and play the tin guitars, and he found a hula dancer resting up and willing to work for what she thought was a reduced price, but which did not look that way to Mr. Thomas.

He figured that between the girls and the hula expert he could arouse some interest, and he did, but he went a little further: he put up a river scene with a ripple effect, and the prologue faded into that and so to the picture, and the set was so cool-looking that people went out and told others that the picture was great and the house was nice and cool.

That got the rest of them in and Mr. Thomas could even pay the hula handler without feeling a sensation of goneness in the pit of his stomach.

Sought "The Beloved Cheater" in the Streets of Phoenix

UTILIZING a press book suggestion that Lew Cody in "The Beloved Cheater" be advertised along dressy lines, the Strand, Phoenix, used a woman in handsome dress for a street attractor. She was taken all over the town in a fashionable automobile carrying a sign reading "I am looking for my Beloved Cheater." To help the mystery suggestion, she was masked. As this was done before the advertising started, the town soon began to wonder what a beloved cheater was.

Then the mystification was added to when a man in evening dress, but with a stetson hat and with riding boots made his appearance afoot. He carried a somewhat similar sign on his back. He, also, was masked, and refused to tell anything about himself.

Then the regular advertising was flashed with the entire town in a receptive mood, and a cleanup followed.

"Don't Ever Marry" Souvenirs Still in Demand at Atlanta

REVERSING the usual idea, Willard C. Patterson, of Samuels' Criterion Thetre, Atlanta, contends that the souvenir is better as a means of pleasing patrons than for making them. In other words, he uses them to hold, rather than to make business.

When he booked in "Don't Ever Marry," he obtained a supply of the miniature rolling pins lettered with the title, and advertised the souvenirs. He laid in a supply for the week of full business, but the picture built up a turnaway and Mr. Patterson gave the disappointed ones souvenirs, with the result that he made friends, but ran out of pins before the end of the week.

He reports that even now he is receiving requests for "those little rolling pins" and contemplates laying in an additional supply, just to make friends.

The souvenir—as distinct from the old fashioned gift shows, was originally used to mark the century performances of New York runs, which shows that Mr. Patterson is merely returning to first principles in his new application of an old rule, which he expresses as "the souvenir is a means of retaining patronage rather than of gaining it." And old timers know that he is right.

Philadelphia Street Stunt Stopped to Offer Tickets

BUILDING up on the rural idea, the street parade for "Down on the Farm" in Philadelphia stopped at convenient corners where tickets might be purchased for the showing. The parade consisted of a farm tractor pulling a hay wagon loaded with kiddies and clowns and followed by a "No Bull" cow.

The show was booked in at the Metropolitan Opera House, which is too far north of the City Hall to catch much transient trade, and the street sale brought the people down. The Metropolitan possesses the largest auditorium in Philadelphia and to fill it with the Sennett comedy called for a lot of hustle, but the parade with its ticket sale helped to do the trick.

One of the local hits was a letter purporting to come from a child, in which she wrote: "If Grover Cleveland Bergdoll sees 'Down on the Farm' he will be caught by the authorities, for the pigs will squeal on him."

This No Bull Stunt Is Working as Hard as Ever

KOKOMO, Ind., had an industrial parade the other day and some 25,000 people turned out to see the procession pass. The Victory Theatre added to the gayety of the event by turning loose a "runaway" cow labaled "This is no bull" and leading another in the parade.

That loose cow stunt is likely to result in damage suits unless the mildness of the animal's temper is positively known. Even a mild-tempered cow will do as much damage to a plate glass window as a mad bull and it will cost just as much to replace the pane. It is a good thing to keep away from, though the Victory came through all right.

On the other hand, that "No Bull" stunt seems to be working strong all over the country. Spring it now and then hold it until the county fair season comes along. It will be worth ten times as much then.

Backing up the parade stuff, the Victory had a rural lobby in which handlers of agricultural and dairy machinery collaborated, and it used a rube wagon, which drove on the wrong side of the street, staged breakdowns and everything else its crew could think of. F. W. Greenewald reports that it all made for big business.

Underwear and Books Join in Aiding "Pollyanna" Run

COMBINING books and underwear in a special drive for the engagement of Mary Pickford in "Pollyanna" at the Metropolitan Opera House, Philadelphia, offered an odd mixture. There is a brand of undies named after the joyous star; possibly because they do not scratch, and all of the leading department stores made joint displays of the book and the underthings for the week, while the underwear people organized a special drive for a "Pollyanna" week.

It is pretty hard to tell, these days, just what hook-up can be effected with any given plays, but it is a far cry from books to intimate garments. Because of the co-operation of the manufacturers the windows were unusually extensive, and when you realize that the shopping district in Philadelphia is relatively small and that the stores co-operating were scattered all over the territory, it will be seen that the hook-up was more than worth while. It was unusual.

Few stunts are new, but any clever man can make a new stunt by changing an old idea. It's the new twist that counts.

No Wonder Butter Costs So Much! The Cows Are Actors, Now.

This is one of the two cows used by the Victory Theatre, Kokomo, Ind., to put over Mack Sennett's rural feature. The other was supposed to be a runaway and had no bewhiskered valets. To date 28,729 other cows have played dates for "Down on the Farm," so butter is scarce.

Among Busy Film Exchangemen

Kansas City

Careless With Live Lions.

CRESCENT of Kansas City is trying a novel stunt in the way of advertising their serial "The Lost City." Two live lions are to drive from K. C. to Wichita in a car and as the stop is made in each town placards will be shown on the side of the car asking managers of picture theatres why they don't book "The Lost City." A salesman will drive with the lions, accompanied by contracts and a handy fountain pen.

Eisner with Exhibitors' Office.

C. S. Edwards, president of the Exhibitors' Film Company, has appointed A. M. Eisner as general manager of the company. Mr. Eisner is one of the oldest exchange men and exhibitors in the territory. Besides his duties as general manager of the Exhibitors' Film Company, Mr. Eisner has taken over the management of the Strand Theatre, at Thirty-sixth and Troost, this city.

Changes at F. P.-L. Office.

M. H. Lewis, special representative for Famous Players-Lasky Corporation in this district, has been promoted to a similar position in the New York office. Before leaving here Monday, all unexpectedly, the office force presented him with a diamond scarfpin. Mr. Lewis was so overcome that he broke down crying.

Before coming to this city Mr. Lewis was manager of the San Francisco branch and previous to that managed the Los Angeles exchange for four years. His promotion was entirely unexpected and came as a great surprise to his many admirers. According to Mr. Goring, publicity man for Famous Players, Mr. Lewis accomplished wonders while here.

K. C. Film Personals.

P. R. Isley, formerly a salesman for World and Republic, has now joined the force of Goldwyn. Mr. Isley's territory is Northern Kansas.

W. C. Truog, manager of the Kansas City branch of Goldwyn, attended the Western Mangers' Convention in Chicago.

E. W. Green, representative of Fox's Kansas City office, has gone to Los Angeles to visit his folks.

H. L. Craig has just returned from a short business trip through Kansas in the interests of the Universal Film Exchange.

Resigns as Film Board Head.

Harry Taylor reports that the rapid growth of the Pathe branch and his numerous duties prevented him from devoting all the time he should like to in taking care of the presidency of the Kansas City Film Board of Trade. And so he has resigned. Mr. Taylor has been succeeded by Syd Haldeman, manager of Metro in this city.

Film Man a Rotarian.

Harry Taylor, manager of the Pathe Film Exchange, has recently been elected a member of the Rotary Club of Kansas City and hereby extends a hearty welcome of Pathe to all Rotarians.

Rests Between Engagements.

Ben Blotcsky is severing his connections with Hodkinson on June 22 and will become district manager of the Big Six about July 5. Meantime, Mr. Blotcsky will take a much needed rest and trip to Omaha, Minneapolis and other northern points. Mr. Blotcsky's headquarters will be Kansas City.

Fox Opening in Oklahoma.

Fox will open a branch office about July 1 in Oklahoma City for the exclusive service of the State of Oklahoma. The Fox Exchange in Kansas City will move from their present quarters about July 1 to the new Film Exchange Building. The Kansas City branch of the Peacock Productions, Inc., have found need for larger quarters and will occupy the premises of Fox after their removal to the new building.

San Francisco

New Manager for Fox Exchange.

F. Howard Butler, who has been connected with the San Francisco Fox exchange for the past year and a half in the capacity of salesman has been appointed to the position of manager, succeeding Charles Muehlman, who left for New York several weeks ago to become associated with Joseph M. Schenck. Mr. Butler is one of the most popular of local film men and has been deluged with messages of congratulation. A. M. Goldstein has been transferred to this office from the St. Louis branch and J. C. Lingenfelter, formerly with Universal, has also joined the sales staff. M. J. Dunn has been appointed assistant manager. District manager Howard Sheehan, who makes his headquarters here, has left with his family for Venice, where a vacation is being enjoyed.

Jack Frazier Invades Nevada.

Jack Frazier, star salesman for Universal, has left in his trusty auto on a six weeks' trip through the Nevada territory. Reports of another of his one hundred per cent. trips are expected.

Selznick Exchange to Have New Manager.

Word has been received here that Harry Goldberg is being sent from New York to take charge of the local Selznick interests. M. E. Cory, who has been on the sales staff for the past two years, has resigned to go with First National.

Bill Drummond Breezes In.

Wild Bill Drummond, alias Big Bill Drummond, formerly in charge of the local Mutual office, blew in recently from Spokane, where he has been engaged of late in the exhibiting end of the business. He plans to remain here and to enter the distributing field again. He is just the same as usual, but has a fine lot of new stories worth hearing.

Community Bureau Branches Out.

The Community Motion Picture Bureau has increased its space in the Pacific Building and has added largely to its line of films, having taken over the film exchange business of the Atlas Educational Film Bureau. Charles Sprink, formerly booker for the Republic Exchange, is now booked for this concern.

Exhibitors Buy a Picture.

George Roy, H. C. Schmidt and M. Klein have taken over the Pacific Coast rights to "That Something," controlled by Irving Lesser, and plan to commence exploiting it at once.

Film Men Go Camping

Bernard Debkin, of Baltimore, headed a large party of film men and their friends in a camping expedition in the Blue Ridge section of West Virginia. Included in the party were Joseph P. Morgan and "Johnnie" Payette, general manager and assistant general manager of the Crandall theatres; Eddie Sherwood, who heads an exchange of his own in Washington, and Manager Milstein, of Hodkinson. There were a number of others who "dropped in" on the party for a short stay.

The film men go to a bungalow up in the mountains, where the nearest neighbors are so far away one has to take a compass to prevent becoming lost while making a visit. All they have to do is play ball, quoits, swim, fish and paddle and listen for the dinner bell. Of course, there are the usual bouts with galloping dominoes and pasteboards, while pingpong is tabooed.

Pittsburgh

Hubbard Joins 'R.-C.

B. F. Hubbard, well known Pittsburgh film salesman, has joined the sales force of the local Robertson-Cole branch, in the capacity of special feature salesman. Mr. Hubbard has gotten off to a fine start, and has already landed some juicy contracts in the various key cities on the Carpentier film, "The Wonder Man."

Quality Gets Neilan Film.

The Quality Film Corporation, Pittsburgh, has secured the distribution rights for this territory on "The Country God Forgot," directed by Marshall Neilan.

Dana Hayes to California.

Dana Hayes, who has been connected with the First National in Pittsburgh for the past four months, handling "In Old Kentucky" and "The Confession," has resigned his position and left for his former home in California.

Film Salesman Marries.

Ben Gould, Fox salesman, was married on Decoration Day to Francyse Lapidus, of New York City. They spent their honeymoon in the East.

Former Showman Sells Film.

Arthur Woodward is a new salesman on the force of the Pittsburgh branch of the United Theatre Equipment Corporation, Mr. Woodward was formerly in the show business in Michigan.

Merit Is New Exchange.

The Merit Film Company is the name of a new independent film exchange which has just started business in Pittsburgh. The office is located at 1033 Forbes street, and the manager, Sam Wheeler, well known in local film circles, is the manager.

Penn Film Gets Essanays.

The Penn Film Service, Pittsburgh, has secured a large batch of Essanay successes for release in this territory.

Buffalo

Knappen First National Chief.

H. L. Knappen, of San Francisco, has been appointed manager of the Buffalo First National office, succeeding P. H. Smith, recently resigned. Mr. Knappen is an old newspaper man, having started in the game in Minneapolis and St. Paul and wandered through the United States and Canada in various journalistic ventures.

He has also dabbled in real estate in Western Canada and as a salesman has sold everything from flour in carload lots to perforated rubber mats. Mr. Knappen is a former editor of the Helena (Mont.) Independent and was press agent for the Montana State Fair.

He started in the film game in Salt Lake City in 1914 as publicity director for the American Theatre, then the largest motion picture house in the country. While in Salt Lake City, Mr. Knappen joined up with Pathe and went to California to take charge of Northern California and Nevada.

Is Known the Country Over

Next he became manager of the Denver office of Pathe, then went to Atlanta, Ga., and later was appointed manager of the Hearst-International exchange in Frisco, which was merged with Pathe. Resigning this position he jumped to New York and entered the employ of the General Film Company in 1917, taking the Atlanta office of this company.

In December, 1917, Mr. Knappen was employed by Arthur S. Kane to manage the Denver Select Exchange, where he remained until September, 1918, when he was transferred to Frisco with the same company.

(*Continued on page* 88)

Live News from Everywhere

Buffalo Bulletins

Mysterious Movie Party.

A WOMAN who registered as Mrs. Helen McCarthy, of Los Angeles, started a lot of excitement in Buffalo when on visiting the Hotel Statler she ordered Manager John Daniels to prepare covers for a dinner party which would be attended, she said, by Mary Pickford, Douglas Fairbanks, Norma Talmadge, Charlie Chaplin, Wallace Reil, Mary Miles Minter and other screen celebrities. Mrs. McCarthy, when approached by newspaper men, "tipped" to the story explained that she was going to entertain in honor of a party of movie stars, who, she averred, were going to be her guests.

Some of them fell hard, some not so hard and some were skeptical. At any rate the newspapers used first page stories on the affair, some, however, pointing out that Mary and Doug had sailed for Europe and therefore would not attend the dinner. The register signer left as mysteriously as she came. There was no dinner, and according to the hotel officials, there was a small matter of $17 owing Mr. Statler.

Becker Company Expanding.

Al Becker, head of the Becker Theatre Supply Company, announces that commencing July 1 his firm would be known as the Becker Electrical Appliances Company. On this date also the firm will take over the building adjoining the present site on Franklin street, in which will be stocked a full line of electrical goods. Associated with Mr. Becker in the new venture will be John E. Carr, formerly of Paramount pictures, brother of Henry Carr, of Shea's vaudeville house and Edward Carney, of the General Electric Company.

Improvements for Dunkirk Theatre.

Manager James Drohen has announced that the Drohen Theatre, Dunkirk, N. Y., will be closed for the summer, during which time extensive improvements costing about $10,000 will be made. The lobby floor at the front of the house will be lowered to correspond with the sidewalk grade, many of the posts will be eliminated giving an unobstructed view of the stage from all parts of the theatre; the stage scenery will be repainted, and the seats at the back of the house will be raised. Many new furnishings will be added.

Theatre Rentod by Evangelist.

The Cazenovia Theatre, Buffalo, has been rented for the summer by Evangelist A. E. Sanderson, pastor of the S. D. A. Church. He will hold a series of bible lectures in the theatre every night. At the close of the soul-saving campaign the house will reopen with pictures.

W. H. Fitzpatrick, Jr., Marries.

William H. Fitzpatrick, Jr., a member of the South Park Amusement Company, operating the Capitol Theatre, was married June 17 in the Church of the Immaculate Conception to Jule Farley. Mr. and Mrs. Fitzpatrick will be at home after September 1 at 55 Pawnee Parkway.

Manager Skinner Exploits Film.

When A. L. Skinner, manager of the New Victoria Theatre, presented Norma Talmadge in "She Loves and Lies," he put on an exploitation campaign which included a half dozen window displays in stores in the vicinity of the theatre; a window in a large downtown department store in which Norma Talmadge toilet articles were displayed and the distribution of special bulletins and advertising. In the lobby of theatre there was a stand where the Talmadge toilet goods were displayed and given free to women patrons. As a result of this campaign the Victoria box office looked like a run on a bank. Mr. Skinner recently succeeded J. H. Michael as manager at the Victoria.

Musicians Planning Increase.

Members of the local Musicians Union are planning to present a schedule to exhibitors calling for a boost in wages, according to Manager Harold B. Franklin, of Shea's Hippodrome. Harry C. Davis, secretary of the Union, says the schedule is not ready as yet. Because of this coming boost, exhibitors will not increase the size of their orchestras this fall and winter, they say.

Attractions Ending June 26

New York City.

Capitol.—"Passers By."
Broadway.—"The Servant Question."
Strand—"The Great Accident" and "Married Life."
Rivoli.—"Sick Abed."
Rialto.—"Sand."
Criterion.—"Humoresque."

Chicago.

Randolph.—"The Mollycoddle" (second week).
Castle.—"The Great Accident."
Barbee's.—"Passion's Playground."
Playhouse.—"The Blindness of Youth."
Casino.—"A Tokio Siren."
Orchestra Hall.—"Away Goes Prudence."
Ziegfeld.—"Are You Legally Married?"
Riviera.—"The River's End."
State-Lake—"The Invisible Divorce."

Buffalo.

Shea's Hippodrome.—"Shore Acres" and "The Woman in Room 13."
Strand.—"The Idol Dancer."
Family.—"The New Moon" and "Faith of the Strong."
Lyric.—"Bubbles."
Teck.—"The Lone Wolf's Daughter."
Empire.—"The Daredevil."

Boston.

Park.—"Silk Husbands and Calico Wives."
Boston.—"Tillie's Punctured Romance."
Majestic.—"The Mollycoddle."
Modern and Beacon.—"Sick Abed."
Orpheum.—"The Man Who Lost Himself" and "The Figurehead."
Tremont Temple.—"The Shepherd of the Hills."

Cleveland.

Stillman.—"The Mollycoddle."
Metropolitan and Strand.—"The Great Accident."
Euclid.—"Romance."
Mall and Alhambra.—"The Flapper."
Standard.—"Human Stuff."
Liberty.—"The Harvest Moon."

Philadelphia.

Stanley.—"Dr. Jekyll and Mr. Hyde" (second week).
Palace.—"The Fighting Shepherdess."
Victoria.—"The Wonder Man."
Regent.—"A Tale of Two Cities."
Arcadia.—"The City of Masks."
Rivoli.—"The Virgin of Stamboul."
Great Northern.—"The Woman Gives."
Metropolitan.—"The Mollycoddle."
Chestnut Street Opera House.—"Eyes of the World" (second week).
Garrick.—"A Mormon Maid" (second week).
Locust.—"On With the Dance."

Los Angeles.

Grauman's.—"A Cumberland Romance."
Kinema.—"Polly of the Storm Country."
California.—"The Return of Tarzan."
Tally's Broadway.—"Don't Ever Marry."
Superba.—"Alias Miss Dodd."
Garrick.—"Sick Abed."
Symphony.—"The Fighting Shepherdess."
Alhambra.—"The Mother of His Children."
Victory.—"Rebecca of Sunnybrook Farm."
Rialto.—"The Mollycoddle."
Clune's Broadway.—"Remodeling Her Husband."

Golden Gate Gleanings

Attractions Ending June 19.

California—"The Mollycoddle."
Portola—"Let's Be Fashionable."
Imperial—"The Man Who Lost Himself."
Strand—"The Heart of a Child."
Rialto—"The Slim Princess."
Tivoli—"The Fighting Shepherdess."
Frolic—"The Path She Chose."
Sun—"The Heart of Juanita."

Joint Offices Opened.

OFFICES for the California, Imperial and Portola Theatres have been opened in the Humboldt Bank Building, which separates the California and Portola.

Michelena Films in Demand.

Beatriz Michelena, whose home is in this city and whose film work has all been done in this vicinity, has become quite a favorite and attractions in which she is featured are being shown by a number of downtown houses. The Sun Theatre has booked "The Heart of Juanita" and the Central has just shown "The Flame of Hellgate."

Theatres Change Hands.

The United Theatre Exchange has effected the transfer of the following moving picture houses of late: Jose Theatre, San Jose, from the Blum Estate to M. Mamlar; a half interest in the Golden Gate and Clement theatres, Oakland, from H. M. Parlier to Harron & Chicani; Rex Theatre, San Francisco, from O. B. Atkisson to C. F. Hawley; the Marquis Theatre, Oakland, from Mrs. J. Hellman to O. B. Atkisson, J. J. Blair and J. R. Richards, and the Park Theatre, Oakland, to these same interests; a one-half interest in the Majestic Theatre, San Francisco, from J. R. Richards to M. Kline, and the Regent Theatre, San Francisco, from J. W. Shaw to William Berlin.

New Manager for Frolic Theatre.

Robert Abraham, formerly manager of the New Mission Theatre, has taken charge of the Frolic Theatre, a downtown house, succeeding Wallace Feehan, who has left to become advance agent for Barney Goodman. Mr. Abraham has been succeeded at the New Mission by William J. Citron, for many years an exchange manager, but at one time an exhibitor. Charles Newman, of the Curran Theatre, was to have taken this position, but changed his mind at the last moment.

Joe Cohen Getting Better.

Joe Cohen, of the Consolidated Amusement Company, Honolulu, who spends much of his time in this city and who was recently taken seriously ill, is able to be out again and is rusticating at Bartlett Springs.

Supply House Adding to Lines.

The Atlas Educational Film Company of California, Inc., is now devoting its attention exclusively to cameras and projection equipment and is preparing to take over additional space in the Pacific Building. In addition to handling portable projectors it has added standard theatre equipment and is handling Motiographs and Simplex machines. Devrys have been placed on all the Matson line steamships and machines of this make have been sold to Mayor James Rolph, Jr., and to the Board of Public Works.

Convention Film Reaches S. F.

The first moving pictures of the Republican convention at Chicago to reach this city were those of the Selznick News and these were shown at the California Theatre. Special interest was taken in these, as this city also has the convention fever, the Democratic cohorts meeting here late in June.

Baltimore Briefs

Attractions Ending June 26.

Strand—"Partners of the Night."
New Wizard—"Love Without Question."
Blue Mouse—"What Becomes of the Children."
Picture Garden—"Who's Your Servant?"
New Theatre—"Dangerous to Men."
Parkway—"Shore Acres."
Hippodrome—"Paris Green."

Film Made for Builders.

A MOVING picture production which can be termed a romance of home building the scenario for which was written by I. H. Scates, secretary of the Builders Exchange of Baltimore, was shown at the annual meeting for the election of officers held night of June 15. It dealt with builders and architects and a member of the exchange had the stellar role. The theme of the play was how to build a house and get a wife.

Capitol Contract Awarded.

The contract for the building of the Capitol Theatre, 1518-32 West Baltimore street, has been awarded J. Henry Miller, Inc., by the Capitol Theatre Company. It will cost about $250,000 and seat 1,500.

Theatre Company Incorporates.

A charter of incorporation was recently filed by the Hornstein Amusement Corporation with a capital stock of $150,000. The incorporators include: I. L. Horstein, Simon C. Hornstein, Louis Hornstein and Michael Miller. This company will build a motion picture and vaudevile theatre to seat 2,000 for colored people. It will be called the Regent Theatre.

Horn to Rebuild.

Application for permission to build a moving picture theatre at 2016 to 20 West Pratt street, has been asked by the Horn Amusement Company, of which Frank Hornig is president. This will include the present Horn Theatre. The approximate cost of the new theatre will be $18,000.

Fairmount Will Close.

While the Fairmount Theatre is closed for the summer, it will be renovated and repainted. This playhouse is owned and operated by Wallace High. It will close July 2, and reopen on September 11.

Merit Films Locate in Baltimore.

The Merit Film Company, of New York, which is under the management in Baltimore of F. J. Willis, has taken two offices in the Palmore & Homand Building.

Fairyland Theatre Sold.

The Fairyland Theatre, 624 North Chester street, which has been operated by Mr. Welch for some time, has been taken over by B. Rabinowitz and L. P. Rubin, who now operate the Plaza Theatre. Mr. Rubin will manage the Fairyland as well as the Plaza.

Excelsior Changes Hands.

The Excelsior Theatre has changed hands. This playhouse has been operated by L. Benesch for a number of years and it is said to have been taken over by Mr. Lindenbaum.

Dominion of Canada

Thomas Going to Canada.

THE announcement that H. M. Thomas, manager of the Rialto Theatre, Omaha, Neb., would go to Toronto on Sept. 1 to become general manager of theatres for the Famous Players' Canadian Corporation has occasioned little or no surprise among moving picture men of Eastern Canada who have been in direct contact with developments in the moving picture theatre business during the past few years.

Mr. Thomas was scheduled to take over prominent duties with the Paramount Theatres, Limited, Toronto, about two years ago. The Paramount enterprise has since been superseded by the Famous Players Canadian Corporation, but he comes ultimately to the organization after all. It is understood that N. L. Nathanson, of Toronto, managing director of the Famous Players' Canadian Corp., made an offer to Mr. Thomas two years ago to become manager of the Regent and Strand theatres in Toronto and to have general supervision of all other Paramount houses. Mr. Thomas did not come, but Mr. Nathanson did secure Will M. Elliott, of Detroit, for the Toronto Regent.

Mr. Elliott left the Famous Players' theatres last fall to become manager of the new Alen Theatre at Winnipeg, and an effort was made once more to obtain the services of Mr. Thomas. The latter is leaving Omaha on August 1 for a trip to California, after which he will proceed to Toronto to be the director of the many theatres across Canada of the Famous Players' organization in the Dominion.

"Birth of Nation" Plays Return.

Griffith's "The Birth of a Nation" enjoyed its annual revival in Toronto during the week of June 14, when it was presented as a road show in the Grand Theatre at prices ranging up to 75c. It was screened with all the mechanical effects and with a large orchestra and chorus. Once again this screen classic drew good houses twice daily in spite of the slackness of the season.

Theatre Manager Seriously Ill.

J. A. Laurie, of Toronto, manager of the Alhambra Theatre, one of the large new theatres in Toronto under the control of the Famous Players' Canadian Corporation, has been seriously ill for several weeks. In addition to the management of this house, Mr. Laurie exercised general supervision of all bookings for the F. P. chain of theatres in the Dominion. During the past six months he has inspected many of these houses throughout Ontario.

Leaves Showmanship for Ranch.

Mr. C. G. Schuberg, manager of the Globe Theatre, Vancouver, B. C., has left Vancouver to become a ranch owner near Everett, Wash. His departure from the Canadian Terminal City marks the passing of a real film pioneer of British Columbia. Way back in 1903, Mr. Schuberg opened the first moving picture film exchange in Vancouver. It was called the Nash Film Exchange and the releases of the old General Film Company were handled. In 1910 Mr. Schuberg took over the Province Theatre, Vancouver, one of the large local houses, which he operated for five years. Next he secured the Rex Theatre and later the Province Theatre. His departure has been lamented by many film men of the Canadian West.

Camera Makes Trip with Editors.

Ray Peck, of Ottawa, an official of the Exhibits' and Publicity Bureau of the Department of Trade and Commerce, was in charge of a battery of Canadian Government cameraman who accompanied a tour through Eastern Canada of a large party of newspaper editors of the United States. The cameras recorded the whole trip, starting at Halifax, N. S.

Mr. Peck is slated to succeed Mr. B. E. Norrish as director of the Canadian bureau at Ottawa, Mr. Norrish having resigned to become associated with the publicity department of the Canadian Pacific Railway at Montreal. The Government bureau is being reorganized, it is announced. Mr. Peck is a former film exchange manager of Toronto and Montreal.

Theatre Organist for Church.

Announcement has been made that Amedee Tremblay, pianist in the orchestra of the Regent Theatre, Ottawa, Ontario, will leave the Canadian Capital shortly to become an organist in a church at Salt Lake City, Utah. Mr. Tremblay is one of the most accomplished musicians in the Capital and it is understood that he was offered a large salary for the new position. He recently visited Salt Lake City to complete arrangements for his change.

Tax Levies Hurt Business.

Many Canadian exhibitors admit that business took a decided slump immediately after the announcement in the Canadian House of Commons regarding the many new sales and luxury taxes to be collected throughout the Dominion. The new levies, which were drastic in several respects, went into effect immediately after they were announced. Many people apparently stopped spending money to a considerable extent because merchants have been complaining that business has been affected adversely since the imposition of the heavy taxes.

Hoosier Happenings

Incorporate to Build Theatres.

PLANS are now being perfected in Indianapolis toward the formation of a theatre company for the purpose of erecting theatres in four Indiana cities, according to announcement made this week. The first theatre will be erected at Anderson, where several sites are said to be under consideration.

Charles M. Olson, Edward M. Sourbier and other Indianapolis men interested in the Central Amusement Company, which operates several theatres in the Hoosier capital, are said to be interested in the new company, which will be affiliated with their present company now building theatres in Toledo, Lima, Portsmouth and Columbus, O. It is planned to have the Indiana cities included in that circuit.

F. P.-L. Will Open Exchange.

Fred F. Creswell, representative of the Famous Players-Lasky Corporation, while in Indianapolis recently, announced that F. P.-L. has leased the building at 18-40 South Capitol avenue for a distributing center for the Paramount pictures. The building, formerly used by the United States Government as an employment bureau, will be remodeled and converted into an exchange.

C. C. Wallace, of Irvington, will be manager of the local branch and seven salesmen will be attached to the office. In the past the Lasky corporation has distributed its pictures in Indiana through the Chicago and Cincinnati exchanges.

English Hotel Will Be Theatre.

The Famous Players-Lasky Company recently leased a part of the English Hotel and theatre building in Indianapolis and will begin the erection of a motion picture theatre on that site about Jan. 1. The theatre will be built at a cost of approximately $1,225,000, according to Mr. Creswell.

Inviting Summer Breezes.

In order that its patrons may be more comfortable during the hot weather, the Princess Theatre at Seymour, Ind., is undergoing a number of alterations and improvements. Additional windows are being cut on each side of the building and a series of electric fans are being installed throughout. A new ventilating system whereby fresh air will be drawn through the theatre every few minutes also is being put in. Since the hot weather set in the management of the Princess has reduced the number of shows to one matinee a day and two shows each evening.

Work Beginning on Lafayette House.

Actual construction work on the Mars Theatre to be erected by the Luna Amusement Company on the east side of Sixth street, between Main and Columbia streets, Lafayette, will be started within the next few days, it was announced this week. The contract for the equipment has been awarded to the Twin Cities Scenic Company, of Minneapolis. According to present plans, a central heating plant will be constructed which will be used also for the Luna Theatre, the other motion picture theatre operated by the Luna Company at Lafayette.

School Superintendent Now Showman.

The Isis Theatre, Kewanna, Ind., which has been operated for the last few years by L. D. Howard, of Rochester, Ind., has been sold to John Tannehill, of Knox. Mr. Tannehill formerly was superintendent of schools at Knox. Mr. Howard has not announced his plans for the future.

"Cools" to Newcastle.

The Princess Theatre, Newcastle, Ind., has just completed the installation of a new cooling system for the summer months. Electricians have installed fourteen large fans and two large exhaust fans, which makes 100,000 cubic feet of air circulating throughout the theatre every minute. The management is advertising the Princess as the "coolest spot in town."

Improves Mishawaka House.

Several improvements have just been made in the Temple Theatre at Mishawaka, Ind. The exterior of the place has been repainted, new electric signs have been installed and a handsome new oak-finished front has been erected. The interior of the place also has been artistically redecorated.

Des Moines Doings

Attractions Ending June 26.

Des Moines—"Paris Green" and "The Bottom of the World."
Garden—"April Folly."
Rialto—"The Butterfly Man."
Palace—"The Shadow of Rosalie Byrnes."
Majestic—"Twenty-three and a Half Hours' Leave."
Casino—"20,000 Leagues Under the Sea."
Royal—"Sex" (return).
Empress—"The Honey Bee."

THE Des Moines Theatre secured the co-operation of the Des Moines Capital in the showing of "Bottom of the World," with the result that the Blank house secured some fine front page publicity. The first announcement of the film was a long story on the front page of the Capital, announcing that the picture would be shown under the auspices of the Capital, under the management of the Des Moines' manager, Arthur G. Stolte.

Each day during the week of the film and preceding the film, the Capital printed a coupon which was good for seven cents on the admission price for any matinee during the week. "Paris Green" was shown also on the program, and the films drew big business.

Sioux City's New House.

A new $250,000 house will be erected at Sioux City by Smith Brothers who operate the Gem and Scenic. They have just purchased a lot at Seventh and Pierce for $70,000.

Empress Going Strong.

Big time films at the Empress (now under the management of Adams Circuit) have been very successful. House is drawing close to capacity every night, and it is the largest house in Des Moines. Photoplays are run continuous from 11 a. m. to 11 p. m. with three vode shows on the bill.

Pittsburgh Pointers

Attractions Ending June 26.

Alvin—"Why Change Your Wife?" (second week).
Olympic—"Suds" (second week).
Columbia—"Double-Dyed Deceiver."
Minerva—"Bolshevism on Trial."
Liberty and Grand—"The Turning Point."
Loew's Lyceum—"Mrs. Temple's Telegram."
Blackstone and Cameraphone — "Miss Hobbs."

New House Opens in McKees Rocks.

ANOTHER theatre was added to the list in McKees Rocks, Pa., where the new Strand, owned by Max Engleberg and managed by Harry Meyers, was opened June 12, the opening attraction being Goldwyn's "The Silver Horde." The house has a capacity of 700 and cost about $75,000. It is a model photoplay theatre in every respect.

A large and beautiful lobby, rest rooms, an efficient ventilating system, a large organ, installed by E. T. Lehmer, Simplex machines, Hertner transverter and a beautiful marquee being all in harmony with up-to-date plans and equipment. Mr. Meyers, the manager, is an experienced showman and will no doubt quickly popularize the house with the people of McKees Rocks. The first week saw a change of program each day, but the policy of the house will be a three-change-a-week.

Strand Opens at Wellsburg.

W. G. Adams is the owner of a new theatre, the Strand, which opened in Wellsburg, W. Va., June 14. It is a handsome house of 500 capacity and cost $50,000. "A Daughter of Two Worlds" was the opening attraction. Mr. Annas is also the owner of a theatre at Mingo Junction, Ohio, in which town he owns the First National franchise.

Another Link for Welland Chain.

The Welland Theatres, Inc., owners of the Strand Theatre, Knoxville, and the Rialto, Mt. Oliver, Pittsburgh, are extending their chain and are planning to open the newest addition on Sept. 1 The new house is located at Bridgeville, Pa. It will have a seating capacity of 500 and cost in the neighborhood of $70,000. The building is 50x120 feet and is modern in every respect. It is arranged similar to the Strand in Oakland, the booth being located in the rear of the building and the screen over the entrance.

Production Company Organized.

Pittsburgh's newest motion picture producing company has arrived. Bonds are being sold in what will be known as the Trinity Film Corporation of America. Offices have been opened in the Arrot Building and representatives are selling the bonds of the company, which is headed by Robert W. Teed, who has been identified with the industry for several years.

About July 15 the first cast will commence production, the scenes of which are to be laid near West View Park. Other men who are connected with the new corporation are: T. C. Hicks, of the Hicks-Obenour Manufacturing Co., of Pittsburgh, vice-president and consulting advisor; Charles G. Bryson, member board of governors, and Carl W. Moldenhauser, special representative.

New Owner of Reedsdale House.

John Coslett, formerly of the Avalon Theatre, Avalon, has taken over the Union Theatre at Reedsdale, Pa., from the Prager Brothers. Mr. Coslett took charge on June 1, and has installed new Powers Cameragraphs and an automatic organ. He is an experienced exhibitor and within a few weeks will, no doubt, have a good consistent money-maker.

Theatre Notes and Personals.

The Regent and Liberty theatres, East Liberty, have installed white seat covers, which present a cool and inviting appearance.

J. Lester Bush, manager of the Grand and Strand theatres, Grafton, W. Va., has been married to Maud E. Moore.

Henry Gauding, of the Lincoln Theatre, Mt. Washington, Pittsburgh, is rusticating in the wilds of West Virginia. He will also visit his son in Washington, D. C.

Temple, St. Marys, Changes Owners.

W. P. McCartney has taken over the Temple Theatre at St. Marys, Pa., and assumed charge June 14, showing "The River's End" as his premier attraction. The Temple is a 1,100-seat house and is equipped for road shows. Before reopening Mr. McCartney installed a Minusa Gold Fibre Screen and declares that he is now putting on the screen at this theatre the nicest picture in the state of Pennsylvania, the only exception, of course, being that which is presented to his patrons of the Jefferson Theatre at Punxsutawney. "Mac" says this is not blowing his own horn, but all his patrons from Pittsburgh always return and fall on his neck and weep from sincere appreciation.

In Philadelphia

THE Allegheny Theatre has closed for the season. Under the local management of Joseph E. Cohen, residents of the Northwest were given the best in the way of popular vaudeville acts in conjunction with feature photoplays. The season just ended, the first under the direction of the Stanley Company of America, was the most successful in the history of the theatre.

New Manager for First National.

L. Bache, formerly manager of the Electric Theatre Supply Company, has been appointed manager of the First National Exchange.

Bill Heenan Joins Stanley.

"Bill" Heenan, who relinquished his position as manager of the First National Exchange, has accepted a position to head the new offices to be opened in New York by the Stanley Company of America. J. Delmar and J. Hennessy will accompany Mr. Heenan in their new venture.

The men selected for the New York office have each had a long and varied career in the film business and are expected to give a good account of themselves in the very near future. J. Hennessy was formerly manager of the General Film Company and recently conducted an exchange of his own. Jack Delmar has been the out of town booker at the Philadelphia offices of the Stanley Company and has done business here. During the past season Mr. Delmar has increased the out of town list of theatres for the Stanley Company by over fifty houses.

Seattle Siftings

Attractions Ending June 19.

Strand—"The Courage of Marge O'Doone."
Clemmer—"The Woman in Room 13."
Colonial—"The Double Standard."
Coliseum—"The Woman Gives."
Liberty—"Paris Green."

Open New Yakima House.

NEARLY every exchange maanger in Seattle went over to Yakima to the opening of Jensen & Von Herberg's new theatre, the Liberty, on the night of June 14. This is the second fine, new theatre to be opened in Yakima this spring, the other being Fred Mercy's magnificent new road show and super-feature picture theatre, the Mercy. The new Liberty seats 1,200 and marks the advance of the Jensen & Von Herberg Company into the smaller cities of the Pacific Northwest.

J. Von Herberg chartered a Pullman to take his guests from Seattle to Yakima for the opening. Among those who went were L. M. Cobbs, manager of Vitagraph; A. W. Eden, manager of Realart; Jack Lannon, president of Greater Features; Hugh Rennie, manager of Select; L. Sturm, manager of Fox; L. J. McGinley, assistant manager of Fox; Mike Rosenberg, manager of De Luxe Feature Film Company; C. C. Thompson, manager of Hallmark; Charles W. Harden, manager of United Artists, and L. W. Wingham, manager of Robertson-Cole.

Clemmer Building Another.

James Q. Clemmer, manager of the Clemmer Theatre, Seattle, is to build a new downtown house this summer. The location has been arranged for. It is on Third avenue between Pike and Pine streets. The new house will seat 1,000 and will cost when completed $250,000.

"Marge" Plays Second Week.

"The Courage of Marge O'Doone" is playing a second week to capacity houses, according to Charles C. Branham, the Strand's new house manager. This feature has been booked over the entire Jensen & Von Herberg Circuit.

House Manager Transferred.

Mike Weinkirch, who has managed the Strand Theatre for the past three years, has been transferred to the Strand in Tacoma, one of the houses controlled by Jensen & Von Herberg in that city.

Report Business Sagging.

All the exhibitors from Western Washington, who have paid a visit to Seattle recently report business as very slow. J. D. Rice, manager of the Dream, Chehalis, says that general business in Chehalis is better than it has been for years, but that the amusement business is worse. He is unable to account for this. There is a great building boom going on in his town, he says, but he has decided to wait another year at least before building the new theatre that he planned to erect this year.

William G. Ripley, of the Western Amusement Company, Aberdeen, is another who reports poor business, as well as W. F. Quinby, of Bellingham. Both of these say that they are simply sharing the general slump in business in their respective towns.

"Pan" Preparing for Features.

The Pantages Circuit of theatres throughout the West are having all their projection rooms remodeled so as to accommodate the showing of big feature pictures, as well as serials, in conjunction with their vaudeville shows. Each theatre is also having installed an organ constructed for the accompaniment of vaudeville as well as pictures.

The ordinary organ made for the picture theatre is unsuitable for the showing of vaudeville, it was explained by Ed. G. Milne, manager of the Seattle Pantages, because by the time the sound reaches the audience the act has progressed too far for that particular note to be suitable, hence the special construction. This idea of showing a full picture program, as well as vaudeville has been tried out in the Spokane and Tacoma houses for the past month or two.

District of Columbia

Protection Against Darkness.

WITH the supply of electric current likely to be shut off at any time, especially during a heavy rain storm, Harry M. Crandall is not taking any changes by depending strictly on the local commercial company. Recently he had a private plant installed at the Metropolitan.

A few days ago, the house went dark through failure of the current and the new plant was brought into use. It supplied both the booth and the house lighting system and the photoplay program went on without further interruption.

In the neighborhood houses, supplies of candles, oil lamps and electric torches are kept in readiness, but no means are provided for operating the projection machines. It is a difficult matter to keep a large audience amused under such conditions.

Zeb Clark, of the Apollo, another Crandall house was formerly on the stage as a whistling artist. When the lights fail, as soon as he makes sure everything else is all right; he thrills his audience with his thrilling ability.

Motors with Own Bouquet.

E. J. Stutz, manager of Loew's Columbia Theatre, is attracting a great deal of attention along the F street boulevard with his new coupe. This is an up-to-the-minute vehicle, fully equipped even down to a flower vase.

Psychology of Summer "Fixings."

Manager Talbot, of the Metropolitan, and Manager Beatus, of the Palace, have completed the transformation of their houses into most delightfully cool-looking and attractive places. All of the seats have been covered with cretonne and the draperies match. The members of the orchestras are attired in palm beach suits.

"The appearance of our houses," declared both of these managers, "is responsible for a much larger patronage during the recent warm days than we would otherwise have been favored with. The summer coverings and the fans really coax the people to come in and spend an hour or two.

Around Kansas City

Opening the Hutchinson Midland.

One of the most notable events among theatres in Kansas is anticipated for June 21. On this day will occur the opening of the new Midland Theatre, Hutchison, under the direction of M. B. Shanberg. Aspecial pullman car was chartered to take a representative body of Kansas City business men to the opening.

Newman Adds to His Chain.

The Twelfth Street Theatre, Kansas City, has joined the Frank L. Newman chain of houses and under this management opened June 19 with Anita Stewart in "The Yellow Typhoon." This feature is to be followed by William S. Hart in "The Toll Gate."

Will Watch Production Grow.

William Flynn, of Richards and Flynn, will go to Culver City, Cal., to be there when Jack Gardner begins screening.

St. Louis Sidelights

Attractions Ending June 26.

Kings—"The Woman and the Puppet."
Pershing—"The Silver Horde."
Mozart—"The Silver Horde."
Shenandoah—"The Sea Wolf."

Airdomes Getting Into Action.

The New Shenandoah Airdome was opened on Sunday night, June 30, with Paramount's version of "The Sea Wolf" as the feature. Record business was reported by Manager Schwarz, who was transferred from the Shenandoah Theatre to run the house.

Changes of Managers as announced by the Famous Players-Missouri Corporation are: "Pep" Derby, Lafayette to Russell Airdome; Harry Keller, Royal to St. Louis Airdome; "Battling" Nelson, Novelty to Compton Airdome.

Going Ahead with Construction.

Work on the new Paramount houses, the Del Monte and the million dollar theatre, which probably will be known as the Missouri, is progressing rapidly. They will be ready for fall openings, when many ceremonies are planned.

Fred McClellan Goes to New York.

Fred McClellan, of Famous Players-Missouri, departed for New York this week. He is no longer connected with the St. Louis organization.

Albert Wagner and Ed. Freudinger, of Famous Players-Lasky, are still in St. Louis.

Goldman Features Exploitation.

William Goldman, St. Louis' most progressive showman, is eagerly waiting for the fall season. Goldman is the only St. Louis exhibitor who has gone in for prologues and special presentations. He plans a number of features when the airdome season is finished.

Mound City News Items.

The Fox Liberty Theatre closed for the heated term, June 6, and C. B. McDonald, manager, has returned to the Fox executive offices in New York.

Loew's Garrick Theatre, a combination theatre presenting Loew vaudeville and first run feature photoplays, has announced a reduction in admission prices during the summer to 13 cents for matinees and 22 cents for nights.

Dell Goodman has resigned as local branch manager for the Hodkinson interests and left for Los Angeles to embark in the production branch of the industry.

E. H. Brient has resigned as General Manager for the Skouras interests to accept a position as special representative for the local Robertson-Cole exchange.

Opens Eight Airdomes Pronto.

Ben Cornwell, in charge of construction work for Famous Players-Missouri, claims to have earned a year's salary in two weeks. Benny opened eight airdomes within that space of time, which is pretty good stepping for even a fast stepper.

The Grand-Florissant Airdome will be opened Sunday, June 27. Theatres which are closing for the summer months are the Juniata, Lindell and Grand-Florissant.

Newspaper Seeing the Light.

The St. Louis Post-Dispatch, cooperating with exhibitors, will run a series of attractive advertisements urging the public to read the Post movie directory. The St. Louis Star has specialized in this sort of work for five years and opposition papers are beginning to fall in line. Some day the film industry may really come into its own with the St. Louis press.

Handling Films for F. P.-Missouri.

"Pep" Derby is booking short subjects for the Famous Players-Missouri chain. William Goldman handles the purchasing of features.

Busy Exchangemen

(*Continued from page* 84)

It was this position he was holding when he received word to come to Buffalo as First National executive.

Mr. Knappen is now making trips through the territory getting acquainted with exhibitors. He has made no changes in the local office staff as yet.

Smith With Robertson-Cole.

P. H. Smith, former First National manager, is now guiding the Buffalo Robertson-Cole exchange, succeeding E. A. Crane, who has been transferred to Washington. Mr. Smith has many friends in Buffalo and surrounding territory who will be glad to know that he will remain in the Queen City of the Lakes.

The Gardiner Pictures, Inc., is advertising in the local newspaper the further expansion of the business and inviting Buffalonians to buy stock in the company. The Gardiner company controls "Mickey," "The Birth of a Race," "Yankee Doodle in Berlin," "The Lost Battalion," "Tillie's Punctured Romance" and "Silk Husbands and Calico Wives."

Second Buffalo Feature.

The Buffalo Motion Picture Company will soon show its second production, "The Sport of Kings," in Buffalo. Negotiations are now under way, but the house to show the film has not yet been announced. J. William Prouse, secretary of the company, announces the third production, a Blue Ridge story, is completed and will probably be called "The Eyes of the Hills." The company's local executive offices are in the Ellicott Square Building.

Cleveland

There have been a batch of changes in the Cleveland film offices, one of the most important being that at the Robertson-Cole's. Manager Levy was transferred to the Washington office, where he is manager, while he has been succeeded by Al Lebensburger, formerly with the Famous Players exchange.

Nate Fleisher, formerly with the Warner Film Attractions, also has gone to Washington to sell Robertson-Cole pictures.

S. S. Webster, formerly manager of the Cleveland Select branch, has gone to Charlotte, N. C., to open a branch of the Select there.

Benjamin Bloch and Nate Bader have been added to the sales force of the B. & B. Film Attractions.

C. W. Burnham and W. D. Singleton, salesman of Goldwyn's Kansas City Exchange, have been sent to Cleveland by that company. George A. Schneider has been made office manager, succeeding W. J. Kimes, promoted to city salesman.

Henry Laws has resigned as booker at the Metro and accepted the position as chief booker at Pathe exchange.

Ralph Myerson, field manager for Hallmark, is in Cleveland, in charge of the local office because of the resignation of W. W. Kulp.

Gilbert Penn and Johnny Hayes have joined the sales force of Select and Republic at Cleveland.

Philadelphia Film Personals

William G. Humphries, formerly manager of the Triangle Film Exchange, Philadelphia, is at present winning his laurels all over again as the feature sales manager of the Pathe Exchange.

R. Rosenfield and J. Golder, formerly of the Triangle sales force have opened their own exchange known as the Rialto. They are at present booking "The Common Level" with Edmund Breese, "Wolves of the Street," and Strand comedies.

Los Angeles Studio Shots

Jerome Storm, recent director of the Charles Ray pictures, leaves for New York this week to form new film affiliations.

A new scenario writer has been added to the Benjamin B. Hampton force in the person of Blanche May, a newspaper writer.

Gene Corey has left the Christie Comedy Company to play an important part in the Goldwyn film version of "The Great Lover."

G. M. Anderson, of "Broncho Billy" fame, is in Los Angeles with his "Follies of 1920" show at the Mason Opera House.

"Bucko McAllister," the second Hobart Bosworth production for J. Parker Read, Jr., has been completed this week at the Ince studio.

Bessie Love leaves for New York next week on very important business connected with her film company.

George Walsh is expected to come out to the West Coast to make his productions for First National.

Work has begun on "Red Potage," the first of the Ida May Park productions.

Sarah Y. Mason is writing the continuity for "The Five Dollar Baby," the first of Irvin Cobb's stories to be filmed by Metro.

Harry Carey and Pell Trenton have declared their intention to attend the Democratic National Convention at San Francisco the last week in June.

Between pictures Betty Compson is studying dancing and pantomime with Theodore Kosloff, the Russian dancer.

Joseph De Grasse has been engaged to direct Charles Ray in his new picture for First National, "Forty-five Minutes from Broadway."

Wheeler Oakman Scores in Kellerman Picture

The leading supporting role in Sol Lesser's Annette Kellerman production "What Women Love" is portrayed by Wheeler Oakman, who has won great praise for his work in this picture. Mr. Oakman has been identified with a number of special productions, including "The Spoilers," "The Ne'er Do Well," "Mickey" and "The Virgin of Stamboul."

In "What Women Love" he portrays the role of a dapper young chap who finds that his style does not appeal to the "girl." He therefore introduces cave-man methods and turns out to be a regular he-man, thereby winning the girl of his choice.

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Price Company Moves Into Larger Quarters

Owing to increase in business, which necessitated larger quarters, C. B. Price Company, Inc., has moved to 1446 Broadway, where it occupies the entire third floor, about 1,200 square feet, directly across from the Broadway Theatre. With the new facilities the company is planning to enlarge its business in the fall, to include additional features as well as short length subjects. The new offices have splendid display window space, which is being utilized to advantage.

The Price company has only been in business for one year, during which time it has state-righted the sensational pictures of the German submarine U-35 and is now handling the Mona Darkfeather series of short subjects, as well as the feature "His Pajama Girl," starring Billie Rhodes.

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Garsson Praises Comedy as Warm-Weather Remedy

During July and August Fine Arts Pictures, Inc., announce they will conduct an intensive sales campaign in behalf of "Up in Mary's Attic," which, according to Murray W. Garsson, president of the company, will be found by exhibitors to be an excellent remedy for the hot weather when motion picture patrons are prone to desert the theatre for the seashore or mountains.

This comedy Mr. Garsson believes will find a ready welcome, regardless of the hot weather, and that it will help to counteract the usual falling off, as when people are amused they forget about the weather. Already the summer bookings of this picture are said to be heavy and increasing daily.

Mabel Taliaferro Is Star of New Production Announced by Photo Products Export Company

MABEL TALIAFERRO is featured by Jaxon Film Corporation in a forthcoming production entitled "The Rich Slave." The picture is being offered to state right buyers by the selling agents, the Photo Products Export Company, 220 West Forty-second street, New York City, and some of the territories have already been allotted. The picture is described as a thriller, dealing with a lost heiress who meets with innumerable adventures. There are sensations, surprises, plots and counterplots. She is abducted, nearly drowned, nearly imprisoned and beset by fire and other difficulties, but finally triumphs.

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Selling at Twenty Per Cent. Discount.

Contending that the motion picture industry is not unlike other businesses, Robert W. Priest, of the Film Market, Inc., announces that the final unsold territory on the Robert McLaughlin feature "The House Without Children" will be offered for thirty days on a novel plan. The announcement states "The House Without Children" is scheduled at $100,000 You can figure your own territory and then deduct 20 per cent. therefrom (during the clean-out period) and wire your bid.

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Big Campaign Planned for Farnum Pictures

The Canyon Pictures Corporation, which is now producing a series of five-reel westerns, semi-westerns and Canadian woods pictures, featuring Franklyn Farnum, announces many inquiries have come in both from state right buyers and exhibitors relative to these productions.

An exploitation campaign will be inaugurated shortly. Mr. Farnum has just completed "Vanishing Trails," the fifteen-episode serial produced by Colonel Selig, and also released by the Canyon company. This serial has sold very fast, and the company will take advantage of the fact that this will keep Franklyn Farnum in the public eye for fifteen consecutive weeks.

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Scientists Take Heed of Tower Film, "Trip to Mars"

The Tower Film Corporation recently arranged to show its feature, "A Trip to Mars," to the editorial staff of the Popular Science Magazine. These writers were interested because the subject of the film has recently been so much in print that they decided to get the film man's view of the planet.

The editor of the astronomy department of the magazine in question was especially concerned in the production, and declared it to be an interesting conception of our relations with Mars. Showmen who decided to play this attraction are advised to consult various authorities for information on which to base press work and exploitation.

"Mars, the Abode of Life," by Professor Percival Lowell, director of the U. S. Observatory at Flagstaff, Ariz., is the latest work on the subject; but the libraries contain a fund of reference books.

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Music Boosts "Tillie"

The firm of publishers that has put the film "Tillie's Punctured Romance" into song form is preparing extensive exploitation of the work throughout the country. Showmen who play the Tower Film Corporation's attraction will have the song to awaken general interest in advance of the booking and also to hook it up with the immediate showing.

Hiller Reports Spirited Bidding for Fine Arts Film "Up in Mary's Attic"

L. L. HILLER, state right distributer and sales agent for "Up in Mary's Attic," the Fine Arts Pictures' six-reel comedy feature, states he has received more offers from large exchanges on this production than on any other feature he has ever handled, and says that the offers have been so lively that in some territories competitors outbid the price actually paid.

"Live showmen recognize in this production an unsurpassed box office attraction," says Mr. Hiller. "Its innumerable angles for publicity create unusual advertising values. It is a combination of comedy, drama and farce so cleverly interwoven as to make an entertainment that holds the interest from beginning to end. It is for this reason a repeat picture.

"The exploitation campaign has already attained notable results in many sections of New York. Lingerie shops, department stores, novelty shops and other mercantile establishments are co-operating in window displays tying up articles of apparel worn by the girls in this production. Among them are Gray's Drug Store, on Broadway and Forty-third street; Cosmopolitan Ladies' Shops, Broadway and Forty-first street, and Straus Department Store, Broadway and 111th street. Other stores are requesting similar co-operation and the wide interest in the photographs and paintings displayed has led to many inquiries from the public regarding presentation of this picture.

It is seldom has a comedy feature built up such a tremendous pre-release interest. The novel exploitation campaign is largely responsible for this. But the picture will stand on its own merits, which include such comedians as Eva Novak and Harry Gribbon, hilarious situations, beautiful girls and a dog and baby who strike an ingeniously funny companionship.

Sixteen Celebrated Screen Stars Seen in Second Section of Screen Snapshots

Jack Cohn reports that the second issue of the single-reel bimonthly, "Screen Snapshots," which has just been released, is made up of shots of sixteen different stars, a combination, he states, which has never been equaled in his long experience in turning out single-reel features.

Critics who have viewed this film agree, according to Cohn, that it is a very live number and a big improvement over the first issue. "It is my intention," states Cohn, "to keep up a steady improvement on each 'Screen Snapshots' release. From all sections I am receiving reports that patrons are very much interested in seeing the stars as they are in real life.

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Strand Features Buys Radins.

The Strand Features, Inc., of Detroit, has purchased the rights from the Radin Pictures for the State of Michigan on the "Zip Comedies," "The Weekly Indigestion," the Frank Mayo feature "Through Eyes of Men" and a five-part drama, "Human Passions."

Three Scenes from the Latest Equity Release, "For the Soul of Rafael," Starring Clara Kimball Young.
These pictures show the star in the various moods that she exhibits in this inspiring drama. The villain in Scene 3 is giving what might be called a toast table d'hote

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Gold Mine Predicted for Producer in Near Future When School Market Opens

A QUARTER of a million dollars a year in sight for supplying just a few New York City schools with films is merely "a drop in the bucket" in comparison with what the future will bring forth when a general use of films for visual instruction becomes a fact and the making and distribution of films for this purpose is brought down to a business basis.

At a meeting held at the Board of Education Annex, 157 East Sixty-seventh street, New York City, on Saturday morning, June 19, more than twenty-five persons, consisting of members of the investigating committee of the department of visual instruction of the Board of Education, persons interested in the production of educational films and press representatives gathered together for discussion and furtherance of plans to locate and supply high schools already equipped with standard projection machines. Note the fact that the elementary schools have not been taken into consideration and only a limited number of the high schools.

Those Who Attended Meeting.

Among those present at this meeting were Ernest L. Crandall, supervisor of public lectures and director of visual instruction of the Board of Education; Misses Rita Hochheimer, Rosemary F. Mullen and Alice Rostetter, of Washington Irving High School; Carl H. Pierce, Urban Enterprises; T. Kimwood Peters, Mrs. Katherine F. Carter and Mrs. Woodallen Chapman, Carter Cinema Enterprises; Mrs. Adele F. Woodard, National Motion Picture League; Orrin G. Cocks, National Board of Review; Charles D. Isaacson, New York Globe; Margaret I. MacDonald, Moving Picture World; Dr. G. Clyde Fisher, Museum of Natural History; Carroll H. Dunning, Prizma, Inc.; K. K. Bosse, Beseler Lantern Slide Company; Rowland Rogers, Bray Pictures Corporation; Mrs. Mary G. Schonberg, secretary Women's City Club; Charles F. Powlinson, National Child Welfare Association; G. P. Foute, Underwood & Underwood.

A hint that should be of unusual moment to producers who intend to enter this branch, either in the co-operative manufacture of new material for instructional purposes or in digging up old prints and negatives which might be used in toto or in part, is that there is enormous capital waiting for the psychological moment to form a sane and stable center of distribution for the millions of dollars' worth of films which will be the future requirement of visual instruction. The following list gives a clue to what films are required in the high schools of New York City for the teaching of biology and English, as found by the investigation committee in their preliminary report.

Elementary Biology.

Topic A—Bacteria Attacking Foods—Protozoa in relation to diseases: malaria, typhoid, tuberculosis.

Topic B—Interdependence of Living Things: Prairie dog and snake, bacteria, sea anemone and crabs. Shelter Relation: Birds' nest, man's shelter, from primitive cave through modern skyscraper. Mutualism.

Topic C—Protoplasm: Tissue, organs, organism, cell-function.

Topic D—Digestion: The Effect of Emotion on Digestion. Process of Starch Making. How Fruits Are Dispersed—Reproduction. The Work of Luther Burbank, The Carnegie Experimental Station, etc.

Topic E—Bacteria: Fermentation, rodding hemp. Butter, cheese. Diseases of Plants and Animals. Sterilization: Uses for preserving food, for wounds.

Topic G—Food Produced by Truck Farm: Large sale garden, cereals. Body Control and Habit Formation. Work of Department of Health. Work of Department of Street Cleaning: Disposal of garbage. Work of Department of Public Markets. Museums, Baths, Schools. Selection, Hybridizing, Eugenics. Visits to Darwin, Huxley, Pasteur, Burbank, Agassiz, Davenport.

(Topics refer to corresponding topics in high school syllabus in elementary biology.)

First Year English.

1. Not yet located: Homer's Odyssey. Old English ballads: (a) Robin Hood ballads; (b) Sir Patrick Spens. Macauley's ballads: (a) Virginia; (b) Horatius. Kipling's Jungle Book. Life of Scott. Old Testament Stories.

2. Obsolete or no print available: Scott's Ivanhoe. Dickens' Oliver Twist. Scott's Lady of the Lake. Tennyson's The Brook.

The report on geography is not yet completed, but is expected to be ready for publication shortly. It is also expected that moving pictures as visual aids in teaching these three subjects will be used in the New York City high schools in the fall.

New Vocations for Wounded Shown in Ford Educational

IN the latest Ford Educational Weekly to be distributed by the Goldwyn company, the re-education of wounded soldiers along vocational lines is shown. Some of the men, in wheel chairs, are seen weaving baskets; others are learning how to write with their left hands. The electrical repair shop has interested hundreds of men who are now learning the fundamentals of a trade that will assure them of a means of earning a good livelihood. Then there is the typewriter class, and the course in carpentry. And on the artistic side, we see a man propped up in bed, pursuing his vocation as landscape painter, using as his subject the scene outside.

This Ford Educational Weekly, called "Re-Awakening," presents fully the ways and means that the United States Government is employing to prepare for useful activity those soldiers who have been partially incapacitated.

Colored Scenic, Slow Motion and Millinery in Pathe Review

AN amusing and entertaining feature of Pathe Review No. 56, released June 20, is "The Heavenly Haymakers," in which the Novagraph slow-motion camera catches a fistic encounter between two five-year-old battlers.

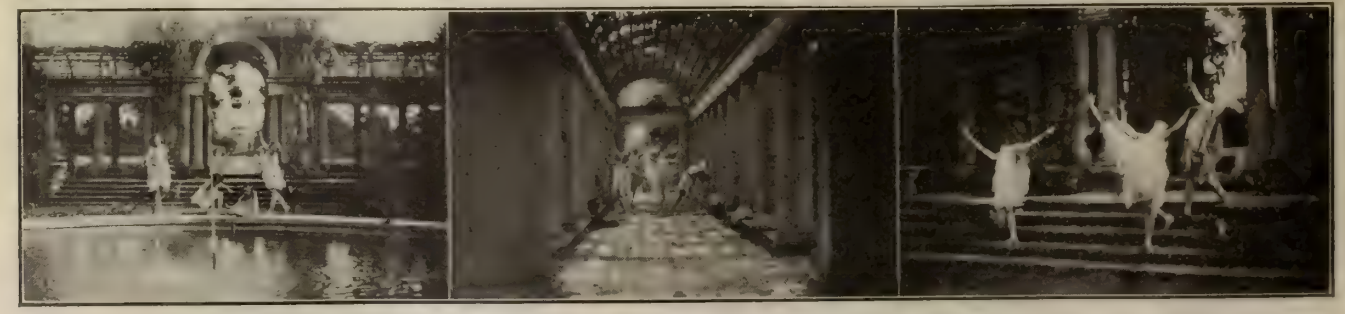
Something to recall the interest of the returned doughboy is the beautifully tinted Pathecolor offering, "Where Kings of Old Held Court," showing views of Blois, France. Blois is the one city of France that best shows the contrast between the new and the old. The ancient streets, built for trundle carts, are shown; the great cathedral; the famous Victor Hugo Square; the Castle of Blois, where Kings held forth in olden times in the beautiful courtyards, and the famous exterior circular staircase of Francis I.

Inside stuff on the manner in which Miss New York goes shopping on Fifth Avenue is presented in "Milady Buys a Hat." Dr. Ditmars shows the dietary peculiarities of his charges at the New York Zoological Park in an amusing animal study, "Animated Appetites."

Pictograph Editor Chooses Subjects of Novel Character

THE Goldwyn-Bray Pictograph No. 7044 contains a couple of novel subjects which will prove interesting to the majority of people. The opening theme, "Speeding Up the Play," takes the spectator behind the scenes at the theatre, and shows the actual setting up of the interior of the cabin used in one of this season's Broadway successes, "The Storm." A scene is also played for the benefit of Pictograph by some of the leading players, including Edwin Arnold and Helen MacKellar, after which the removal of the cabin set, and the completion of a bedroom in the cabin in six minutes is shown.

The second subject, "The Passing of the Hobo," is an amusing series of reminiscences in the life of the hobo, a profession which is said to have become almost extinct since the breaking out of the war, the demand for labor and the advent of prohibition.



The Dance of the Wood Nymphs Makes PrettySpectacle in This New Paramount Magazine.

These scenes are called "A Forest Fantasy," included in the issue which is released under the title of "Beneath the Southern Cross." Other pictures in this reel show the South Sea Islands and an animated cartoon.

LOS ANGELES NEWS LETTER

BY A. H. GIEBLER

Bard to Build Another House

L. L. Bard, member of a theatrical enterprise which operates a chain of eighteen theatres in California, has announced that his firm will erect a new playhouse at 446 South Hill street, Los Angeles, in the near future. Albert C. Martin, architect, who designed the plans, estimates that the building and equipment will cost about $100,000. All the latest devices for comfort and convenience will be installed, as well as a large organ to furnish the music.

Plans Film Storage Warehouse.

J. E. Brulatour, of the Eastman Kodak Company of Rochester, New York, is now in Los Angeles negotiating for the building of a huge film storage warehouse in or near Hollywood in which ten million feet of raw film will be kept for the use of the motion picture manufacturers on the west coast. Between 200,000,000 and 300,000,000 feet of raw film are used annually by west coast film producers. This local film distributing branch is expected to be of great benefit, and will mean the saving of a great deal of time and thousands of dollars to the motion picture producers who have heretofore depended entirely upon individual shipments from New York in the past.

Joe Rock Forms Producing Company.

Joe Rock, for five years a Vitagraph comedian, and a member of the team of Montgomery and Rock, heads the newest film company to have been organized in Los Angeles, the Joe Rock Film Company. The new producing concern is being financed by Santa Ana and Los Angeles capitalists, and on June 28 will start producing a series of one and two reel slapstick comedies, and two reel comedy dramas. Grover Jones, who directed a number of the Vitagraph comedies in which Joe Rock was featured, will be associated with the new company as director, and will alternate with another director in the policy of the new company to keep Joe busy all the time.

First Edmonde Production Completed.

"Peggy Wise," the first of the Frances Edmonde productions, has been completed at the Garson studios, and is now in process of cutting and titling by the director and author of the story, Elsier La Maie, who also plays a part in the picture. Frances Edmonde is the star of the production, and the story, "Peggy Wise," was written around her personality, giving her opportunities to display her histrionic talents in a highly up-to-date and romantic drama. George Larkin, star and leading man in a large number of productions since the old Kalem days, is leading man, and in the cast are Harry Van Meter, Katherine Lewis and other well known film players of the west coast.

McRae to Produce for Circuit.

Henry McRae, who has just recently returned from the Orient, where he filmed "The Dragon's Net," a Universal serial featuring Marie Walcamp, has left for New York to complete arrangements for the filming of several stories by Ralph Connor for the First National Exhibitors. The Dominion Photoplay Company, of which Ernest Shipman is one of the heads, will produce the pictures, and McRae will act as supervising director of the two units to be used in making the productions. Among the Connor novels that will be filmed are "The Foreigner," "Corporal Cameron," "The Sky Pilot," and "Pilot of the Sun Trail."

Margery Wilson Becomes Director.

Margery Wilson, star of the recent film success, "That Something," and of other earlier film productions, has begun work on a series of two reel super-comedies at Brunton, which she is directing, and for which she has written the stories. Miss Wilson will not act in these comedies, but will engage experienced west coast film players to interpret the principal roles.

New Quarters for Metro Writers.

A double "L" structure, surrounding a garden, fountain and arbors, is about completed on the Metro lot, and is being made ready for the occupancy of the story and scenario writers who are responsible for a great number of the Metro productions.

"Animated Mud" Comedies.

The formation of a $100,000 film corporation for the production of "Animated Mud" comedies is announced by John W. Dawn, artist and sculptor, and head of the Dawn Films, Inc. Clay figures on a miniature stage, will be used to enact the roles of the characters in the comedies to be produced. The films are to be distributed by Lewis W. Thompson, president of the Special Pictures Corporation. Plans are now being made by the Dawn Films company to build a studio at Culver City.

New Manager for Superba.

William F. Jones, formerly of Minneapolis, who came here recently to be house manager of Grauman's Rialto, has been chosen as managing director of the Superba Theatre, succeeding Arthur S. Wenzel, who is now in charge of the Victory Theatre. The new manager will make a number of changes in the Superba personnel, and in collaboration with C. L. Theuerkauff, manager of the Universal exchange, has arranged for a strong array of coming attractions for his house. "Every bill a double bill" will be the motto of the new executive.

Standing Bring Suit.

Herbert Standing has brought suit against the Pacific Electric Company for $27,000 for injuries sustained when he was struck by a car belonging to the company on the day of May 22.

The "Woman's Man" and "Dr. Jeykll and Mr. Hyde" Admit That "Betty Sets the Pace" for Love-Making.

(1) Romaine Fielding is the star in the first mentioned; (2) A two-reel burlesque on the well-known story, with Hank Mann; (3) Scene from a new comedy production, with Muriel Ostriche. All Arrow Film Corporation current releases.

PARLOR-BED With an ALL

From the stage comedy success
by C.W. BELL *and* MARK SWAN

METRO PICTURES CORPORATION

Angelica liked 'em wild! She wanted a man who had to shave between meals or else look like Brigham Young by dinner time . . .

And she married a mild young thing shackled with the name of Reggie . . . Why? And what came of it? . . .

The answer to that is the most hectic and hilarious story ever screened.

ROOM & BATH STAR CAST

Directed by EDWARD DILLON *From the scenario by* JUNE MATHIS & A. P. YOUNGER

JURY IMPERIAL PICTURES Ltd., *Exclusive Distributors throughout Great Britain . . .*
SIR WILLIAM JURY, *Managing Director*

"Skirts" is Announced by Fox Corporation as Title of Big Hampton Del Ruth Comedy

THE long-heralded big special Fox Sunshine Comedy, in six side-splitting, hair-raising reels of film, at last has been given a title by Fox Film Corporation. This is the film on which exhibitors were asked to compete in a one-word title contest, the winner to receive $250. Thousands of suggestions were received by William Fox, but it was found that none was acceptable.

It was thereupon decided that the matter be left to the heads of several departments; and a new series of titles were submitted within the company, from which these department heads selected "Skirts."

"Skirts" is a comedy spectacle—something novel and original, with an appeal that will reach alike men, women, and children. Everybody will find what they like, and lots of it, in this production.

Described as Screen Revue.

This picture has been described as a screen revue. That is, it combines comedy and spectacle, beauty and girls, dancing and thrills, and all those features—and many more—that make revues the most popular form of entertainment at present on the speaking stage.

Hampton Del Ruth wrote and directed "Skirts." It took a little more than five months to make the picture, and then two months were devoted by Mr. Del Ruth and his staff to the polishing and finishing process.

Three thousand persons appear in the comedy spectacle. These include seventy-five Sunshine Widows and one thousand comedy girls. The girls supply one of the big features.

Many of the girls are socially prominent, not only on the Pacific coast, but elsewhere. They took part in the picture for the novelty of the experience. How the girls were chosen by Mr. Del Ruth, and the process of selection and elimination, make another story.

Wide Variety of Costumes.

And the costumes they wear! There are ball and dinner gowns, dancing frocks, bathing suits and other varieties of feminine adornment, all of a kind to make women and men sit up and take notice. This display of girls and costumes alone would provide an unusual entertainment—but it forms only a part of "Skirts."

A highly amusing story is capitally acted by the entire comedy organization at the Fox Hollywood studio. Among the funmakers are Chester Conklin, Jack Cooper, Harry Booker, Alta Allen, Laura LaVamie, Ethel Teare, Alice Davenport and Harry Gribbon.

Singer Midgets a Feature.

Also there are the famous Singer Midgets. William Fox engaged this entire company of gifted little folk to participate in the picture. There are nineteen of them. They introduce their clever circus act and many novelties, and use their entire menagerie in their share of the performance. All the Midget's elephants and dogs and ponies and lions and deers and monkeys contribute liberally to the comedy as well as to the spectacular element.

As to thrills, there are three tense scenes that hold spectators breathless. There is a daring rescue of a girl from a runaway horse by a naval officer in a motor car. There is a rescue from the top of a speeding railway train by a hero in an airship, and a parachute drop from an airship into the water to save lives of people on a train that has plunged through a burning bridge. And other scenes are scarcely less exciting.

The foregoing furnishes a hint of the abundance of "Skirts"—a hint, no more, for it would be a task to describe all the wonders and delights of this Sunshine comedy.

Dague Assumes New Editorial Duties at Famous Players

ROSWELL DAGUE, the new Eastern production editor of the Famous Players-Lasky Corporation, has taken over the editorial department, following the recent resignation of his predecessor, Gardner Hunting. Before entering upon his new duties, Mr. Dague was assistant scenario editor under Mr. MacAlarney.

Mr. Dague states that in forthcoming Paramount productions illustrated titles will be used, owing to the success of those employed in the titling of Billie Burke's latest picture, "Away Goes Prudence."

"It is not our intention to make the illustrated titles overelaborate," Mr. Dague explained, "because titles which are too beautiful and intriguing to the eye are apt to distract the attention from the printed matter.

"Our titles will be designed to impart atmosphere and a certain psychological touch which will tend toward making the printed title blend into the action, thus securing a smooth effect, instead of the jarring one so noticeable in present-day pictures.

"There would be no talk of eliminating titles if they could be made to harmonize—to appear as an intrinsic part of the photoplay, instead of merely printed captions thrust in more or less appropriately for explanatory purposes.

Coincident with Mr. Dague's assumption of his new duties comes the announcement from Famous Players-Lasky that, comparatively quiet since the first of the year, production in the East will be speeded up during the summer.

Chandlee-Laub's New Service

Harry Chandlee and William B. Laub, of 130 West Forty-sixth street, New York, specialists in editing and the writing of subtitles, are inaugurating a new service to producers without any charge for their time, largely in the interest of better pictures. They have set aside Monday afternoon of each week for the review of pictures, limiting each producer to one five-reel feature for which they will offer suggestions embodying their own special technique of editing and titling.

It is with the idea of awakening a realization of the vast importance of proper editing and carefully prepared subtitles that Chandlee and Laub are offering this service gratis, for it is their contention that a fair picture may be transformed into a release of much more than average merit through the artistry of the subtitle writer.

Vignola Completing Merwin Story

Robert G. Vignola is rapidly nearing the completion of his second feature for Cosmopolitan Productions, "The Passionate Pilgrim," from the story of the same name by Samuel Merwin. Under his direction the Merwin story is being turned into an exceptional screen production, not the least interesting scenes of which are the courtroom and the newspaper office. A stickler for realism and portraiture of things as they are, Director Vignola is mirroring true life in "The Passionate Pilgrim."

Not to Build Own Studio

Maurice Tourneur, the Big Six producer, denies the rumor that he will erect a costly Hollywood studio. "Why build," he says, "when I have a complete studio at my disposal? I will make my pictures at Universal City, where everything is handy. If I need extras, they are here. If I want carpenters for an hour, they are on hand. The same with everything else."

An Excellent Panoramic View of the Goldwyn West Coast Studios Which Are

The long building at the extreme left of the picture, running the length of the production department building, which faces the smaller building, to them glass-topped, are more or less grouped together. In the picture, "The Little Shepherd of Kingdom Come," and one used in picturizing George Ade's "The Slim

Hodkinson Says Increased Bookings Indicate Indorsement of His Policies

THE Hodkinson organization has within the past few weeks received a great increase in business. It is believed that this increase is in no small measure due to a growing recognition on the part of exhibitors that the Hodkinson organization is built on a foundation of permanent values and well suited to giving the exhibitors a steady supply of quality pictures.

Speaking on this subject, Mr. Hodkinson stated that he was much gratified at the indorsement which the independent distributor received at the hands of the national convention at Cleveland.

"I am delighted to find," said Mr. Hodkinson, "that exhibitors are beginning to find out in a practical way how the mechanism and the selective machinery which I have been at pains to build up is coming to their aid at what may be described as a very critical moment in their existence. The independent exhibitor is inconceivable without the independent producer and the independent distributor.

Has "Common Sense" Booklet.

"Personally I have always strongly opposed control. It was my opposition to producer control which caused the severance of my relations with Paramount. I have attempted to set my case simply and clearly before the exhibitors of the country in a little booklet called "An Appeal to Common Sense," which will be forwarded, free of charge and post paid, to any exhibitor who is interested in the subject.

"This booklet embodies the practical experience of a man who has been an exhibitor and a distributor and who knows from intimate personal knowledge how dangerous producer control is, not merely to the existence of the independent exhibitor, but to the existence and prosperity of the industry itself.

"My mechanism and selective machinery, which automatically attract the best individual producers and furnish a supply of pictures to the exhibitor on a basis of strict equity, is not the result of an accident, but has been built up by years of study and practice.

"The Hodkinson organization has no stock to sell, no franchise plan to promote, and does not present to the exhibitor any complicated scheme of so-called co-operative booking. Our plan is exceedingly simple. I have no doubt of its ultimate success, and the decided increase in the volume of our business in the days immediately following the convention at Cleveland convinces me that the methods and policies of our organization are beginnng to be understood generally and what is more important are beginning to be used by the exhibitors in a practical way.

Honoring Wells Hawks

The S. Rankin Drew Post, No. 340, American Legion, has staged another affair to add to its list of successful entertainments held since its organization, less than a year ago. It was a smoker held at Keen's Chop House, in Forty-fourth street, New York, Monday night, June 21, and was given in honor of Lieutenant Commander Wells Hawks, U. S. N. R., who is commander of the post and who on that date celebrated his fiftieth birthday.

Mr. Hawks, who for many years has been generally known as a press agent of the stage, the screen and the circus, was the founder of the Drew Post, and it was he who conceived the idea of enrolling in one legion post those representatives of the stage and the screen who served in the country's fighting forces during the recent world war.

Vitagraph Managers Soon to Be Shown "Trumpet Island," Tom Terriss Feature

ALTHOUGH "Trumpet Island," the next big Vitagraph special production, will not be released until September, Vitagraph reports great interest among exhibitors throughout the United States and Canada. Inquiries from exhibitors have caused several of the Vitagraph exchange managers to wire the executive offices for early prints of the special, but the same time-consuming care which characterized the production of the picture is being given it by Mr. and Mrs. George Randolph Chester in their final editing.

Mr. and Mrs. Chester wrote the scenario on this super-feature and announce that it will be a couple of weeks before the final picture will be seen by Vitagraph's managers. About one-half of Vitagraph's key-city men have taken trips to New York to see the film, even before its final editing, and representatives from San Francisco, Los Angeles, Seattle, Portland and Salt Lake City saw the film in Hollywood before the final eastern scenes were taken.

All have pronounced it the best Vitagraph special to date. "Even better than 'The Courage of Marge O'Doone'" has been the verdict. The latter picture was the first of the Vitagraph specials to be released and was greeted with unanimous praise when shown in theatres from one coast to the other. Vitagraph's Brooklyn factory will work night and day to get the finished prints on "Trumpet Island" to the exchanges at the first possible moment.

Tropical Scenes and New York.

The picture was adapted from a story by Gouverneur Morris. Tom Terriss directed it, with an all-star cast, over a period of several months, and it is being exploited as a Tom Terriss production. Its scenes are for the most part on a semi-tropical island of wild, uncultivated charm. The action shifts from time to time to the heart of the metropolis, where extravagant midnight celebrations of a newly made millionaire are shown.

The Dangers That Once Were Hidden—Here They Are Commencing to Appear.
"Recite the constitution of Badmanland backward or I'll put you up with the 1-11-Hons," commands Chief Badmanners. A scene from "Hidden Dangers," a new Vitagraph serial production co-starring Jean Paige and Joe Ryan.

Equity's "Whispering Devils" Stars Tearle and Miss Theby

THE third of a series of Equity super-specials, of which "Silk Husbands and Calico Wives" was the first and "Keep to the Right" is the second, is announced for early release under the title of "Whispering Devils," featuring Conway Tearle and Rosemary Theby. It is a five-reel drama.

In keeping with Equity's Clara Kimball Young product, the picture is said to be an elaborately staged production with costly properties, one of the scenes showing an immense cathedral in the process of construction.

The story is based on the dramatic play that was so successful here some years ago, "Michael and His Lost Angel," written by Henry Arthur Jones. It deals with the struggle of passion against purity, it is announced.

The cast includes Lenore Lynard, Dr. Walter Bytell, Esther Ralston, Laura May and Warren Millais. John M. Voshell is the director. Tony Gaudio is responsible for the photography.

Movette Increases Capital

Movette, Inc., of Rochester, manufacturers of motion picture devices and equipment for home use, has increased its authorized capital from $1,250,000 to $1,750,000. The increase is all in common stock, making an even $1,000,000 of common stock and $250,000 in preferred stock. According to attorneys for the concern, the increase is intended to provided additional working capital and to take care of the company's increased business.

Wilson Likes William S. Hart's "Sand" and Asks for Second Paramount Release

PRESIDENT WILSON has displayed keen interest in two Paramount features recently released. Accompanied by Mrs. Wilson and a newspaperman, the chief executive last week went into the East Room of the White House to see William S. Hart in his new Paramount picture, "Sand." Also, the President was so impressed by the editorial indorsement by Dr. Frank Crane of "Humoresque," the Paramount feature now being shown at the Criterion Theatre in New York that he requested his private secretary, Joseph P. Tumulty, to procure the picture for a White House showing.

Secretary Tumulty immediately got into communication with the Washington exchange of Famous Players-Lasky. Branch Manager Lester Rosenthal informed Mr. Tumulty that owing to the fact that the production was not scheduled for general release until fall, there was no print in Washington, but in order that Mr. Wilson might not be disappointed he called up the New York exchange on the long distance telephone and a special messenger was dispatched to Washington with a special print.

The President Enjoyed the Picture.

The newspaperman has recorded the scene in the White House projection room when "Sand!" was shown, in part, as follows (we quote from the N. Y. World):

"The President, Mrs. Wilson and myself were the only spectators at the movies and we occupied the front and only seats. The movie showed Mr. Bill Hart at his best. The title of the play was 'Sand.' I guess it was Mr. Hart's latest picture, because I, who am a Bill Hart fan, never saw it before. One of the two movie operators that daily entertain the President and such guests as he invited said it was the picture that laid Mr. Bill up in the hospital because the horse he was riding kicked first.

"The President likes Mr. Hart's pictures. So does young Gordon Grayson, the 3-year-old son of the Admiral, who sits in the President's lap four or five times a week and refreshingly interprets the various moves on the screen. Mrs. Wilson and the President seemed to enjoy 'Sand' immensely. Once in a while the President commented on some episode that seemd to be unusually 'strong stuff' even for Mr. Bill Hart.

"At one period in the action the interpretive script made Mr. Bill expresses the opinion that his job as train dispatcher was 'not a bed of roses.' The President laughed heartily when he read this announcement, and said, with a dry chuckle: 'He should have had my job once in a while. There were times when I would have been perfectly willing to have traded with him.'"

New York Society Pays $5 a Seat to See Carpentier Film

AT $5 a seat, the social colony at Westbury, L. I., one of the most exclusive country seats near New York, showed "The Wonder Man," starring Georges Carpentier and released by Robertson-Cole, and made a profit of several thousands of dollars for the Country Home for Convelescent Babies, one of the leading New York charities, recently.

The fact that society people from all over this part of Long Island came in their automobiles and on trains to see the production is one more evidence of the interest which Robertson-Cole is finding everywhere the Carpentier picture is being shown. That Carpentier has not been vainly represented by the distributing company as a gentleman and actor—a figure commanding the respect of the most cultured people—is proved by the success of this showing.

The picture is being received everywhere with enthusiasm, and the social world seems as much attracted by him and his picture as is the man in the street, who thinks of him chiefly as the pugilistic champion of Europe and the fighter who is likely to meet Jack Dempsey for the world's heavyweight championship.

Pleased Young and Old.

The Long Island showing took place in the skating rink on the private estate of W. J. Whalen, which is situated three miles from the Westbury station of the Long Island Railroad. Most of those who attended it came in their own machines. Some went out from the city by train and took taxis to the Whalen estate. There were no reserved seats. Each ticket was $5. At each performance the rink, which holds several hundreds of people, was crowded to capacity.

Several hundred children were present at a matinee performance and governesses and nurses had difficulty in restraining their charges when the exciting action of the picture was started. Beyond the thrill of seeing this French war hero and pugilist on the screen, the little ones found much to interest them in the "kid stuff" and humor which Director John G. Adolfi got into the production.

As for the elders, they applauded loudly when the big fight scene was on.

Seitz Finishes Pathe Serial and Begins on First Feature

GEORGE B. SEITZ has completed the serial, "Velvet Fingers," in which he will star with Marguerite Courtot, and on June 14 commenced production of "Rogues and Romances," the feature in which Pathe will star him with June Caprice. Mr. Seitz intends filming only a few of the interiors in his New York studio, for on July 6 he will sail with a company to Algeciras, Spain, where the major portion of the scenes will be taken.

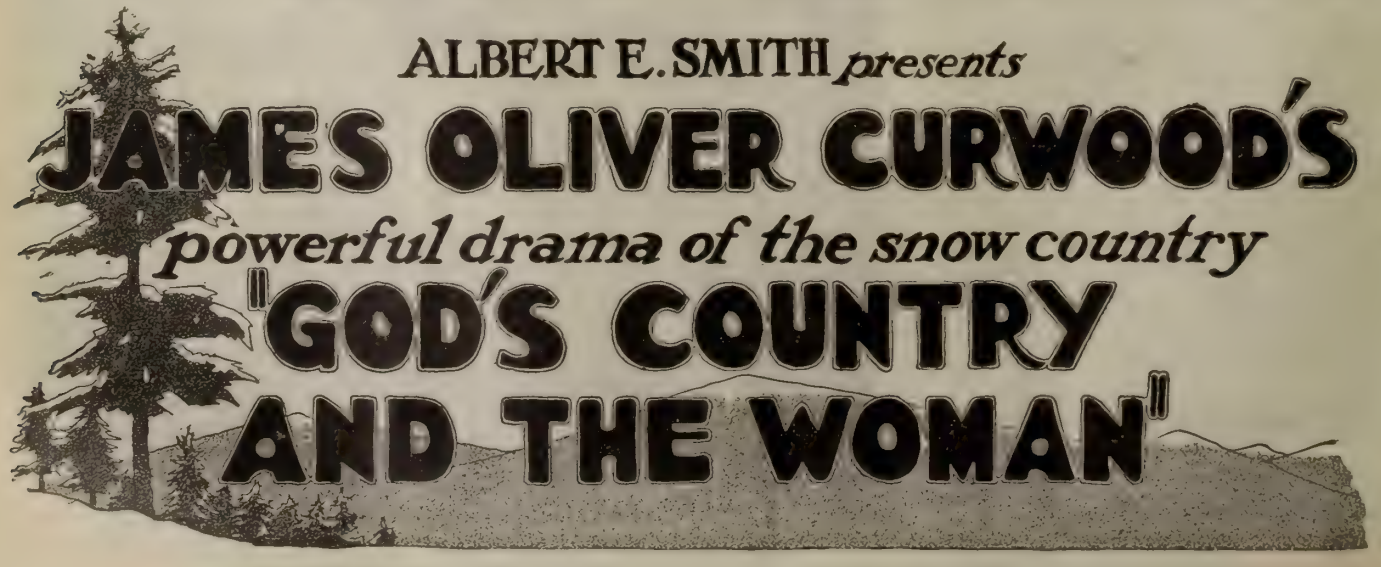
The first feature in which he will appear is to be a picturization of his own play, "The Golden Senorita." Marguerite Courtot has been cast for a leading part, and Harry Semels, well known for his interpretations of heavy roles in Pathe serials, is another member of the company assembled for the trip.

William Sullivan, assistant director to Mr. Seitz in the production of "Velvet Fingers," will accompany the unit to Algeciras. Mr. Sullivan is one of the old timers in Pathe serials. He played important parts in one of the pictures starring Pearl White and a number of Pathe features. Frank Redman and Harry Wood are the other members of the technical staff.

Eastman Praises Color Films

Leon Gaumont has journeyed to Rochester, N. Y., to give a private exhibition of his newly-developed three-color motion pictures. He was the guest of George Eastman and the colored pictures were shown in Mr. Eastman's offices in the Kodak Building.

Mr. Gaumont says he is confident he has solved the problem of color photography, so far as applied to motion pictures which may be generally shown with a fair degree of perfection. Mr. Eastman has always shown a keen interest in anything that would enhance the beauty of motion pictures. Mr. Eastman said the film was a splendid scenic achievement and that the colors were reproduced acceptably.



New Records Are Made as "Humoresque" Continues to Attract Broadway Crowds

"HUMORESQUE," Cosmopolitan's production for Paramount, entered the fourth week of its run at the Criterion Theatre, New York, leaving a trail of broken records behind it. On the Saturday which terminated the third week of its engagement the picture played to 2,726 paid admissions, breaking all records of the previous weeks. The figure, in view of the limited seating capacity of the theatre, means that more than four daily performances were given to packed houses.

Starting from a satisfactory introduction over the sultry three-day Memorial Day holiday, the picture has attracted steadily increasing patronage. The first week showed a substantial attendance. The second week broke all records held by Cecil B. DeMille's Paramount super-special, "Why Change Your Wife?" which opened the theatre as a motion picture house and which played there for four weeks. The third week broke all records of any previous picture, day or week, at the theatre, while on Monday of the fourth week it was necessary to hang up the "S. R. O." sign at 2 o'clock in the afternoon.

Stops Sale of Tickets.

The records were made despite orders issued by Hugo Riesenfeld, managing director of the theatre that the sale of tickets was to cease as soon as the seating capacity of the theatre had been filled.

According to Major G. C. Shor, director of publicity for the Criterion, Rivoli and Rialto theatre, "Humoresque" has brought out a remarkably large number of "repeaters."

"'Humoresque'," he claimed, "is a bigger money getter than 'The Miracle Man.' It has been exploited better and will bring better results even than that record breaker. The record which the picture is now making at the Criterion Theatre is due to the fact that people have learned that there is a chance of getting in and getting a seat immediately between noon and 2 o'clock and between 6 and 7 p. m."

New Christie Beauty

A new beauty has been added to the forces making Christie Comedies for release through Educational Exchanges. Miss Dorothy Orth is the young woman who has just started work at the Los Angeles studios, leaving a prominent part in the Nora Bayes company. Miss Orth attracted much newspaper attention with the expression of her demand to "danth inthethantly." She is likely to get the opportunity as one of the Follies Girls.

Lichtman Announces More Sales Force Appointments

THE following additional appointments in the department of distribution, Famous Players-Lasky Corporation, are announced by General Manager Al Lichtman:

Harris P. Wolfberg, formerly branch manager at Cincinnati and more recently special representative in charge of District No. 4, with headquarters at Pittsburgh, is appointed district manager of District No. 5, with headquarters at Chicago.

Fred C. Cresswell, formerly district manager of District No. 5, comes to the home office where he will act as special representative at large.

Mr. Wolfberg also assumes temporarily the duties of branch manager at Chicago, recently relinquished by R. C. Bradford, resigned.

Appointment of a branch manager at Des Moines to succeed R. C. LiBeau, who was recently named as district manager of District No. 6, will be made by Mr. Lichtman next week.

Fox Cameraman Gets Pictures of Thrilling Alligator Hunt

FOR a unique and hazardous means of earning a livelihood young Henry Coppinger, of Miami, Fla., deserves a place in the front rank of courageous men. Coppinger, 21 years of age, runs an alligator farm and supplies his own livestock by diving into the waters of the Everglades, grabbing hold of alligators and bringing them to the surface alive. He is not armed when he dives, but keeps an express rifle handy in case of trouble.

As an old soldier will show his scars to prove his experience in the art of war, so can this young Floridian display twisted and tooth-marked fingers, scratches and bruises suffered in his battles with the reptiles.

Fox News sent Fred M. Delavan, Jr., from New York into the Everglades to take motion pictures of Coppinger at work. Delavan found his job no picnic, but he came back with fine pictures of the capture of alligators and with thanks that one particular member of that breed got hold of a leg of his tripod instead of one of his legs.

Lillian and George Randolph Chester.
Who adapted "Trumpet Island," the Vitagraph special production, from the story by Gouverneur Morris. Mr. and Mrs. Chester are also editing the picture.

Bronston Contracts to Write Scenarios for Famous Players

ANNOUNCEMENT is made from the West Coast studios of Famous Players-Lasky of the signing of a contract by Douglas Bronston, well-known scenario writer, to write for that organization. Mr. Bronston's first work under his new contract, "Wanted: A Blemish," from the story by Jessie E. Henderson and Henry J. Buxton, is now in production, with Bryant Washburn featured.

Mr. Bronston is a veteran craftsman of both stage and screen. Stage director for big Liebler productions in New York, he left the "legitimate" in 1913 to write "Neal of the Navy," a Pathe serial. His success with this was so great that Pathe sent him to Los Angeles to superintend the construction of several more similar stories. Then he joined the Universal scenario staff. His work there was interrupted by the world war and he became a bayonet instructor with the rank of first lieutenant.

Joined Fox Organization.

On his discharge from the Army he joined the Fox organization and among his scripts for that concern were "The Merry-Go-Round," "Thieves" and "Right After Brown." He also had adapted "The Gorgeous Girl" for Metro.

Mr. Bronston's forte has always been light, sparkling comedy. In addition to his screen success he had a half dozen or more one-act vaudeville sketches playing throughout the country.

Yellowstone Studio in Denver Rapidly Nearing Completion

THE six weeks of rapid work spent upon its new Lakeside studios in Denver by Yellowstone Productions, Inc., a photoplay company recently organized with a capitalization of $300,000, is beginning to show tangible results.

The main stage measures 90 by 200 feet. The flooring is of polished hardwood. Along one side are the carpenter shops, the entrances to the executive offices, and the glass-enclosed motor-generating room where the company has installed its own electric plant.

The other sides of the stage are bordered by twenty-four well furnished dressing rooms, and upon a balcony above are several larger rooms for extra talent and lounging rooms for members of the company. The balcony also affords a place where strangers and guests of the company may watch the making of photoplays.

Laboratory Installed.

A laboratory with every modern improvement has been installed. An unusual feature of Denver's new studio is an indoor plunge, located under the main stage.

The officers of the corporation are George W. Plummer, president and treasurer, and Sam M. Thompson, secretary, both well known as Western capitalists, and Charles E. Bartlett, a photoplay producer of broad experience, vice-president and director of productions.

The company plans to produce only Western subjects from popular books. Hal Hoadley, who has written the continuity of some of Universal's biggest features, has been engaged as scenario editor and already has the script of the first Yellowstone production well on its way to completion.

Dispensing with Their Madness.
Edith Story seen here in a new Robertson-Cole picture called "Moon Madness."

Selznick Chooses Director and Title of Color Picture

AMPLIFYING his announcement that work would begin June 15 on a five-reel color photoplay, Myron Selznick, under whose personal supervision the feature will be made, says he has selected the story for the feature and arranged for Alan Crosland to take charge of the direction. Lewis Allen Browne, author of several screen successes, has completed the story. "Don't Announce Your Marriage" is the title.

"A riot of colors is neither natural or restful," said Myron Selznick. "Accordingly we have selected a story that is naturally colorful rather than a subject that blazes with brilliant primary colors. The colors will be absolutely true to life. Among the varied scenes will be included such natural extremes as a financier's office and the studio of a painter in pastels; there will be brilliantly lighted streets among the night scenes and the landscape charms of a lake resort. The story will call for moonlight bathing scenes, afternoon gatherings in gardens and a burning bungalow."

Working with Mr. Crosland are William Van Dorn Kelley, of the Prizma technical staff, and William T. Crespinel, who will be in charge of the camera work. The camera to be used is an absolutely new type. The leading role will be played by Zena Keefe.

"Sex" Meets Censorship in Pennsylvania and New Jersey

THE Hodkinson Corporation has just been informed that the Board of Censorship in Pennsylvania has changed the title of J. Parker Reed's production of "Sex." They have requested several changes in the film and also that the title be changed to "Sex Crushed to Earth."

This delay has held up many bookings throughout the State of Pennsylvania, but new paper and advertising is being prepared at the Hodkinson offices for "Sex Crushed to Earth."

In New Jersey at Bloomfield the local board of censorship has asked for a private showing of "Sex" before it can be shown in that town and this is being arranged by the Hodkinson representative, George Fowler of Newark, who reports a great demand for the production throughout his territory.

"Scratch My Back" Proving to Be Big Comedy Hit; Goldwyn Promises Another

RUPERT HUGHES' Goldwyn picture, "Scratch My Back," is sweeping the country as one of the greatest comedy hits the screen has known. Practically unheralded, it came to the Capitol Theatre, New York, as the feature attraction during the first week of S. L. Rothapfel's management, and was greeted with a chorus of praise from the critics and members of the audience that took the trouble to express their appreciation in letters addressed either to the management of the Capitol, to Goldwyn Pictures, or to Rupert Hughes, who is credited with having designed a new type of photoplay comedy.

Following the success of the production in New York, there came an immediate demand for the picture from exhibitors in other parts of the country, including many who have not heretofore been on the list of regular Goldwyn exhibitors. Wires received at the home office from Goldwyn's twenty-two exchanges indicate that the Rupert Hughes' picture is destined to set a new record, not only with first-run exhibitors but with those to follow.

Realizing the present scarcity of genuine comedies, Goldwyn is prepared to follow "Scratch My Back" with another picture that promises to be its equal in point of humor. Mabel Normand, in the adaptation of George Ade's great stage success, "The Slim Princess," gives, according to those who have seen advance prints of the picture, an inimitable characterization. It is a rollicking farce comedy from start to finish in which the Goldwyn comedienne romps through a lively series of situations.

Victor Schertzinger, the director of previous Mabel Normand successes, devoted many weeks to transforming the ample material in "The Slim Princess" into the comedy sensation that the pictures promises to become.

Tarkington Visits New York to Confer with Goldwyn Men

FOLLOWING the announcement that Booth Tarkington has agreed to write long feature photoplays to be released by the Goldwyn Pictures Corporation, the famous Indianian arrived in New York to confer with officials of the corporation respecting the projected pictures.

Mr. Tarkington, who has declared himself as eminently satisfied with the short-reel productions that Goldwyn has made of the "Edgar" themes he wrote for the screen, said that he was preparing a statement dealing with his decision to apply himself to the screen as a medium for serious expression.

While no definite announcement of the nature of the new photoplays has as yet been made, it is known that they will be predicated on American life and developed much in the manner which has brought Mr. Tarkington the reputation of being one of the excellent literary craftsmen of the age. The author of "Edgar" recognizes, however, that the screen, as a vehicle of expression, is peculiar to itself and needs certain original elements of creation aside from those commonly used in a novel or play.

Miss Courtot Will Appear in Two Serials and One Feature

TWO serial roles and one feature part is the program mapped out for Marguerite Courtot by Pathe. Miss Courtot figures as one of Pathe's most prominent stars for the year, during which she is to be starred with George B. Seitz in "Pirate Gold," the ten episode serial to be released August 15; "Velvet Fingers," which is in fifteen episodes and is slated for release in the late fall, and in a leading role with Mr. Seitz and June Caprice in "Rogues and Romances," the feature to be produced in Spain.

Since becoming a Pathe special star Miss Courtot has been kept constantly before the public. "Bound and Gagged," in which she is co-starred with George B. Seitz, was released in December, 1919. It is still one of Pathe's biggest serial attractions and has showings in representative houses throughout the country at the present time. A large number of bookings on the picture assure it of practically first-run prominence for a long while to come.

In both "Pirate Gold" and "Velvet Fingers," the latter completed only recently at the Seitz Studio, Miss Courtot has the style of role in which she made such a notable success in "Bound and Gagged." The part she has been chosen to play in "Rogues and Romances," the feature, is that of a Spanish girl.

Engages Technical Expert

In order to properly interpret the native life, customs and garb of East India for "The Palace of Darkened Windows," a forthcoming National Picture Theatres production, Director Henry Kolker secured the services of Lieutenant Colonel Macgee, a former British army officer, as technical expert. Colonel Macgee, who was stationed in the locale necessary for the production, is said to know minutely all matters pertaining to the habits and modes of living in East India.

Playing the leading roles in the picture are Claire Anderson, Jay Belasco, Jr., and Adele Farrington. The story, from the pen of Mary Hastings Bradley, was picturized by Katherine Reed.

Robert Bruce Leaves London

Robert C. Bruce, creator of "Scenics Beautiful," has left London for his motor jaunts through England and Scotland, according to advices received by Educational Film Corporation. After making a number of pictures in those countries and in Wales, Mr. Bruce will go to the Continent.

Undaunted by Cyclone Plus Fire Small Town Showman Is Busy Building a Third Time

A DESERVING example of the uncrowned, unsung courage of the country exhibitor, who is really the backbone of the moving picture business, is A. Campbell, of the Bixby, Okla. Shortly after the completion of his new theatre it was destroyed by a cyclone.

Since he had no insurance on the property, Mr. Campbell rebuilt his theatre with his own hands. Scarcely was this done when a fire which started among the shacks spread to the vicinity of Campbell's theatre and burned it down.

When the reporter called on Mr. Campbell, the showman was perched on a ladder hammering in supports in the ceiling of his theatre. Mr. Campbell was whistling just as cheerfully as ever, facing the task of rebuilding his picture house for the third time in a year and a half.

Fox Cameras in Closed Taxis Catch Wall Street Crowds in Scenes for "The Plunger"

WHEN Thomas F. Fallon wrote "The Plunger," the newest William Fox production, in which George Walsh is the star, he put into it a series of scenes depicting the activities of Wall Street and the immediate vicinity. It was his aim, in drawing these scenes, to put into them such business as would make it imperative to have them photographed on the actual ground.

With George Walsh, who plays in the story the part of a financial gambler; two cameras and a company of men familiar with the methods of the curb brokers, Director Dell Henderson, with the author, Mr. Fallon, set forth from the Fox studio to take the Bulls and Bears into camp for the motion picture screen.

With a camera in each of two closed taxis, the Fox outfit worked its way into the heart of Wall Street. Under the guidance of Mr. Henderson, the two photographers, Charles Gilson and his assistant, John Geisel, thousands of busy New Yorkers who throng the streets in this section of the city played their parts unconsciously and naturally.

Approaching the curb market, Mr. Henderson's group of experienced players made themselves part of the howling, gesticulating, swirling crowd. Both cameras, hidden within the taxis, shot the operations of the would-be "curb brokers," covering the shouting mob of genuine stock manipulators as a background for the scenes. They then moved to and fro, catching the crowds of office people as they surged from buildings into Broad street, Exchange place and New street at the lunch hour.

The company selected for "The Plunger" shows the usual strength of casts found in Fox productions. Besides Virginia Valli, who was promoted from the role of ingenue in "The Dead Line" to leading woman for Walsh in this latest film, it includes Byron Douglas, Richard Neill, W. S. Harkins, Inez Shannon, Edward Boulden, Irving Brooks and Robert Vivian.

Many First Run Houses Book American's "House of Toys"

RECENT first run bookings in some of the most active moving picture centers, including the Isis of Kansas City, the Playhouse, of Chicago, the Beacon of Boston, Loey's Garrick of St. Louis, the Kinema of Salt Lake, the Belmont of Philadelphia, the Ottaway of Charlotte, N. C., and the Ferry Field of Detroit, are being quickly followed by multiple contracts from these and other territories.

During the week's run of "The House of Toys" at the Isis in Kansas City the usual advertising of the special was augmented by two-color posters distributed throughout the business and residential sections, and in the lobby an attractive exploitation stunt was put over in conjunction with a toy store, a display of toys of all kinds giving the lobby a striking and gala appearance. To offset the suggestion that "The House of Toys" is a juvenile attraction, the sub-title "The Story of a Gamble in Matrimony" appeared in large caption on the posters.

The drama is a dissection of life by a Pittsburgh lawyer, who has written several plays, including "The Man Higher Up," as an avocation. His analysis of problems, such as "Why Do Wives and Husbands Drift Apart?" "Why Doesn't the Man With Real Ability Succeed?" and his expose of the luxury-loving wife who fails to make the sacrifices demanded of the real helpmeet are said to make an inevitable appeal to men and women.

Seena Owen does her initial work as a star in this picture. Helen Eddy has an appealing role and Pell Trenton, a popular leading man, has the characterization of the young husband.

William Beaudine and Reggie Morris Aid Christie in Keeping to Comedy Schedule

IN order to keep pace with the new schedule of special Christie comedies, which will be presented twice a month, Al Christie has two directors besides himself who are producing the new specials, featuring such players as Bobby Vernon, Fay Tincher, Harry Gribbon and Eddie Barry.

While Mr. Christie and William Beaudine have finished the first two of the new releases, "Kiss Me, Caroline" and "A Seaside Siren," these two directors and Reggie Morris are all at work on three new special two-reel productions, which are being made with the same type of comedy as has always been seen in Christie two-reelers, but produced on a more elaborate scale. Mr. Beaudine made "Petticoats and Pants," the most successful of the previous Christie two-reel fun films. Mr. Morris directed the "Bringing Up Father" comedies, three of which have been filmed at the Christie studio with great success.

At present Christie is producing a two-reeler featuring Harry Gribbon. Among other features of this production, there is a cabaret revue and club dining room setting which illustrates Christie's ideas of dressing up comedies on a scale equal to that of any features. Gribbon, Teddy Sampson, Helen Darling and Oscar, the baby, are in the cast.

Reggie Morris is directing Eddie Barry, Charlotte Merriam, Neal Burns and Margaret FitzRoy in a farcical comedy under the title "Out for the Night," which will be one of the early Christie two-reel releases through Educational. Mr. Morris is giving a vivid contrast in this picture, for it ranges from dancing girls on the lawn of a fashionable Pasadena home to a prize fight.

The fourth comedy to be released through Educational will be another of Beaudine's, which has been titled "Seven Bald Pates." This will present Bobby Vernon, supported by Dorothy Devore. These new two-reel Christie comedies were written by W. Scott Darling, Frank R. Conklin, Jack Jevne, H. B. Loos and Maie Havey.

This elaborate and continuous schedule of comedy productions is, of course, in addition to Christie's special productions, the first of which is being started within a week. The first production, "So Long Letty," with T. Roy Barnes, Grace Darmond, Walter Hiers and Colleen Moore in the cast, has its opening in a beach locale.

"The Challenge of the Law" Is New Play for William Russell

"TWINS OF SUFFERING CREEK," William Russell's latest vehicle completed on the West Coast, has already been shown in New York, and the star has started a new one, according to word from Hollywood.

The new picture brings again to the screen the work of E. Lloyd Sheldon, whose stories have been seen too seldom during the past season. This new Sheldon story, "The Challenge of the Law," was purchased by William Fox just prior to the author's departure on an extended tour of the Orient.

Scott Dunlap has been assigned to the direction of Russell in "The Challenge of the Law," which was scenarized by Denison Clift.

The cast supporting the star consists of Helen Ferguson, as leading woman; Arthur Morrison, James Farley, Fred Malatesta and J. M. Mitsoras.

The exteriors for the picture will be made in Northern California, and a complete company, with a special electrical traveling outfit, will be carried from Los Angeles by Director Dunlap, who will make the exterior night scenes in the open country, obtaining lighting power from outlying points.

This is the first story written by Mr. Sheldon to be used as a starring vehicle by William Russell.

Reelcraft Star Visits New York.

Texas Guinan has taken a vacation from the Hollywood studio of the Reelcraft Pictures Corporation, where she has been starring in a series of two-reel Western features under the direction of Jay Hunt, and hurried home to New York for a visit. The present series is being released every other week by Reelcraft and its affiliated exchanges.

During her stay in New York, Miss Guinan will appear in person at several theatres where her pictures are being shown. She expects to remain in New York a few weeks before returning to the Coast.

William Faversham Seen Here In Views Of "The Sin That Was His," Produced by Selznick for Future Release.

Scene 1—He must have been brought up to answer for the sin. This Selznick picture enables the star to portray a powerful role and show his many emotions. Wonder if they call it a sin when he "cleaned-up" the villain, who is seen in picture number 3.

Wilbur Finley Fauley.

Who is the author of the new Mary Miles Minter picture, "Jenny, Be Good."

New York Newspaperman Author of "Jenny Be Good"

WILBUR FINLEY FAULEY is the author of the novel, "Jenny Be Good," in the screen version of which Mary Miles Minter is appearing the week of July 4 at the Rialto, New York. Mr. Fauley has been on the staff of the New York Times for ten years. This is his first novel, and his second one is about ready to be delivered to his publisher.

"Jenny Be Good" made its appearance the week of June 20 in popular edition form. There were 10,000 copies in the first edition, which will be called a Mary Miles Minter edition. The McClure Newspaper Syndicate is serializing the story in the United States and Canada, and its agent sailed on June 12 to place the story in serial form in Great Britain, South Africa, Australia, New Zealand, the Orient, Philippines and Hawaii. This will be one of the first American novels to practically circle the globe in serialization.

Officers Elected for New Sumner Charles Britton, Inc.

AT the first organization meeting of Sumner Charles Britton, Inc., recently formed for the purpose of producing super features, Sumner Charles Britton, formerly president of Reilly & Britton and Britton Publishing Company, was chosen for the chief executive office; George Cochrane, for many years a director for Universal and a brother of R. H. Cochrane of that company, was elected vice-president in charge of production; Norman Whiteside, half owner and treasurer of the National Credit Office, was elected secretary and treasurer. These will also constitute the Board of Directors.

Executive offices were established at 354 Fourth avenue, New York. The firm is a New York corporation with an authorized capital of $200,000 and will shortly begin production.

Exhibitors Film Buys Radin Pictures

The Exhibitors' Film Company of Pittsburgh has purchased the rights from Radin Pictures on the "Zip Comedies" featuring Chris Rub and Florence E. Turner, and the two-part series of "Real Star Dramas," for the Pennsylvania and West Virginia territory.

Beauty, Intelligence and Personality Are First Requisites of Picture Stardom

WHAT constitutes motion picture stardom? Realart has put the question to twelve well-known artistic and professional people chosen as a jury to select the company's sixth star, whose identity will be revealed next week.

The names of those acting on the jury are known not only in this country, but abroad, as leaders in their various professions. Their opinions on motion picture stardom constitute, therefore, a dictum of consequence, the first of its kind ever attempted and a method of star selection unique in the industry.

Although all twelve agreed that beauty, intelligence and personality were the primary requisites, the interpretation which each one put upon these qualities varied so greatly it was considered remarkable that they were able to reach a unanimous verdict. That they did is taken by Realart officials to sustain their conviction that the new star will prove one of the greatest in screen history.

Those Comprising the Jury.

The members of the jury who selected the new Realartist were as follows:

Hugo Riesenfeld, composer, conductor and manager of the Rivoli, Rialto and Criterion theatres, New York City; Madam Frances, America's youngest, and considered its greatest, creator of gowns and fashion; Charles Hanson Towne, poet and a former editor of McClure's; Harrison Rhodes, essayist, novelist and short story writer for the Saturday Evening Post; Robert W. Chambers, well-known novelist; Penrhyn Stanlaws, artist, whose portrayal of beautiful women for magazine covers is famous the world over; Cosmo Hamilton, playwright and author of international fame; Paul Chalfin, architect and connoisseur; F. Lynn Jenkins, renowned English sculptor; Arnold Genthe, artist photographer; Frank Crowninshield, editor of Vanity Fair, considered one of the country's best judges of beautiful women, and E. R. Thomas, president, the Morning Telegraph Company.

Wide Divergence in Professions.

In obtaining this jury, Realart officials sought as wide a divergence in the professions of those chosen as possible. Almost every profession was represented. The purpose in mind was to get a composite and representative opinion from twelve persons, as though the proposition had been submitted to a million fans to vote upon.

The requirements laid down by each member of the jury on the essential qualities of stardom is authoritative. In the aggregate they constitute a symposium on this important subject which is probably the first of its kind ever to be collected, and the names of those contributing render it of international consequence.

A number of candidates who, in the opinion of Realart officials were exceptionally qualified for stardom were submitted to the jury with the request that an agreement be reached on one, or that all be rejected in case it was found that none was ideally equipped. After a short deliberation, a verdict was reached, and this is to be announced next week by Realart.

Regards Personality as Greatest.

Dr. Hugo Riesenfeld regarded personality as the most important quality a star must possess, and said: "The only answer I can give as to the essential qualifications of an actor is personality."

In defining her ideas on the qualifications for stardom, Mme. Frances laid special emphasis on ability to wear fashionable gowns and display the modes of the day on the screen.

Charles Hanson Towne declared that a star must possess what he described as the "poetry of motion pictures." "All great artists," he said, "are poets at heart."

Beauty First in Importance.

Harrison Rhodes held to the opinion that beauty was of first importance, and that in acting a star must not adopt an attitude of looking down upon her audiences, but one of playing up to their intelligence.

Robert W. Chambers placed the greatest emphasis on the intelligence of the star, and said: "I regard intelligence as the most vital factor in an actress' success."

Declaring that there was no such thing as a perfect type of beauty, Penrhyn Stanlaws said that the perfect motion picture star should be chosen not through the human eye, but through the eye of the camera.

Cosmo Hamilton regarded the ideal star as a woman who summed up all the most attractive qualities of her sex.

Paul Chalfin, architect, formulated three canons in his opinion of the perfect feminine type for a motion picture star. They are beautiful proportion, blonde and absence of race type.

Says Spirit and Charm Necessary.

Spirit and radiating charm were regarded by Arnold Genthe, artist photographer, as necessary sister graces to beauty to the equipment of a motion picture star.

E. R. Thomas, publisher, declared youth and beauty to be the first essentials of stardom.

John D. Perry Arrested

John D. Perry, who organized the Hyart Film Corporation of New York, has been held in $1,500 bail on a charge of grand larceny brought by two women attendants of the Waldorf-Astoria who, they said, gave him $410 to make them movie stars. Perry gave them stock for the money. He described himself as 35 years old, of 136 Belmont avenue, Newark. Most of the money received from the sale of stock went into the upkeep of offices in West Thirty-fourth street, Perry said.

Geraldine Farrar

Who is now starring in "The Riddle: Woman" for Associated Exhibitors, for release through Pathe.

Author of "If I Were King" Opens New Fox Building in London Film District

ONE of the finest buildings in the British film world is now occupied by the Fox Film Company. The building, situated at 13 Berners street, London, was opened officially recently by Justin Huntly McCarthy, author of "If I Were King," which William Fox has made into a motion picture with William Farnum in the role of Villon, the vagabond poet.

Two gold keys were made. With one of these Mr. McCarthy opened the front door and later it was given him for a souvenir. The other key was sent to William Fox in New York. Winfield R. Sheehan, general manager of Fox, was in London at the time and took an active part in the opening ceremonies.

The building—which is a double one in depth—has a frontage of 25 feet and a depth of 108 feet, the rear opening on a small street or alleyway known as East Castle street, through which the films, posters and other material are shipped, so that there is no carting by way of the front entrance. Just within the front door is a reception room measuring 19 by 23 feet. This contains comfortable leather covered chairs for visitors. A large table on which are trade paper magazines, newspapers and weekly publications is in the center of the room. On the walls are pictures of the Fox stars.

Four Fireproof Vaults.

Back of the reception room are the offices of the purchasing agent, the London branch manager, his assistant and the London branch accounts department. In the basement is the office for the receiving and dispatching of films and posters. Here also is the film hospital, and the film is kept in four specially made fireproof vaults. Under the front sidewalk is the boiler for heating the building.

The managing director's office is on the first floor front, half the front space being occupied by his private room and the other half by his secretaries. Back of this is the sales manager's quarters and also the office of the Fox News sales manager. Further back is a theatre 13 by 30 feet, alongside which is a smaller theatre, 6.6 by 14 feet, used by the technical manager. Two projection machines are used in the larger and one in the smaller theatre. The former, like the reception room and the managing director's office, is decorated with leather wall paper.

The second floor is occupied by the sales manager and the contract department. On this floor the main building is connected by a bridge with what is called the annex on East Castle street. In the second floor annex is the Fox News staff, and it may be said in passing that the Fox News, which was first released April 26, is doing a big business.

Supplies in the Annex.

The third floor of the main building is occupied by the counting house, while across the bridge in the annex the poster stock and the stationary is kept. Here, too, is the telephone operator. The fourth floor contains the publicity department and the technical manager, who has charge of the films. The annex is only three stories in height. On the fifth floor of the main building are the negative and positive examination rooms and the Fox News projection room, also seven specially built film vaults.

The Fox Company is now under the managing directorship of F. W. Mordaunt Hall, who was appointed to the position soon after he was discharged from war service in the British navy. At present there are Fox branches in Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, London, Manchester and Newcastle.

Who's She Looking For?
No one in particular—just spreading sunshine with her cheerful smile. Wanda Hawley in Realart's "Miss Hobbs."

Construction Has Begun on Downtown Atlanta House

FOLLOWING the recent organization of the Metropolitan Theatre Company in Atlanta, Ga., a permit has been issued by the building inspector for the new Metropolitan Theatre at Broad, Luckie and Forsyth streets, in the downtown hotel district. It calls for a building to cost $350,000.

Announcement that such a theatre would be constructed in Atlanta by Sig Samuels and others was made some time ago in the Moving Picture World. The project is just now getting under way and the buildings which occupied the site are being wrecked. Construction work will probably start in the near future, and it is believed the theatre will be completed and ready for occupancy by January 1, 1921.

The building is to be six stories high, 191 by 50 by 50 feet, with a frontage on Broad and Forsyth streets running along Luckie street a full block. The upper stories will be devoted to offices. The main entrance will be on Broad street. The theatre was designed by C. K. Howell and will be one of the most modern in the South devoted entirely to motion pictures.

The following officers have been elected: James S. Floyd, president; Werner Byck, vice-president; Sig Samuels, present owner of the Criterion Theatre, treasurer and general manager. W. V. Kingdon and Sig Montag are on the board of directors in addition to the officers. Willard Patterson, who is now manager of the Criterion, will also manage the new theatre.

Gaumont Buys Crest Play Rights

Carle E. Carlton, president of Crest Pictures Corporation, has cabled his New York office that the exhibiting rights for the United Kingdom of the Crest photoplay entitled, "Children Not Wanted," starring Edith Day, who is now captivating British theatregoers in "Irene" in London, have been sold to Gaumont Film Company.

Allen Holubar
Who will direct "Man, Woman and Marriage," to be distributed by Associated First National Pictures, Inc.

Holubar to Direct Picture for Release via Associated First National Pictures

REPRESENTATIVE of the aim of Associated First National Pictures, Inc., to enable directors and producers to bring forth screen entertainment of high merit, negotiations between Joseph M. Schenck and Associated First National Pictures, Inc., terminated this week in the signing of a contract whereby Allan Holubar will direct the most pretentious and ambitious picture of his career.

Joseph M. Schenck, as the producer of this feature, announces that the title will be "Man, Woman and Marriage" and will star Dorothy Phillips.

Details coincident with the production of this feature are unusually novel from an exhibitor standpoint. "Man, Woman and Marriage" will mark one of the few pictures arranged for under contract and qualifying which no time or money limit has been set. It has been unanimously agreed between Messrs. Schenck, Holubar and First National executives that, regardless of the time needed for its making, "Man, Woman and Marriage" shall bear the stamp of Mr. Holubar's maximum in direction.

Examination of the script from which the production will take its theme shows that the producer and director have selected the type of picture most successful from a box office standpoint and have determined to create an attraction that will elaborate on the previous productions featuring domestic situations, especially aiming to surround the central theme with events of sufficient importance to make the happenings in "Man, Woman and Marriage" hold a vital interest for others besides the central figures of the story.

First Parker-Talmadge Picture

"The Branded Woman" is the title of the first feature starring Norma Talmadge to be directed by Albert Parker. Previous to his affiliation with the Norma Talmadge Film Corporation, Mr. Parker directed Clara Kimball Young in "Eyes of Youth" as well as several of the Douglas Fairbanks pictures. Mr. Parker is one of those who has come to motion pictures from the stage. For many seasons he was leading man in successful plays while his early training was received as a member of the Hunter-Bradford stock company of Hartford.

William Russell Comedy.

"A Live Wire Hick," the coming American release, adapted from "New York Luck," presents William Russell in the stellar role of a comedy, with Francelia Billington as the leading woman. This hero of 100 fights is Nick Fowler, the muscular village beau of Hohokus, Maine, who longed for new worlds to conquer. After casting an admiring eye on a famous movie beauty as she passed through Hohokus on the train, that town would hold Nick Fowler no longer.

Los Angeles Sees Two Works of Famous Players Scenarist

WALTER WOODS, who is one of the chief members of the big scenario department of the Lasky studio, was well represented by his works in Los Angeles during the second week in June. Two of the biggest pictures shown in the film capital during that week were founded on scenarios by Mr. Woods. These were "The City of Masks," starring Robert Warwick, which was being shown at Grauman's Million Dollar Theatre, and "Terror Island," the second Houdini starring vehicle, which was running at the Victory Theatre. Both of the pictures were Paramounts.

The widely contrasting themes and types of story of these two pictures provide a proof of Mr. Woods' versatility as a scenarist. "The City of Masks" is a novelty love story. "Terror Island" is a melodrama. Mr. Woods adapted the former from the novel by George Barr McCutcheon, while his scenario of "Terror Island" was based on an original story by Arthur B. Reeve and John W. Grey.

Mr. Wood wrote the scenario for "The Life of the Party," Roscoe Arbuckle's first Paramount feature picture, recently completed, and is now engaged on the continuity for "The Traveling Salesman," Mr. Arbuckle's second starring vehicle for Paramount.

Von Stroheim's Next Will Be Tale of Continental Europe

AFTER enjoying a six weeks' visit to New York, the first in three years, where his latest Universal-Jewel production, "The Devil's Pass-key," was shown to the critics and declared even a greater achievement than his first creation, "Blind Husbands," Erich von Stroheim is back at his desk at Universal City.

He took only sucient time to shake hands with his co-workers at the huge studio and immediately rolled up his sleeves and began making preparations for the filming of his next super-feature, which will be a story of Continental Europe tentatively called "Foolish Wives."

The scenes will be laid in Southern France, with the most important sequence at Monte Carlo. The famous Casino at this world-renowned resort will be duplicated in every detail and Universal will probably erect the sets on Catalina Island, within sight of the Pacific. Mr. von Stroheim will play a role himself, that of a Russian prince. He has already selected Sam DeGrasse, who played the leading male roles in both his former successes. Maude George, who played the Parisian modiste, and Mae Busch, who had the role of the Spanish dancer in "The Devil's Pass-key," will also have parts in the forthcoming production.

Allan Dwan's "In the Heart of a Fool," Problem Play, Is Set for Fall Release

WITH Allan Dwan's "A Splendid Hazard" successfully launched through the First National Exhibitors' Circuit, the Mayflower Photoplay Corporation is now making arrangements for the presentation of "In the Heart of a Fool," Dwan's next big independent production scheduled for release through First National in the early fall. This production brings the total of Allan Dwan subjects presented by Mayflower to four, the others being "Soldiers of Fortune," "The Luck of the Irish" and "A Splendid Hazard."

According to a statement from Benjamin A. Prager, president of Mayflower, "In the Heart of a Fool" marks a radical departure in theme and treatment from the preceding Dwan productions. The story is based on the novel by William Allen White, former governor of Kansas, proprietor of the Emporia Gazette and one of America's best known writers.

Unlike the thrilling adventure stories with which Mr. Dwan's name has been associated in the past, "In the Heart of a Fool" is essentially a problem picture. Into the story are woven three separate romances culminating in a striking dramatic climax. The title is derived from the activities of one of the main characters, Tom Van Dorn, a libertine whose heart holds the blasphemous conviction that "there is no God."

The picture is said to be noteworthy for its scenic investures. Mr. Dwan's artistic perception is evidenced in lavishly mounted interior settings. Exterior scenes of a woodland provides some attractive "shots."

The cast assembled by Dwan is strong. The principal feminine role is played by Mary Thurman, erstwhile leading lady for William S. Hart. In the role of a woman who blindly weds a rake to reform him and suffers the tortures of a loveless marriage, Miss Thurman is said to give a striking performance. John Kirkwood, who scored as the fighting plumber in Dwan's "The Luck of the Irish," is cast as a man whose life is blasted when he succumbs to the lure of a professional siren, played by Anna Q. Nilsson.

Others in the cast are Philo McCullough, Ward Crane, Emmet King, John Burton, Maryland Morne, Arthur Hoyt, Kate Toncray, Percy Challenger and Margaret Campbell.

"Moon Madness" Is a Picture with Strong Box Office Pull

A ROMANTIC love story, with a background formed by locations which are instantly associated with the mysterious and fascinating, is "Moon Madness," which is to be released at an early date by Robertson-Cole as a special. The picture, which was produced by Haworth, presents the work of an all-star cast, and an atmosphere which takes one far out in the deserts of Africa and into Paris.

With a humanly interesting story, which concerns a man's life-long wait for revenge on the man who broke up his home, the production should draw big at the box office. Its story, while laid in a rich foreign setting, is thoroughly cosmopolitan in its appeal. It might have happened anywhere, and to a person of any class. With this element to appeal to the average motion picturegoer, and the elements of exoticism and Old World mystery to appeal to those who like a background which is "different," "Moon Madness" is a picture which is bound to attract any exhibitor.

Edith Storey is featured, and the production was written by J. Grubb Alexander. The supporting cast includes Wallace MacDonald, Sam De Grasse, Josef Swickard, William Courtleigh, Irene Hunt, Fred Starr, and the child actor, Frankie Lee.

Its Capitol Success Brings Many Bookings to Walsh Film

FOLLOWING its highly successful run at the Capitol Theatre, New York, R. A. Walsh's initial independent production, "The Deep Purple," presented by the Mayflower Photoplay Corporation through Realart, has been booked for runs extending from one to two weeks by many of the largest houses in the country. Sales reports together with the large volume of advance bookings already received by John W. McKay, general manager of Mayflower, indicate that Mr. Walsh's debut as an independent producer.

Among the advance bookings that epitomize the calibre of the theatres seeking the Walsh production are the Majestic Theatre, Columbia, Ohio; Grand, Cincinnati; Temple, Toledo, Ohio; Doric, Kansas City, and Rialto, Washington, D. C., all "Class A" houses operating under a weekly change policy.

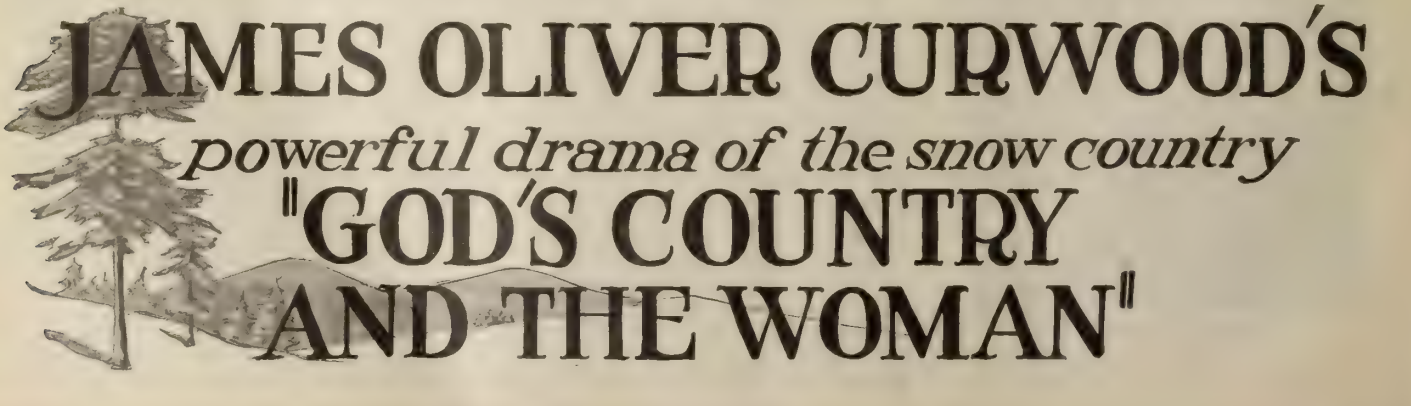
"Despite the advent of hot weather," said Mr. McKay, "the volume of bookings on 'The Deep Purple' is steadily mounting rather than decreasing. In making the production, Director Walsh kept firmly in mind the box office requirements, as is evidenced by his cast, which includes Miriam Cooper, Helen Ware, Vincent Serrano, Bird Millman and a host of other prominent players."

Lynn Reynolds Back With Fox; Now Making Tom Mix Feature

AFTER an absence of more than a year, Lynn F. Reynolds has returned to the William Fox studios in Hollywood to direct a series of Western films. Tom Mix will be the star for his first production. He already has many productions to his credit, including five Tom Mix Westerns which he made during his previous connection with the Fox organization, "Western Blood," "Mr. Logan, U. S. A.," "Fame and Fortune," "Ace High" and "Treat 'Em Rough." In addition he staged "The Forbidden Room," with Gladys Brockwell and "The Rebellious Bride" and "Miss Adventure" with Peggy Hyland.

Each of these productions bore the distinctive touches of Mr. Reynolds' art and technique, and he returns to the Fox staff with many new ideas for the screen and with much entrusiasm over the prospect of association with his friend and former star.

Work on the first Reynolds production, with Tom Mix in his usual irresistible role, has already been started.



Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Moton Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Dollars and the Woman
(Alice Joyce—Vitagraph)

M. P. W.—Timely story of domestic economy.

N.—Character development emphasized in interesting picture.

T. R.—A simple story without angles, but provocative of real interest. A hit above the average.

W.—Deeply human and appealing picture dealing with real characters.

The Little Cafe
(Max Linder—Pathe)

M. P. W.—The plot is a cream puff of comedy, and will bring many laughs.

N.—A pleasing comedy with an amusing story.

W.—Contains a number of good comedy sequences, but lapses into the commonplace quite often.

E. H.—Should be especially valuable as fulfilling the demand for comedies of feature length.

The Return of Tarzan
(Gene Pollar—Goldwyn)

M. P. W.—Contains thrilling scenes of daring in jungle.

N.—Fantastic picture fails to meet expectations.

T. R.—Rich in wild adventure.

W.—Is melodramatic diamond in the rough.

Under Crimson Skies
(Elmo Lincoln—Universal)

M. P. W.—The outstanding picturesque feature of this entertaining number is not the attempted mutiny or the great storm, admirably as they are depicted, but the island scenes picturing the political exiles.

N.—Action and incident make colorful melodrama.

T. R.—Red-blooded story.

W.—Little to recommend this in either story or production.

Miss Hobbs
(Wanda Hawley—Realart)

M. P. W.—Distinctly different and diverting.

N.—Frail story with a single-track idea presents Wanda Hawley as a star.

T. R.—A pleasing screen feature.

W.—Is delightful comedy.

E. H.—Contains box office value and establishes a precedent for Miss Hawley.

Passers By
(Herbert Rawlinson, Lelia Valentine—Pathe)

M. P. W.—Is an excellent screen version of popular Chambers' play.

T. R.—Is well made, makes a strong appeal and offers a strong blending of humor and pathos.

W.—Splendid production and story with genuine appeal.

E. H.—Is well produced.

Madonnas and Men
(Jans)

M. P. W.—A picture of fine sentiment and high ideals.

N.—A big, spectacular and well-acted production.

T. R.—A big box office attraction.

W.—Lavish production values get better of impossible story.

Let's Be Fashionable
(Doris May, Douglas MacLean—Paramount-Artcraft)

M. P. W.—Pleasing entertainment.

N.—Mild but pleasing picture with Ince's co-stars.

T. R.—Is bright and entertaining.

W.—Very amusing farce with considerable appeal for metropolitan audience.

Dangerous Days
(Lawson Butt and Clarissa Selwynne—Goldwyn)

M. P. W.—As a careful illustration of a printed work of fiction, "Dangerous Days" shows plainly that great pains have been taken in the treatment.

T. R.—Excellent production.

W.—Subject not timely, but splendid production may get it over.

E. H.—Qualifies as high-class drama.

Burning Daylight
(Mitchell Lewis—Metro)

M. P. W.—The cast is generally satisfactory, and the production will please the average audience.

N.—London's vital story makes good audience picture.

T. R.—Good picturization of a Jack London story. It has a pleasant human quality and an interesting climax.

E. H.—Is interesting but is lacking in intensely dramatic moments.

A World of Folly
(Vivian Rich—Fox)

M. P. W.—Is above the average in high aim and entertaining subject matter.

N.—Hackneyed story fails to creat interest.

T. R.—Familiar tale retold.

W.—Conventional story that the wise ones will figure from start.

The Restless Sex
(Marion Davies—Paramount)

M. P. W.—Is so rich in values that it must be accorded high place as a fascinating and beautiful entertainment.

N.—Lavish production given Chambers' story which carries interesting moments.

T. R.—Very lavish, costly and lovely to the eye, but slow of action.

W.—Artistic and lavish production given to story that drags badly during latter half.

Comments on Short Subjects

RIDE ALONG, KID (Western).—A two-reel subject, written by George C. Hull. Ralph McCullough and Matthew Biddough play the parts of two pals on a ranch. The arrival of the girl, portrayed by Magda Lane, throws them into deadly rivalry. They ride bucking bronchoes to see which is the best man. The riding scenes are unusually good all through this number, and there is a fierce running fight between cowboys and bad men in the final reel. A typical Western in action and subject matter, above the average in interest.

TWIN LIZZIES (Star Comedy), June 28.—A burlesque subject, full of action and quite amusing in spots. The hero is a detective, who trails some kidnappers. The latter have abducted a girl and are holding her for ransom. Some of the small business is laughable, though the plot interest is rather slight.

THE SCARLET RIDER (Universal).—The first of a series of two-reel subjects, written and directed by Jacques Jaccard. Leonard Clapham and Virginia Faire head a strong cast of players. The scenes are laid in the great Northwest, where the hero is a member of the mounted police. This first number serves to get the spectator acquainted with the characters and atmosphere. The events of the second reel are melodramatic and stirring. The series promises to be one of interest. Each of the stories is to be a complete episode in itself, though many of the same characters appear.

WILD LIONS AND FEROCIOUS CHEESE (Century).—An unusually funny two-reel comic, written and directed by Wm. H. Watson. The cast includes Harry Sweet, Zip Monty and Charles Gay with his troupe of lions. The "piece de resistance" in a certain grocery store is a large cheese, kept under cover because of its great strength. The cheese is impressed into service in subduing a bandit, and later knocks out one of the lions. The theatre scenes are all good, and George Ovey contributes considerable to the merriment. A good comic.

A SON OF THE NORTH (Universal).—A powerfully developed two-reel subject, by Jacques Jaccard. Leonard Clapham makes a dashing hero, appearing as a member of the Northwest Mounted Police. Virginia Faire plays the role of Jean. Fine scenic effects, excellent lighting and a splendid cast make a strong general appeal. The story is so packed with movement and plot that it might have been developed into a feature of five reels. It sets a new pace for two-reel productions. The fight in the tavern is excellently staged.

THE DEATH TRAP (Universal-Western). Another of the Jacques Jaccard stories of the Northwest, featuring Leonard Clapham and Virginia Faire. This contains many interesting complications and is well above the average story of its type. The hero is falsely imprisoned for the murder of some Indians and an accompanying theft of furs. He breaks jail and is then suspected of another shooting affair, but emerges with a clear name and weds the heroine of the tale. The subject is strong in riding scenes and gripping action.

THE JAZZ BANDITS (Fox-Sunshine). A two-reel comic, directed by Roy del Ruth, with Ethel Teare, Glen Cavender, Dave Morris and others in the cast. This moves through laughable scenes and situations, without very much plot, but plenty of small humorous stunts. The barber shop, presided over by lady barbers, is entertaining, and the device for waiting on customers in the restaurant will bring laughter.

JIGGS AND THE SOCIAL LION (Pathe). Another two-reel comic, based on the George McManus drawings, produced under direction of Reggie Morris. The characterizations are again pleasing, both Johnny Ray and Margaret FitzRoy looking their respective roles to the life. The situations are amusing in themselves, but the action too uncertain to get the full comedy effect. This opens with Jiggs taking his athletic exercises. Later he is reluctantly drawn to a social affair by his wife, who has aspirations for high life. Jiggs gets in bad and is invited to leave. He returns later with a live lion and takes his revenge by scaring the guests half to death.

START THE SHOW (Pathe). A one-reel comedy, featuring Beatrice La Plante. This has rural settings and concerns the desires of a country girl to become an actress. She studies a book on the subject and later appears in a performance of "East Lynn," with quite amusing results. The burlesque of this old melodrama is the best feature of this.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

"Twins of Suffering Creek"

William Russell Featured in Strong Five-Reel Western Fox Production.

Reviewed by Robert C. McElravy.

A WESTERN subject of unusual strength has been developed in this five-reel adaptation from a novel by Ridgwell Cullum, entitled "Twins of Suffering Creek." It contains much of the romantic and heroic and at the same time dips deeper into human feeling than the average Western. It has a strong heart appeal and vivid action.

William Russell, cast as Bill Lark, a rough and ready man of the plains, finds himself once more in a role that brings out his best points as a screen performer. He rises to the demands made upon him in fine style. Louise Lovely also has a good part as Little Casino. Malcolm Cripe and Helen Stone play the twins, and do some splendid acting for children. Henry J. Herbert, Florence Deshon and E. A. Warren all play strong roles, the support on the whole being capable and evenly balanced.

Cast.

Bill Lark.....William Russell
Little Casino.....Louise Lovely
Scipio Jones.....E. A. Warren
Minky Clark.....Bill Ryno
Jim Pemberton.....Henry J. Hebert
Sunny Oak.....Joe Ray
Jess Jones.....Florence Deshon
The Twins.....{ Malcolm Cripe / Helen Stone

Story by Ridgwell Cullum.
Scenario by Julius G. Furthman.
Directed by Scott Dunlap.
Length, Five Reels.

The Story.

Bill Lark in "Twins of Suffering Creek," owns a saloon in a tough Western mining camp. He is a quick man on the trigger and devoted to gambling. One day he quarrels in a game with Jim Pemberton, a local sport. They deal the cards to see which shall have first shot in a gun duel, which is bound to be fatal for at least one of them. Bill Lark loses on the deal and throws up his hands, but Pemberton is agraid to shoot him, as he fears death for himself at the hands of Bill's friends. Bill then agrees to meet him at five o'clock on the evening of the third day thereafter.

Pemberton has been making love to Jess Jones, wife of a placer miner and mother of twins. He induces Jess to desert her family and ride away with him to his cabin in the hills, where he is boss of a gang of bandits. Jess agrees, but refuses to accept Pemberton's love until he goes for her children, which he refuses to do. Her husband comes for her, but is kicked out of the district by Pemberton's men. Bill Lark then takes a hand, boldly going to the cabin and recovering the erring wife.

Bill also drives a stage through Spawn City, and though badly wounded goes back to meet Pemberton. But the latter has just been killed by Scipio Jones. Bill marries Little Casino, the heroine of the story.

Program and Exploitation Catchlines: Story of Love and Hate in the Far West—How a Man Was Given Five Days to Live.

Romantic Drama of the West with Great Heart Appeal.

William Russell in a Stirring Western Play—Story of a Man Who Read His Death Sentence on the Turn of a Card—But He Was a String Man and in the Face of Death Won Life and Love.

Exploitation Angles: Tell them that here is Bill Russell at his western best. There is plenty of action to the plot, which keeps moving. Tell them the high lights of the date with death and play heavily on the "He had only three days to live." Start off with the faked announcement that Russell has only three days to live, using a big headline and setting in imitation of news stories, then give the explanation and tag with the "Advertisement." Played right, you can get this on the front page of a small town paper. Try to.

IN THIS ISSUE.

Twins of Suffering Creek (Fox).

The Figurehead (Selznick).

The Heart of Twenty (Robertson-Cole).

The Girl In the Rain (Universal).

The Discarded Woman (Hallmark).

"The Figurehead"

Stirring Selznick Drama Built Upon a Fight Against Corrupt Political Powers Stars Eugene O'Brien.

Reviewed by Mary Kelly.

POLITICS as they are and as they might be are dramatically set forth in "The Figurehead" in a way that should be highly interesting to the masses. There is a spirit of democracy and altruism which permeates this drama and which will be sure to enlist the sympathy of the average spectator. Thrilling scenes are frequent. A fight in an underworld cafe, the raiding of "the figurehead's" apartment, the sensational episode of his speech in the big hall are a few of the high points of suspense. These tempestuous passages have been effectively directed and are alternated by more quiet interludes, where romance and human interest dominate.

Eugene O'Brien, as the impulsive, big-hearted hero, gives a spirited performance on the whole, but indicates at times a lack of poise. Anna Q. Nilsson is well cast for the role of the settlement-worker who gives her earnest support to "the figurehead." From the standpoint of photography and lighting the picture is not of the best.

Cast.

Sheridan Dows.....Eugene O'Brien
Mary Forbes.....Anna Q. Nilsson
Sylvia Freeman.....Ora Carew

Story by John Lynch.
Scenario by R. Cecil Smith.
Direction by Robert Ellis.
Length, Five Reels.

The Story.

In an effort to boost the election of Jim Durfee for Mayor, his friends resort to a very crooked game. They decide to choose some man from the upper classes who is scarcely known and who has no influence with the middle classes, as an opposing candidate. They select Sheridan Dows, whose life has been devoted mostly to golf.

Sherry surprises them all by going into the thing in earnest. Mary Forbes, a girl who works in the settlements, gives her support to him. He makes many friends among the poor and puts over his master stroke one evening in a cafe by knocking down a brute who is insulting a young girl. A desperate encounter takes place, but Sherry wins out.

His enemies now try to persuade him to withdraw, telling him that he has no chance of winning, that he has been only a "figurehead" from the start. He insists upon running. Their next move is to involve him in some scandal by sending Mary Forbes a false message urging her to come to his apartment. A daily paper has been bribed to put Sherry in as black a light as possible. Sherry and Mary outwit them in this game by a clever ruse managed by summoning a neighbor to the apartment. She comes in through the fire escape and gets into bed so that when the police and reporters arrive, Mary is found nursing the old woman.

Nevertheless they use the story against him and the extra appears during Sherry's big speech. Popular opinion is immediately prejudiced against him, but Mary begs the editor of the paper whom she has previously served to make a speech declaring the article to be false. Remembering Mary's great service to him in saving the life of his child, the editor consents, and once more the mob swings to Sherry's side and he is elected.

Program and Exploitation Catchlines: They Put Him in the Race for Mayor Merely as a Figurehead. When the Time Was Ripe They Ordered Him Out. But He Was In to Stay. And He Won.

He Showed the Common People His Heart and the Grafters His Fist—And He Proved to Them All That He was Something More Than a "Figurehead."

From Golf Champion to Mayor! Could He Make the Grade? Political Bosses Said He Couldn't. But the Girl Who Was in Love With Him Knew He Could.

Eugene O'Brien In a Stirring Drama Showing Fight Against Corrupt Political Powers.

Exploitation Angles: Feature O'Brien and co-star Miss Nilsson, but remember that this is a strong story of clean politics brought forward at a time when politics is the engrossing theme. Pile into it from that angle, and direct a special appeal to political organizations. If you can hook the situation to something of the sort in your local or state politics, spend money in a series of personal letters to the electors. It will pay big if you make the letetrs direct and strong.

"The Heart of Twenty"

Brentwood Picture Starring ZaSu Pitts Appeals Because of Its Simplicity and Sincerity—Released Through Robertson-Cole.

Reviewed by Mary Kelly.

FROM first fade-in to final fade-out, "The Heart of Twenty" is distinctly worth while. There are several reasons why. In weaving this countryside romance the scenarist really had something to write about. She knew her characters and she knew their setting; the director appreciated the spirit of the drama and knew how it could be best brought out; finally, it has a cast of players who are interested as well as talented. There is an unmistakable sincerity about the production that will be sure to please.

ZaSu Pitts is creative. As Katie Abbott, the village joke, a forsaken creature half-starved for love and romance, she has a role that calls for just her quaint gawkishness, her elfish charm, her plaintive humor. Tom Gallery's smiling personality makes him ideally suited to play a role opposite the pathetic figure of Katie. Percy Challenger's characterization of Higgin-

botham, whom Katie boosts for mayor, is a masterly achievement. The activities of Higginbotham's children provide much of the human interest and fun.

Cast.

Katie Abbott.....ZaSu Pitts
A Very Good-looking Young Man.....Tom Gallery
Higginbotham.....Percy Challenger
Briggs.....Hugh Saxon
Alma Dale Briggs.....Billie Lind

Story by Sarah Mason.
Direction by Henry Kolker.
Length, Five Reels.

The Story.

Katie Abbott lives in Greenboro with Aunt Lucy, whose idea of dissipation is sewing patch quilts. Katie, who is not appreciated in her village, sees ahead of her long years of patching and pining. She decides in favor of a watery grave. But she is prevented from this by a young stranger whom she refers to afterward in her dreams as "Rudolpho."

At the village ball she is, as usual, a wallflower, except for the attentions of Skinny, the ballroom heavyweight. She is rescued from complete misery by "Rudolpho," who guides her through several merry dances.

In the meantime clouds in the political horizon are gathering. Wiseman, from the city, has taken possession of the "works" and is promising the town that he will boom things and make it a "second Detroit." The overzealous citizens then decide to run him for mayor. But Katie has decided that Higgenbotham, a kind, honest old man whom Wiseman has fired, shall be Greenboro's next mayor. She goes out stump-speeching and starts a campaign. She teaches Higgenbotham how to orate, but when the time arrives his tongue suddenly leaves him and he is the laughing stock of the whole town which has assembled to hear the two candidates. Katie comes to the rescue and makes his speech for him. "Rudolpho" then leaps upon the platform and exposes some of Wiseman's past dishonesty. Higgenbotham is elected and Katie and "Rudolpho" celebrate their victory as sweethearts usually do.

Program and Exploitation Catchlines:

"The Heart of Twenty"—a Romantic Comedy-Drama Exploiting All the Charming Eccentricities of ZaSu Pitts.

"The Heart of Twenty"—Twenty Years Old and No Sweetheart, No Hopes—Surely Death Would Be Preferable to a Life Without Love—But Just Then—See What Happened to This Little Village Wallflower.

"Votes for Higgenbotham for Mayor"—She Campaigned the Town on a Mule—She Made Stump Speeches—This Little Village Maid Whom Every One Thought Queer—And She Won the Fight for Higgenbotham!

Exploitation Angles: Play up Miss Pitts for what she is worth to your patrons and stress the political angle, which is the most timely right now. Wade right in on this end and try to arrange for the attendance of the various political clubs in a body, making a small discount, if necessary.

"The Girl in the Rain"

Five-Reel Universal Production Unfolds Engaging Mystery and Romantic Story.

Reviewed by Robert C. McElravy.

A SURPRISINGLY compact and lucid mixture of mystery and romance has been developed in this five-reel Universal subject, "The Girl in the Rain." It plunges at once into a situation which stirs the imagination. From the moment two girls and a young man appear at a country inn, evidently fearing pursuit, the challenging grip of the unusual is felt and the spectator begins the effort to unravel the plot. If he were given time, he might succeed in doing so, but that is where clever construction gets in its work. Instead of pausing to give one a chance to guess at the relationship of these characters, the attention is carried along by a series of entertaining events, each building up fresh interest, so that the original situation is practically forgotten until the denouement.

The scenes have been laid in a picturesque river locality, and not the least interesting feature is the pretty romance in which the heroine meets the chivalrous Southern hero on an island. The storm effects are noteworthy, and the appearance of a steamboat in certain scenes aids greatly in the general realism.

Don't Let 'Em Suffer!

William Russell in a "thoughtful" moment taken from Fox's "Twins of Suffering Creek."

The action of this little yarn is so clear and flows so smoothly that certain subtitles might well be spared. It has taken a rather slight plot and spun it out in a way that genuinely entertains.

Cast.

Walter.....Lloyd Bacon
Judith.....Anne Cornwall
Vera.....Jessalyn Van Trump
Max Williams.....Jas. Farley
Jim West.....George Kunkel
Boone.....Jas. Liddy
Bill Cortwright.....Neal Hardin

Story by Varick Venardy.
Scenario by Doris Schroeder.
Directed by Rollin Sturgeon.
Length, Five Reels.

The Story.

Three persons, in "The Girl in the Rain," emerge from an automobile at a country inn and engage rooms. Two of them are young women, named Judith and Vera, and the third a young man called Walter. Judith wears a wedding ring. They are plainly ill at ease and once inside their rooms talk over the possibility of pursuit. Walter evidently fears this and advises Judith to get into her riding habit and go for a ride in the woods. He hands her a small package of saw blades, which he requests her to smuggle to him in case he is arrested.

Judith fords the river on her horse to an island. A storm comes up and she is thrown from her horse and slightly injured. Boone Pendleton, a wealthy young Southerner, carries her to his cabin. The river is swollen by the storm and Judith remains at the cabin several days and nights, meeting only with honorable treatment from Pendleton, whom she learns to love but says she cannot marry.

On her return to the hotel Judith finds that Walter and Vera have been placed in jail. She herself is being pursued, but manages to aid them in escaping. Later the principals all meet at Walter's country home, where the mystery is explained and happiness restored to all. Judith weds Pendleton, explaining that her wedding ring was worn for purposes of deception.

Program and Exploitation Catchlines: An Engaging Mystery Story That Is Full of Surprises.

Mystery and Then Some. You See Them Leave the Automobile and Enter the Inn—Their Actions Lead One to Believe That They Are Being Pursued—One Girl Leaves with a Package of Saw Blades—What's It All About? See "The Girl in the Rain."

She Wore the Wedding Ring in Order to Deceive—She Aided Her Friends to Escape—She Is Then Pursued Herself But Finally Manages to Escape and Then Weds Her Rescuer—See This Story of Romance and Mystery.

Exploitation Angles: Offer this as a snappy mystery story and try the question style of advertising as "Why Couldn't 'The Girl in the Rain' marry the man she loved?" Hook up with raincoat displays and if possible get a wax or living model to stand under a hose spray in one of the advertised garments.

"The Discarded Woman"

Grace Darling Gives Creditable Performance in Hallmark's Six-Part Story of Castaway Wife.

Reviewed by Margaret I. MacDonald.

A SIX-PART production made by Burton L. King and distributed by Hallmark features Grace Darling. "The Discarded Woman" is of the sort to please the average audience. It contains sufficient of human interest and conflict to fascinate the ordinary spectator and displays considerable artistry of treatment, although at times the plot is rather too obvious. Grace Darling is very attractive in her portrayel of the heroine, Esther Wells, and gives altogether a creditable performance. Madelene Clare, in the role of the feminine antagonist, does good work. The cast throughout is a good one.

Cast.

Esther Wells.....Grace Darling
Martin Wells.....James Cooley
Cora Montayne.....Madelene Clare
Ellis Graeber.....E. J. Radcliffe
Samuel Radburn.....Rod La Rocque

Scenario by Lawrence McCloskey.
Direction by Burton L. King.
Length, Six Reels.

The Story.

"The Discarded Woman" takes as its central figure the young wife of Martin Wells, a prospector in a western mining town. The married life of Esther Wells was anything but happy in view of the fact that a woman of loose morals, Cora Montayne, was found by Martin Wells more fascinating than the woman he had made his wife. Under a pretense of taking her to New York, Wells boards the train with Esther, and when some distance from their home he deserts her.

In her distress Esther leaves the train at the first stop to telegraph an appeal, which is inspired by a note from Wells handed her by the conductor. When the train pulls out without her she wanders about in search of shelter for the night, and finally is discovered in a cabin belonging to Samuel Radburn, otherwise known as "Polka Dot Jack." Radburn, arriving home that night with a bunch of money and an overdose of liquor, falls asleep, leaves his money on the table, and in the morning he finds himself short two hundred dollars and Esther, whom he believed to be a dance hall girl, gone.

Later Esther meets Jack in the East, accepts a position in his office and afterward marries him. As the situation develops complications occur. Radburn seeks Esther Wells to give her half of a fortune which has accrued from a mine owned jointly by himself and Wells, not knowing that his wife and Wells' widow are one and the same woman; and Esther, unaware that Radburn shot her former husband in self-defense, struggles against the machinations of a swindling gang, to hide her former identity. Finally she is dragged into the plot, and succeeds in protecting certain papers of her husband's which the gang steal and attempt to hold. Affairs are cleared up in the end and Jack and Esther and her child, of which Wells is the father, live happily.

Program and Exploitation Catchlines:

Who Was "The Discarded Woman"?—Why Was She Cast Aside?—See This Interesting Drama.

He Found a Woman That Was More Interesting Than His Own Wife. So He Boards a Train With Her and Then Disappears—See What Brings Them Together Again.

Grace Darling in an Inspiring Drama of a Castaway Wife.

Exploitation Angles: Play up Miss Darling and get all you can out of the title, which should make a good selling point to the average patron. Give a suggestion of the story and leave the rest to curiosity.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1234; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1191.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Trouble Makers.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
The Twins of Suffering Creek (William Russell.
A World of Folly (Vivian Rich). Vol. 44; P-1790.
A Sister To Salome (Gladys Brockwell).
Number 17 (George Walsh).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse).
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell).
Firebrand Trevison (Buck Jones).
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff.
3 Raisens and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

March.

Alarm Clock Andy (Charles Ray)—L-4988 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1339; C-R, P-2173.
His House in Order (Elsie Ferguson)—L-4943 Ft. Vol. 43; P-1333.
Jack Straw (Robert Warwick)—L-4707 Ft. Vol. 43; P-1837; C-R 455.
Mary Ellen Comes to Town (Dorothy Gish). L-4707 Ft.; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)—L-4330 Ft.; Vol. 43; P-2003; C-R, Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L-4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L-4,110 Ft. Vol. 43; P-1678; C-R 2002.

April.

Treasure Island (Super-Special-Tourneur). L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick); L-5003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5,590 Ft. Vol. 44; P-727; C-R, 857; Ex. P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Change Your Wife? (Cecil B. DeMille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4, 138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, P-1359.
The Dancin' Fool (Wallace Reid)—L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special) L-5987 Ft. Vol. 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray)—L-4257 Ft.
Remodeling Her Husband (Dorothy Gish); L-4844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick) L-4708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid) L-4327 Ft. Vol. 44; P-1793.
Sand (William S. Hart)—L-4869 Ft.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue)—L-5382 Ft.

COMEDIES.

May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'Er Go (Sennett).
May 30—Beating Cheaters (DeHaven).
June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett—Two Reels).

PARAMOUNT BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Loreley.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.

PARAMOUNT MAGAZINE.

(One Reel.)

Apr. 18—Mental Acrobatics.
Apr. 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of the Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 30—A Forest Fantasy.
June 27—Quizzing the Prophets.

GOLDWYN DISTRIBUTING

Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115, Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1343; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504).
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634.
A Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 25—Take with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarite Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels)
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH—BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43 P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

PATHE EXCHANGE, INC.

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (Shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels). Vol. 44; P-989; C-R, P-1233.
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger).
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels). Vol. 44; C-R, P-1499.
No. 9 of Trailed by Three (The Pasha's Revenge).
No. 2 of The Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News Nos. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder). Vol. 44; P-1504).
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (Shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of The Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.

Passers-By (Herbert Rawlinson—Six Reels). Vol. 44; P-1735.
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rolin Comedy—One Reel).
Pathe Review No. 56.
Topics of the Day No. 60.
Pathe News Nos. 50 and 51 (Shipped June 23 and 26).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death).
No. 6 of The Third Eye (The Death Soark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).
Pathe Review No. 57.
Topics of the Day No. 61.
Pathe News Nos. 52 and 53 (Shipped June 30 and July 3).

Releases for Week of July 4.

The Man From Make Believe (William Desmond).
No. 14 of Trailed By Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).
Pathe Review No. 58.
Topics of the Day No. 62.
Pathe News Nos. 54 and 55 (Shipped July 7 and 10).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of The Timberlands (Young Buffalo Series—Two Reels).
Hello Uncle (Beatrice La Plante—One Reel).
Pathe Review No. 59.
Topics of the Day No. 63.
Pathe News No. 56 and 57 (shipped July 14 and 17).

ROBERTSON-COLE

The White Dove (H. B. Warner). Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-359.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857;
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979. Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts).
June 7—The Cheater (May Allison—Six Parts). Vol. 44; P-1791.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts).
July 19—The Misfit Wife (Alice Lake—Six Parts).
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Four Horsemen of Apocalypse (All Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC., PROD.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108.
Aug. 23—The Mutiny of the Elsinore (All Star—Six Reels).
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

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TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-728; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons-Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole-Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibnon-Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4 and 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14).
New Screen Magazine No. 65.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).
No. 15 of Elmo the Fearless (The Burning Fuse).
No. 4 of The Moon Riders (Vultures of the Hills).
Too Many Burglars (Lyons-Moran—One Reel).
He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).
New Screen Magazine No. 66.
International News Nos. 27 and 28 (Shipped May 18 and 21).

Releases for Week of May 24.

The Path She Chose (Anne Cornwell). Vol. 44; P-1237; C R, P-1359.
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 5 of The Moon Riders (The Death Trap).
Caught in the End (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 67.
International News Nos. 29 and 30 (Shipped May 25 and 28).

Releases for Week of May 31.

Everything but the Truth (Lyons-Moran—Five Reels). Vol. 44; P-1106; C-R, P-1359.
No. 17 of Elmo the Fearless (The Trap).
No. 6 of The Moon Riders (The Caves of Mystery).
His Friend's Tip (Lyons-Moran—One Reel).
An Artist's Muddle (Harry Mann and Lillian Byron—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 68.
International News Nos. 31 and 32 (Shipped June 1 and 4).

Releases for Week of June 7.

No. . of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'N Everything (Monty Banks—One Reel).
Moonshines and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrel McDonald—Two Reels).
New Screen Magazine No. 69.
International News Nos. 33 and 34 (Shipped June 8 and 11).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki).
No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).
Bought and Fought For (Magda Lane—Western—Two Reels).
New Screen Magazine No. 70.
International News Nos. 35 and 36 (Shipped June 15 and 18).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts). Vol 44; P-1633; C-R, P-1787.
No. 9 of The Moonriders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—To Reels).
The Fightin' Terror (Hoot Gibson—Two Reels—Western).
International News Nos. 37 and 38 (Shipped June 22 and June 25).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792.
No. 10 of The Moon Riders (The Moon Rider's Bride).
No. 4 of The Vanishing Dagger (On the Trail of the Dagger).
Twin Lizzies (Star Comedy—One Reel).
A Villain's Broken Heart (Billy Engel and Celeste Zimlick—Two Reels).
A Tough Tenderfoot (Helen Lynch and Jack Carlyle—Two Reels).
New Screen Magazine No. 72.
International News No. 39 and 40 (shipped June 19 and July 2).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.

STAR PRODUCTIONS.

Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey). Vol. 44; P-1362; C-R, P-1787.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith).
July—The Gauntlet (Harry T. Morey).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Fly Cop (Two Reels). Vol. 44; C-462.
School Days.
Solid Concrete.

BIG V COMEDIES.

(Two Reels.)

Throbs and Thrills (Montgomery and Rock).
Fists and Fodder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels.)

The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 Ft.; Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P-463.
The River's End (Marshall Neilan). L-6534; Vol. 43; P-1523; Ex. 570; C-R, Vol. 44; P-723, 1328; Vol. 43; P-1523; Ex-570.
In Search of a Sinner (Constance Talmadge). L-5458 Ft.; Vol. 43; P-2005; C-R, Vol 44; P-134.
The Inferior Sex (Mildred Harris Chaplin). L-5695 Ft.; Vol. 43; P-2175; Vol. 44; Ex. 949.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katharine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828, 1328, 1477, 1480.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, P-979. Ex., P-1743.
April 18—The Love Expert (Constance Talmadge—John Emerson-Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
April 25—Passion's Playground (Katharine MacDonald). L-5968 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
Aug. 2—Curtain (Katherine MacDonald).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; B-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein).
May 24—The Valley of Doubt (Special).
June 14—The Servant Question (William Collier).
June 7—The Desperate Hero (Owen Moore).
June 21—The Figurehead (Eugene O'Brien).
July 5—Stop That Man (Owen Moore).
July 12—The Point of View (Elaine Hammerstein).
July 19—Jennie (Olive Thomas).
Aug. 2—Marooned Hearts (Zena Keefe and Conway Tearle.

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
An Adventuress (Julien Eltinge). Vol. 44; P-985.
The Woman God Sent (Special). Vol. 44; P-726.
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774; Ex. P-1085.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts). Ex. 339.
The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex., P-1595-1744.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087, 1597. Reels). Vol. 44; P-1239.
Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.

EQUITY PICTURES.

The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

EDUCATIONAL FILMS CORP.

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An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Chamber Mystery.
Circumstantial Evidence (Glen White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

Celebrated Players Film Corp.
("The Gumps" Comedies.)

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Nobody's Child (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

Apple Tree Girl.
Law of the North.
Cy Wittaker's Ward.

Flagg Comedy Revivals.

Girls You Know—(One Reel).
The Bride.
The Screen Fan.
The Matinee Girl.
The Man Eater.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

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The Dreamer.
Hands Up.

Texas Guinan Comedies.
(Two Reels.)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.
(One Reel.)

Tarred and Feathered.
The Glutton.
Hard Cider.
The Hasher.
Play Hookey.

Milburn Morantl Comedies.
(Two Reels.)

Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

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Washington, D. C.

Determination (All-Star—Ten Parts).

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Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

In Justice to Great Falls

THE Great Falls, Montana, men are just aching to bounce a nice soft cobble stone off the departmental editorial bean, on account of the first article in June 12 issue. They take us to task for not ascertaining the true facts from them before publishing the article, and making them the "goat" for something for which they are not to blame.

The facts are that the local did NOT receive the first two letters friend Ellis, of Harlem, Montana, says he wrote to it. They did receive the third and last one, however, to which they promptly replied, giving the desired information.

Gentlemen, we stand convicted. We have poured something less than a bushel of ashes on our head and are contemplating arraying our form in sackcloth, but mebby not, for it looks mighty scratchy.

We Did Wrong.

In theory we did quite wrong, as Great Falls says. In practice we did not, for nowadays it is so very unusual for letters to go astray that when two are written to the right address we have every right to assume they, or at least one of them reached destination. The Great Falls postal failure is the exception. And most certainly Ellis would not have any possible reason for writing as he did unless he really had done as he said he had. And there you are.

We are sorry the Great Falls local was given unmerited publicity, but after all, gentlemen, the sermon was NEEDED by some other locals, who possibly benefited, and if we can be made the goat hundreds of times a year for the benefit of others, as we most certainly are, surely you boys can stand it once. So lay aside your scalping knives, and accept our 'umble apologies, and let's be friends again.

The Passing of President Shay

Charles Shay has resigned from the presidency of the I. A. That much is an accomplished fact and a matter of history.

The I. A. has done the right thing by recognizing the debt it owes Shay substantially, in the form of a check for ten thousand dollars.

We are genuinely sorry for the one thing, and glad of the other. Shay told us some time ago he did not want to remain in office, owing to poor health, but we had hoped for sufficient physical improvement to enable him to continue.

There are a few individuals in the organization who feel disgruntled because of what they are pleased to term the "large" gift made to Shay. Thanks be, however, they are, we believe, few. For their benefit let us point out the fact that the gift really is very small. It is, we believe, somewhat less than one dollar per man for the entire membership.

Looking back over the past, remembering what the organization was and what the conditions of labor were when Shay took the helm, particularly for the stage employees, though the motion picture projectionists have also been greatly benefited, is there a man in all the I. A. who will begrudge him a dollar? If there is, for heaven's sake let him stand forth, that we may examine him and see what manner of man he is!

Rather should it be two dollars for each of us, for it is not at all unlikely, as we understand the matter, that Charlie Shay will do no more active work for a long while to come, and in these days of the gay profiteer, while ten thousand dollars may look big, it does not last very long.

Need More of Shay's Kind.

We have differed with some few of Shay's policies, true, but we nevertheless admire the man for what he is, an able, energetic, honest labor leader. We need more of his kind.

Of his successor we know little, except that he has Shay's indorsement, which goes a long way with us.

This department cordially offers to the new administration all the aid that it can at any time give. In the past we have tried always to aid the I. A., and have in our files correspondence from the general office, proving that our efforts have by no means been in vain. We might remark, however, that up to this date we have yet to receive even the very slightest evidence of a desire to reciprocate, insofar as concerns the general office. No doubt this is unintentional, but one cannot help but notice such things as years go by.

But we are not at all thin skinned, and will continue to do our duty as we see it, even though those who accept our aid and even, upon occasion, ask it, forget to say thank you.

We would suggest to all our friends that they give to the new president every assistance in their power. He follows in the footsteps of one of the most able men in the labor movement, and the road he must travel will be no boulevard. Without hearty co-operation from the members it will be very hard, hilly and rough, with slippery, skiddy places, deep ruts and stretches of boggy mud. But with hearty co-operation from us all he will be able to carry on the work that Charles Shay has pushed so far along the road to success. Therefore bury the hammer, buy you a horn and BOOST.

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it to both himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Serious Error

From Oklahoma comes the following brief, but expressive letter:

I am having trouble with carbons and need some dope, so please send me a handbook at once.

And there you are! Orders a handbook ONLY when he gets stuck. Never occurs to him that an ounce of prevention may be worth several pounds of cure He regards books of instruction merely as a help when in trouble, which is the very least of their real purpose. The intent of the handbook is to supply real information and education in the profession of projection. The man who only uses it when he is in actual trouble gets the least possible good out of it.

Months in Minutes.

Then, too, the man who grabs a handbook when in trouble is attempting to grasp knowledge which should have required months of careful study, in just a few moments. The result is that while he may discover the remedy for the particular thing which bothers him at the time, he acquires no real knowledge of the why and wherefore of things, and it is a broad knowledge of those whys and wherefores which make him a really efficient man.

Study your handbook, gentlemen. Do not be content with knowing, for instance, that when your carbons needle, using a larger carbon will stop it, because under some conditions while a larger carbon will stop needling, it would NOT be the right remedy. You should learn all the various causes of needling, and know exactly the relation of needling to the current strength you can use on a given size carbon efficiently. And the same thing is true of all other things. Don't be content with a smattering of knowledge—be content with nothing less than complete, accurate information on all points of your profession.

Mazda Dope

Ralph L. Hadden, Newark, New Jersey, has the following comments to make on Mazda light for projection.

I have read with considerable interest the various comments on Mazda equipment appearing in the Projection Department, and would like to add a few words as to our experience.

We have three outfits equipped with 900 watt Mazda lamps, using A. C. through choke coil transformers. These equipments, we believe, have more wear and tear than the average stationary machines in the theatres, as they are used for road work and are transported in trucks. Although reasonable care is used in packing the lamps are subjected to considerable vibration, and although the equipments are over six months old, we have yet to replace a lamp. At the present time the glass in one of the lamps is just starting

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Westinghouse Cooper-Hewitt Mercury Rectifiers

1—Reduce initial cost.
2—Produce better projections.
3—Produce higher efficiency.
4—Eliminate mechanical troubles.

Better Projection at Less Cost—

The cost of operating one or two arc lamps for projection purposes in moving picture theatres amounts to considerable during a year.

Because apparatus must be introduced to convert alternating to direct current this expense is materially increased. Can this power consumption be eliminated, or can it be reduced to a minimum?

Westinghouse Cooper-Hewitt Mercury Rectifiers represent the answer to this question.

For moving picture theatres having only one or two arc lamps, these outfits have proved very successful. They cost less and operate for less. Their noiseless operation and light weight permit their installation in the projection room.

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to discolor. We are very careful, however, to start the lamps on low amperage until they are warmed up.

We have put these machines up against some pretty stiff propositions and have yet to have trouble. The greatest distance we have projected has been 98 feet and we got good results.

The two faults with the Mazda equipment which we have discovered so far are (first) the inability of the light to penetrate tinted titles and (second) the spot is much hotter than an arc and will start a blaze on any bits of film which fly off. Also running a full show on one machine, as we do, the aperature is so hot that the film buckles up when threading a new reel, otherwise we have no complaints, and are in fact enthusiastic over the Mazda equipment.

The First Time.

This is the first time we remember any one having intimated that the Mazda spot was hotter than the arc spot, nor can we see how this can be. The inability of the Mazda to penetrate heavy tinting is well recognized, and should be a warning to producers, now that so many Mazda projectors are in theatres. This latter is especially true in view of the fact that heavy tinting appeals to comparatively few, and usually defeats the very object it is intended to accomplish, the latter because of the wider range of projection light intensities.

The record of your lamps is remarkable, friend Hadden, especially if you have used them for a long number of projection hours. It may be emphasized, however, that Mazda lamp life is very largely dependent on careful handling and non-overload. Let us hear from some more of you Mazda users.

An Adjustable Revolving Shutter

Mark Isaacs, projectionist, Steinway Theatre, Astoria, Long Island, presents diagramatic plans for an adjustable shutter which he describes as follows:

The study of the optics of the projector which has led to the discovery of the correct optical train line-up, as exemplified by the lens charts, has been one of the greatest aids we yet had toward perfect projection. As an aid in making practical application of the lens charts I offer, for your approval, plans for an adjustable revolving shutter.

An examination of the accompanying diagram will show the proposed shutter to consist of an outer metal ring, a center disc and adjustable blades made in two parts. This plan may be utilized for either two or three wing shutters.

Manufacturer Can Adjust.

With such a shutter, given the length of throw, size of picture and screen surface, the manufacturer can determine, before the projector leaves the factory, exactly what optical train is required, the correct width of shutter blades and the correct distance of revolving shutter from aperture, instead of the present hap-hazard method, which would

Projection Experience

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make each projector installation an installation especially designed for that particular house.

As for the projectionist who wishes to use this shutter, all that is necessary is to set it at the plain of the aerial image, make sure there is no travel ghost. Then having slightly loosened the bolts which hold blades to the rings, adjust blades until he obtains the desired result.

At the central point, or line A A, there should be studs to hold blades in position, and at proper distance therefrom, B B should be bolts to allow for adjustment by means of slots in blades.

Admit the Desirability.

We have had the matter of an adjustable revolving shutter up with the various projector manufacturers many times. They all admit the desirability and mechanical practicability of such a shutter, but voice the following objection, in which there is much justice. Say they: "If we put out an adjustable shutter it will work fine where there is a projectionist capable of making proper, intelligent adjustment thereof. But unfortunately, while it is true there are now many competent men in charge of projection, it is also true that a very large proportion still lack the knowledge necessary to successfully adjust such a shutter, and when they tried and failed the blame would NOT be placed on their lack of knowledge, where it rightly belongs, but on the projector itself. As a result we would quickly be flooded with complaints and trouble."

All of which is so very true that we concluded we had no right to create a demand for an adjustable revolving shutter as a part of the projector standard equipment. The manufacturers are all quite willing to add such a shutter, in even simpler form than that proposed by Brother Isaacs, when the projectionist as a whole are able to handle it intelligently.

Isaacs is in error, however, in supposing that the projector manufacturer could fit the optical train and revolving shutter to the local condition before it leaves the factory, because projectors are practically never sold directly to the theatre from the factory. They are sold to dealers, who in turn sell them to the theatre.

Why Not?

But we see no earthly reason why the dealer should not be required by the manufacturer to fit himself to properly install their product, and to wherever possible himself make the installation, and in any event ascertain the throw, size of picture, etc., and equip the projectors with an optical train and shutter which will be correct for the local conditions. True this latter may be deemed a duty of the projectionist, but the projector manufacturer very well knows that unless it is done the projector will NOT deliver the best possible results, and that unless it is done by the seller it probably will not be done at all.

We hold that every dealer ought to have an installation man in his employ who has thoroughly demonstrated his ability to fit a projector optical train to the local condition. The knowledge is available and lens charts now accompany every Power's and Simplex projector when they leave the factory. An adjustable revolving shutter would then be properly a part of the projector equipment.

As to friend Isaacs' shutter, it is all right, and any projectionist can make one for himself, being very careful, however, to get it properly balanced.

Questions Wanted

A young man in Massachusetts, who seems to be a young man of rather more than ordinary common sense, arises to remark:

Brother Richardson—Although I have never before written the department, I have nevertheless been its constant reader for the past year. Am now assistant projectionist at one of the leading theatres in Northampton, with full-fledged desire to one day become a projectionist.

Have studied from the Handbook, the department and every other source of real projection information I have been able to lay my hands on. Have two years more to work before I can apply for license, making a total of three years' apprenticeship. The law does not require that, but I thought it the best way.

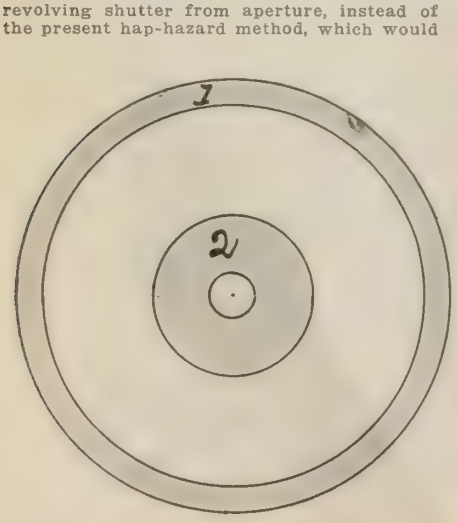
What He Wants.

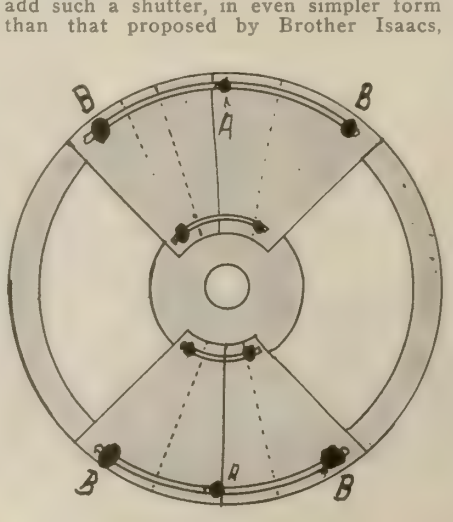
So much for myself. Now, what I want is a continuation of the questions you have been publishing in the department, extended, if possible, to cover the entire ground of projection. You said you wanted to hear from locals on the subject. Well, I am not a "local," but just the same I felt I must voice my views on the matter as one very greatly interested in the profession.

Of course, a large number of requests from individuals would be the same as a few requests from locals, which latter we have not, save for the Duluth union, as yet had.

This department is here for the good of projection and projectionists. It is, in fact, YOURS. We try to run it so that the greatest good will be done to and for the greatest number. We sometimes ask you to express your views, with which requests you do not always pay us the courtesy of complying. This is one of the times.

If you are not interested in the questions, why should we clutter up the department with them And if you are not enough interested to write a note to that effect, why, you cannot be wriggling your ears with anxiety over the matter, we think. Hence we remark to ourselves, in the privacy of our den, "Umph, they can





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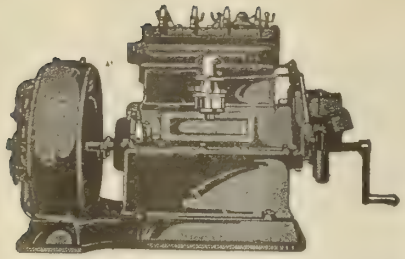

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go chase themselves," and the questions cease. And there you are. If you wantum, SAY SO. Silence, to us, means NO.

Proposed Change in License Law

An ordinance has been introduced in the Board of Aldermen of the City of New York providing that no license to project motion pictures shall be issued to any but citizens of the United States of America or to those who have declared intention of becoming citizens.

The proposed change is in the form of an amendment to the present law, which has the same provision, but goes further and does not allow of renewing any licenses now held by non-citizens and providing for the revocation of licenses granted aliens who have declared their intention of becoming citizens but who fail to acquire citizenship within six months after the right to citzenship accrues.

It seems to us the proposed amendment is NOT good. We are surprised that any lawmaker would have the petrified nerve to attempt to thrown down the bars thus soon after the late excitement. Just a short while ago these same lawmakers were frantically waving United States flags and declaring for citizenizing the alien in what was almost a screech. But the excitement is over now and the little item of citizenship is already, it seems, relegated to a place of minor importance.

We have nothing whatever against the man or woman of foreign birth. We are quite willing to welcome them, provided they come with intent to adopt the standards of the country, become citizens thereof and do their part. But we can see no good reason why the man who refuses or fails to assume the privileges and duties of citizenship should be licensed to take a job which can be well filled by those who are willing to do their full duty by the country which gives them the protection and privileges of its hospitality. We have plenty of citizen projectionists. Give them the jobs.

Generator Connections

Fred C. Shivers, projectionist, Lexington, Neb., is in difficulty, concerning which he writes:

Am coming to you for another bunch of the excellent information you seem to have on tap. Have a 20-42 Hallberg motor generator, which I am using to supply two projection arcs, "stealing" the arc at changeover. Have some trouble in making my second arc.

When we installed the machine there were two wires connected on the other side of the field wires, which were not connected to anything. We tried the arc, but were unable to get anything. After a time we, as an experiment, connected these two wires together — shorted them — whereupon we got an arc.

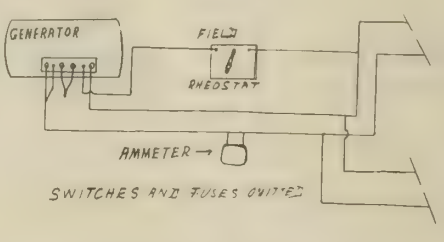
What Is It?

Now, what I want to know is, is it a series wound generator, and if not, then what in thunder are those two wires for? If you can give me a simple wiring diagram for two arcs for this machine I will be greatly obliged.

Another thing: with a shunt ammeter does the shunt resistance hook into the positive line or into the field circuit? One party tells me one way and another says the opposite. Which is right?

In lining up my optical system, which is correct for a five-inch objective, when one is using 35 amperes D C? If you will send a simple wiring diagram I will pay your price, no matter what it is.

For questions answered in this department there is no charge. Here is your diagram:



In order to make sure you have the absolutely correct dope we called up Mr. Hallberg and asked him to give it us in writing. Here is what came:

My Dear Mr. Richardson—I take pleasure in responding to your request concerning Lexington, Neb. It is, of course, immaterial whether the shunt be placed in the positive or negative line. It is well to remember that when operating machines of this sort, that just before "stealing" the arc the current should be slightly increased by cutting out some of the field resistance by means of the field rheostat control.

This will increase the potential of the generator. It is also well to slightly increase the separation of the carbons of the arc which is burning, so that when the carbons of the idle lamp are brought into contact and separated again the first arc will go out easy. The added potential given the generator by cutting out some of the field resistance will operate to cause the second arc to establish itself almost instantly.

For His Machine.

For the machine Lexington, Neb., has it is recommended that he use ⅜-inch Holdark, or 5/16-inch Silvertip lower and a ⅝-inch cored upper of any good make. In no case should the lower be of larger diameter than above specified, though the upper may, in case of necessity, be as large as ¾ inch, though the ⅝ is recommended.

I might add that the connecting of the two wires has the effect of compounding the generator. If you follow the instructions given by Mr. Hallberg you will, I think, experience no further difficulty. The generator armature must rotate counter clockwise as you face the D C end of the machine. For optical lineup we would recommend that you get a lens chart. For 35 amperes D C use two 6.5 plano convex condensers, spaced not to exceed 1/16 inch between their tips, with 19.75 inches from center of condenser combination to film.

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We are in receipt of a letter from the Ever Ready Sales Company, Denver, Col., in which occurs the following:

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The How and Why of Theatre Uniforms As Told by Representative Exhibitors

PART I

FROM time to time we receive inquiries from exhibitors and house managers regarding the advisability of including uniforms in their equipment. And the inquirers seek information as to the best methods of financing the expenditure—whether the house should bear all or a portion of the wardrobe cost, the best methods of cleaning and repairing and what fabrics and colors are best adapted to summer and winter wear.

Frequently the question arises as to just how small a house would be justified in uniforming its ushers and other attendants. Also what method of purchase and size selection would reduce to a minuimum the chances of the house being left with misfits in its wardrobe as old employes resigned and were replaced.

This is the first of a series of articles embodying the actual experience of many representative houses with the uniform problem, the practical advice offered by exhibitors and managers to those about to bring their houses up to the minute in this important item of equipment.

It certainly looks good for the uniform advocates.

As Louisville Sees It.

The consensus of opinion among Louisville exhibitors is that any house employing a doorman or usher should use uniforms. There are, however, exceptions who do not agree with this, notably Lee L. Goldberg, secretary of Big Feature Rights Corporation, which operates several theatres in the smaller towns throughout Kentucky. Mr. Goldberg makes his limit according to population and says that a moving picture theatre in a town of less than 25,000 inhabitants not only does not need to use uniforms, but also that they can't afford them. Another exception is Fred J. Dolle, who holds that a house having a seating capacity of less than 500 cannot use uniforms to advantage. Mr. Dolle is manager of the Alamo.

In regard to material, the favorite is dark blue serge. All uniforms in local theatres are dark, either blue, gray or green. Pongee is widely used for summer uniforms, and also palm beach cloth in dark colors. Winter uniforms are usually of serge or similar cloths.

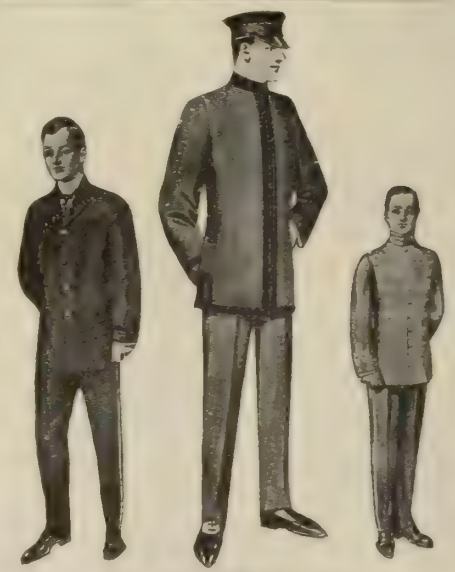
Most of the exhibitors interviewed prefer plain uniforms, but Fred C. Maurer, manager of the Strand, is of the opinion that uniforms must be ornamented in order to distinguish them from civilian clothes in the dim light of the picture theatre.

House Should Furnish Uniforms.

The only method employed to keep uniforms clean and in repair in Louisville is to send them to professional cleaning houses periodically. Usually the head usher is in charge of the care of uniforms and held responsible for their condition.

Without a single dissenting opinion, local exhibitors are of the opinion that the house should furnish uniforms. As one expressed it, "it's hard enough to get and keep an usher nowadays without asking him to furnish his own uniform." The general opinion is that employes do not stay in one place long enough to justify requiring them to buy uniforms.

The B. F. Keith Co., in ordering 500 uniforms of employes in Louisville, Cincinnati, Dayton, Ohio, and Columbus, Ohio, took a medium-sized boy of the average age of ushers employed by the company, gave him a general fit, and made the trousers with long legs which can be altered to suit every wearer at small expense. Fred Dolle ordered two suits each of four different standard sizes and secured satisfactory results. This latter method was used also by L. J. Dittmar, of the Majestic Theatre.



How Louisville Does It.

Left, Majestic doorman; center, usher, Strand, Keith, and Mary Anderson; right, Majestic usher.

What Maurer Says.

Following are the individual opinions of exhibitors on the uniform question:

Fred C. Maurer, manager of the Strand, which has a seating capacity of 1,800, said: "Any house employing a doorman or usher should use uniforms. They lend dignity to the house, and that is what the public wants nowadays. For attractiveness and durability, dark gray cloth, preferably serge, is good. The uniform should be ornamented. It should have at least a stripe, or some distinctive marking, otherwise it would hardly be recognized as a uniform. Dark blue is also good. At the Strand the chief usher is in charge of all uniforms. He sees that the ushers take reasonable care of them, and that they hang them up when they take them off. He inspects them often, and when a uniform is in need of cleaning or repairing sends it to our tailor. The house should furnish all uniforms. One cannot reasonably expect employes to do this."

The Strand uniform is dark gray, with wide, black tape stripe along trouser seams and around cuffs and collar of coat. The coat is cut along military lines. On the cap and on the neckband of the coat is "Strand" in gold letters.

Fred Dolle Says.

Fred J. Dolle, manager of the Alamo, which has a seating capacity of 1,050, holds the following opinion:

"The smaller houses do not need uniforms. A theatre of less than 500 seats cannot use them to advantage. Our uniforms are dark blue for winter and dark green pongee for summer. They are plain. Our suits are cleaned by professional cleaners periodically. The house, undoubtedly, should buy the uniforms worn by employes and keep them in repair. It is impossible to require employes to furnish them. We ordered two each of four different standard sizes and find that they fit the general run of ushers very well."

The Alamo uniform is dark green pongee. The coat is military style, with black tape around cuffs. The cap is lettered "Alamo" in gold thread.

Dittmar Believes in Uniform.

L. J. Dittmar, manager of the Majestic, which has a seating capacity of 1,220, said: "Every usher should be in uniform. We use the same kind, summer and winter. The house stands the full cost of uniforms—there is nothing else to do. Our suits are plain. We send them to professional cleaners for repairs."

The Majestic doorman's uniform is of army whipcord, dark brown in color. The coat is plain, civilian style. There is no lettering on the uniform. The only features which distinguish it from civilian clothes are the color and the cap. The coats of the ushers are military style of the same material, with a black tape stripe along the trouser seam and black cord on the cuff. It has three rows of brass buttons down the breast. These uniforms were made by the same company as the doorman's.

Serve as Identification.

The main reason given by exhibitors for the use of uniforms is that they serve as a means of identification and enable persons seeking information or advice to recognize readily the employes of the theatre. This avoids a great deal of confusion and oftentimes trouble.

Fred Maurer, speaking of this advantage

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(M.P.W. 7)

of the uniform, cited a case which occurred at the Strand recently. A "roughneck" came in and sat down next to a woman who was with her husband. He began to annoy the woman, but owing to the fact that her husband was an exceptionally strong, quick-tempered man, she hesitated to tell him for fear of creating a disturbance in a public place and attracting unpleasant notoriety.

Seeing an usher in the aisle and recognizing him by his uniform, she called him and told him what the trouble was without either her husband or her annoyer knowing what was going on.

The usher immediately called the superintendent, who tapped the masher on the shoulder and told him he wished to speak to him. He conducted the undesirable person to the office, where he told him that theatre would not tolerate such conduct and that the management would be just as well satisfied if he never darkened its doors again.

Add Dignity to the Theatre.

Uniformed employes add dignity to the theatre and give an air of refinement which conduces to a sense of comfort on the part of the patrons. A neatly dressed employe in uniform is a good advertisement for a house.

But if uniforms are to be used at all they should be as nearly as possible a good fit for the wearer. An employe in a uniform too small or too large for him makes a ludicrous appearance which detracts from the dignity of the house.

Albany Favors Uniforms.

The proprietors and managers of Albany motion picture theatres are firm advocates of uniformed ushers and house attendants. This was established beyond any question of doubt through interviews with the managements of houses running all the way from the big Harmanus-Bleecker Hall, with a seating capacity of perhaps 2,500 persons, down to the Albany Theatre, which can comfortably handle 700. While some of the managers naturally enough differ as to the color of the uniform and other minor details, not one could be found who did not believe that the uniform gives tone and distinction to the house and becomes likewise an invaluable adjunct in handling crowds.

Take, for instance, the Leland Theatre, managed by J. J. Hagan, with a seating capacity of 1,500. The house is a downtown theatre, with a 20-cent admission charge for the night shows.

Hagan Goes Into Details.

"I think that a house of even 800 seating capacity can use uniforms to advantage," said Mr. Hagan to a representative of the Moving Picture World. "For winter, I personally prefer a dark blue uniform, but for the summer, as you will notice, we are using a light gray, for the reason that it is cooler looking and cleans easily. I am in favor of uniforms bearing a small amount of ornamentation. We send our uniforms to the cleaners every two weeks or so and pay the entire expense, both in providing the uniforms as well as keeping them in condition.

"It is almost impossible to order uniforms so that they can be made to fit ushers that come and go, some big, some little, for we believe that it is far more essential to get a courteous man or woman to replace an usher who has quit, than to elect one simply because he or she is of about the same weight and height as the one who has just severed his connection with the house. There is no argument, so far as I can see, against the use of uniforms, unless it is that the house may be too smal', but even then a uniform and courteous attendant is a paying proposition, for one must figure these days in plasing his patrons not only with a picture but in the surroundings which go so far in adding to an afternoon or evening's enjoyment."

Suckno Has Uniformed Usherettes.

At the Albany Theatre, with a seating capacity of about 700, and managed by Sam Suckno, who also handles the Regent, both downtown houses, favorable consideration was found to the use of uniforms, although Mr. Suckno explained that he was having a rather hard time to keep his ushers, young women, because of the extremely high wages being paid in the collar factories. At the Albany Theatre, Mr. Suckno employs young women who are dressed in black and uniformed to the extent of wearing white collars and cuffs and white aprons, an attractive outfit. Mr. Suckno said that inasmuch as he was uniforming the ushers in a house of 700, that he believed that a theatre, even as small as the Albany, could well afford to adopt some sort of a uniform.

Blue and Gray for Elliott.

The Clinton Square Theatre, managed by Fred Elliott, seating 750, and also downtown, employs young women dressed in dark uniforms, changing to a light colored garment for the summer. This house charges 25 cents admission, not including the tax for the night shows. Mr. Elliott, a firm advocate of the uniforms, says that dark blue is best for nine months out of the year and a light gray for the summer. He volunteered the information that with a larger house he would use a man in a Tuxedo suit at the door.

Uniforms Create Respect, Says Hill.

At Harmanus-Bleecker Hall, one of the Proctor chain, and managed by Uly Hill, girl ushers are employed, appearing in light gray Palm Beach suits on June 14. Mr. Hill is a firm believer in uniforms, saying that it is easy for the patron to pick out the usher or house attendant if in uniform, and that a uniformed usher commands greater respect, particularly if the crowd is large, than one without. He is in favor of dark uniforms for the winter, slightly braided and with a collar.

The house meets all the uniform expense. All told, there are probably a dozen motion picture houses in Albany, big, little and intermediate, but almost without exception the managers of these theatres express themselves as favorable to uniforms, even in houses where uniforms were not being used, although the proprietors were free in admitting that they would give added tone and distinction at a small initial outlay.

No House Too Small, Says Franklin.

Buffalo exhibitors are agreed that no house is too small to use uniforms to advantage. They declare that the uniform adds distinctiveness to a theatre. House owners should also pay for the complete cost of the uniform, they say. It is also the consensus of opinion that the only arguments on the uniform question are all on the favorable side.

"No house is too small to use uniforms," said Harold B. Franklin, managing director of Shea's Hippodrome. "Uniforms not only tend to give distinctiveness to the theatre, but they also are a necessity because they immediately distinguish the employe from the patron. The color and fabric of the uniform to be used depends in a large measure on the color scheme of the house. At no time should uniforms clash with the

The Beauty Squad at Shea's Hippodrome, Buffalo.
New summer uniforms of grey linen, with white collars and cuffs and white shoes and stockings.

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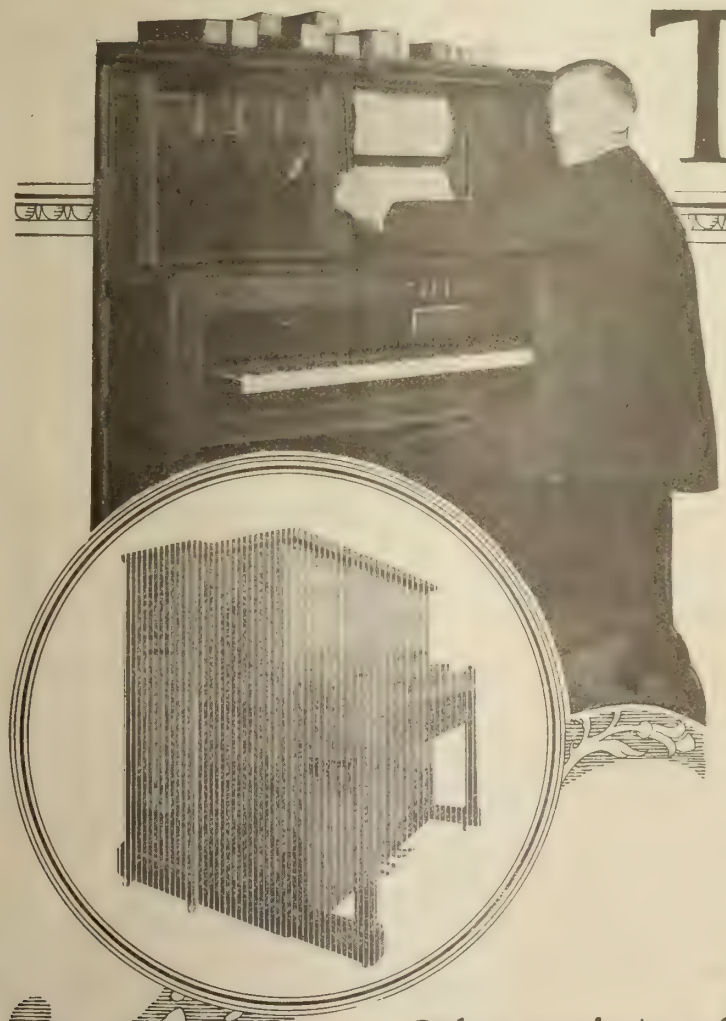

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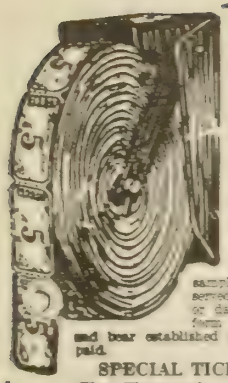

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other fittings of the theatre, they should merge with the whole atmosphere of the interior.

"At Shea's Hippodrome the girls wear a combination gray and white linen dress, with white collars and cuffs, shoes and stockings. The boys wear a light blue serge suit of military style, and in summer the white trousers are used. Plain uniforms are always the most attractive. At Shea's Hippodrome we employ a wardrobe mistress to keep the uniforms in constant cleanliness and repair.

Theatre Should Pay Cost.

"By all means the theatre should pay the complete cost of the uniform. There is really no way to order uniforms so that there will be a minimum of misfits and have the ushers always look their best. When old employes leave we usually buy new uniforms for those who take the vacant places. We try to keep our usher staff intact by paying good salaries, providing comfortable rest rooms and exercise space on the roof of the theatre. The uniforms worn by our boy ushers are made by a New York concern and a dressmaker designs those used by the girls. We employ girls on the ground floor and boys in the balcony. There are really no arguments against the uniform. Every up-to-date house should use them."

Mosher Has Novel Plan.

Ira M. Mosher, of the Palace Theatre, has a novel plan for providing uniforms for his girl ushers. One of the girls employed to the staff is an expert with the needle and thread, and also has some knowledge of dressmaking. She makes all the uniforms for the girls and keeps them in repair.

"I believe that every theatre, no matter what the size, should use uniforms," said Mr. Mosher to the World representative. "A blue serge material is the best for winter, and a blue linen with white trimmings is excellent for summer use. The planer the uniform the better.

"At the Palace we use a plain light blue uniform with white collars, cuffs and pockets. One of the members of our usher staff who is unusually adept with the needle and thread and has some knowledge of dressmaking, designs the dresses for our girls and also keeps them in repair. This girl is paid extra for her work. Once a week we send the uniforms to the cleaner. In providing replacements when employes are changed our seamstress refits the dresses and hems them up where needed. There must always be someone in uniform about a house. There is no argument against the theatre uniform. It is a courtesy paid to the patron. It shows him where to apply when he wants something. It designates the official of the house." The Palace has a seating capacity of 800.

A 500-Seat House Should Use Them.

"Any theatre of 500 capacity or over should use uniforms," said E. O. Weinberg, manager of the Strand Theatre, Buffalo's pioneer first-run house, which has a seating capacity of about 1,200. "We use a plain blue serge at the Strand and believe that this is the best material for uniforms. In the summer we change to a gray Palm Beach suit.

"Our uniform is a plain blue serge outfit with black trimmings and old English gold letters spelling STRAND on sleeves, some on breast and some on collar. The uniforms are inspected daily and constant watch is kept to see that the boys and girls always look in tiptop shape.

"Ushers are also instructed to keep us informed on the condition of their uniforms. I believe that the house should pay the entire cost. As a rule we seldom employ an usher unless he will guarantee to stay with us for a reasonably long period. In this way we have few changes.

"When we buy uniforms we purchase average sizes. We get sizes 18 to 20 for the girls and size 36 for the boys. These are the normal sizes and we find that we are usually able to fit our new ushers with used uniforms.

"In the summer time our girls use a light gray linen dress, easy to walk in, close-fitting waist and flowing skirt with medium sleeve. It is a one-piece dress with a belt. A New York concern makes our boys' suits and we purchase the girls' uniforms in local department stores. We find this the cheapest way to obtain girls' outfits.

"There are no arguments against the uniform. It is a necessity in the modern picture house."

Plain Suit the Best, Says Fowler.

"Every theatre should dress its ushers in uniforms," said Bruce Fowler, manager of the Elmwood Theatre, Buffalo's big neighborhood house at Elmwood avenue and West Utica street, which has a seating capacity of about 2,500. "The Elmwood uses a blue serge uniform the year round. The plain suit is always the best. Those ornamental things are terrible. We send our suits to the cleaner once a week.

"I believe that the theatre should assume the cost of the uniform and its upkeep. Our ushers have been with us for years, so that the problem of misfits as old employes go has not presented itself to any degree here. We use high school boys, who usually stay with us for four or five years at a time. However, when we purchase suits we usually buy average sizes, which we find can be used again and again. The Elmwood uniform is made of blue serge, with black braid trimmings and a small gold E on the collar.

"The uniform is as necessary to the house as any other equipment. No one would think of using bellhops in hotels without uniforms, no one would know where to look for service. This is the exact situation in the theatre. Patrons look to the uniformed man for service. Ushers without uniforms impair the service and this is detrimental to the morale of the theatre."

Even the Small Towns Appreciate the Simplex

AN analysis of the Simplex sales reports shows that while an astonishing number of large theatres in the leading cities throughout the country are being equipped with this popular projector, the Simplex distributors are placing their machines in a great many smaller towns, many of them with a population of less than 700 inhabitants.

A report received from the Yale Theatre Supply Company, located in the Film Building, Seventeenth and Main streets, Kansas City, Mo., contains a number of striking examples of the work being done by Simplex distributors everywhere in the smaller cities and towns.

While the average manufacturer invariably points with pride to the "big town" installations, the Simplex folks call attention to the demand of their machines by the smaller town exhibitors as evidenced in the following report of the Yale Company's installations, with the population of each town appended, as they appear on the card index at the Simplex factory:

Electric Theatre, Skiatook, Okla., population 606; Liberty Theatre, Ada, Okla., population, 1,000; Palace Theatre, Skiatook, Okla., population 606; De Luxe Theatre, St. John, Kan., population 1,400; S. W. Kenzie, Deval, Okla., population 500; Wigwam Theatre, Altus, Okla., population 4,000; Gold King Theatre, Altus, Okla., population 4,000; Electra Theatre, Hominy, Okla., population 500; Sunflower Theatre, Peabody, Kan., population 600; Arrow Theatre, Broken

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CAMERAMAN with camera wants position. Holmes, 360 West 58th St., New York City.

PROJECTIONIST, photographer, desires position, theatre or studio. Have own movie camera. Chas. Totoritis, 5214 Harriet St., Pittsburgh, Pa.

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SAVE MONEY when building that new house. "Modern Theatre Construction," by Edward Bernard Kinsila, will enable you to insure safety, comfort and moderate building cost. $3.00, postpaid. Chalmers Publishing Company, 516 Fifth Av., New York City.

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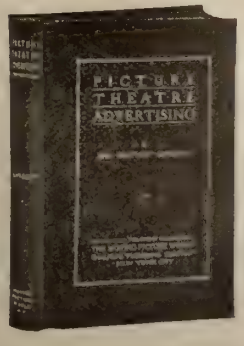

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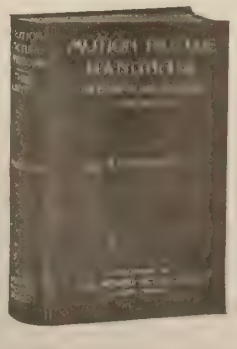

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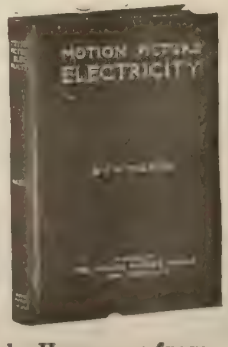

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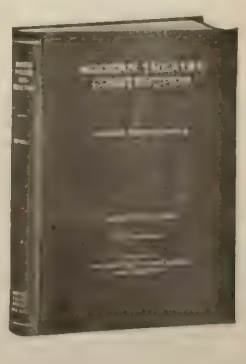

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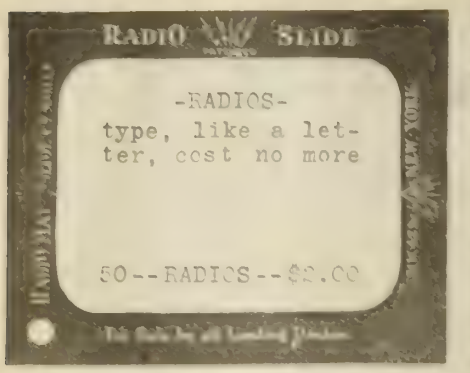

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Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
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1511 North Broadway
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Bow, Okla., population 1,576; El Reno Theatre, El Reno, Okla., population 7,00; Fletcher Theatre, Fletcher, Okla., population 374.

Williams, Brown & Earle Are Having a Good Season

WILLIAMS, BROWN & EARLE, 918 Chestnut street, Philadelphia, state that they are experiencing exceptionally good business and that the rush has continued later into the year than usual. Their business has been largely in the educational line with churches, schools and community centers.

This company gives each year its customers a catalog of [illegible] with [illegible] pages and issues [illegible] very complete catalogues descriptive of same. It reports increased demand for its fireproof rewinder, due to the requirements of many states and on account of the reduction of insurance rates when a fireproof rewinder is used. The Williams, Brown & Earle rewinder has been approved by the National Board of Fire Underwriters, and with it rewinding is impossible unless the magazine doors are closed.

Condenser Lenses in Demand.

Condenser lenses, especially in Menisco and Bi-convex have been greatly in demand. Screens, also, have been selling well and the concern has for the last fifteen years been manufacturing one of its own.

Quite recently it has installed a Powers 6B Excellite motor drive equipment at the Paradise Picture[illegible] Ashleytown, Pa., while a Powers 6A motor drive equipment has been furnished to the United States Air Service and another Powers 6A to the Harrisburg High School for educational use.

Hollis, Smith, Morton Co. Are Doing Well, Thank You

HOLLIS, SMITH, MORTON CO., INC., Twelfth and Liberty streets, Pittsburgh, Pa., Simplex distributors, have been enjoying good business since the first of the current year.

Among their recent sales, the following may be mentioned: two Simplex machines, with S type lamphouse, complete with 220 volt D. C. current, 90 Amp. rheostat, was made to Spang Chalfant Company for a new 1,500 seat house at Etna, Pa.

Two other Simplexes with motor drive were sold to the Rowland & Clark interests for installation in the Arsenal Theatre, Butler street, Pittsburgh. For the same parties for the Strand Theatre, Pittsburgh, an Argus Crystal Bead Screen was installed.

Hollis, Smith, Morton Company, Inc., have just fitted out the Strand Theatre at McKees Rocks, Pa., M. B. Engelberg, proprietor, with two Simplex projectors, a Hertner 50-50 three-phase, transverter, and a complete line of Stanley frames, wall cases and photoframes.

The house contains 600 seats and is managed by M. F. Myers. It was opened Saturday, June 12.

Peerless Supply Company Keeps Right on Supplying

THE Peerless Theatre Supply Company, 403 Ohio Building, Toledo, Ohio, reports some interesting installations. The company has just supplied the new 1,000 seat Pantheon Theatre with a Simplex Projector.

Another Simplex with complete equipment, also frames, scenery, etc., has been furnished to the 1,350 seat Ohio Theatre, now being built by the La Grange Movie Company at an expenditure of $200,000.

Two other Simplexes have been furnished, one to the Melvin and the other to the Dragon Theatre of Toledo, Ohio. All these projectors were motor driven with Type S equipment.

Carrell Outfits Majestic

A Powers equipment has been installed in the New Majestic Theatre, at Taylorsville, by the Carrell Film & Supply Company, of Louisville, who are more than satisfied with the business outlook.

PICTURE THEATRE ARCHITECTS
These men can design a good house. Let them plan yours.

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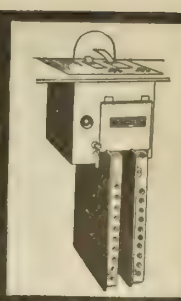

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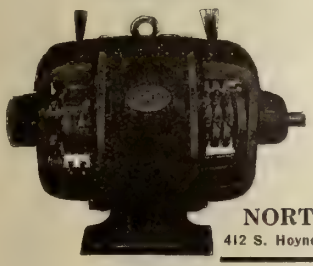

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TOM MOORE PRESIDENT

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April 26, 1920.

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Attention of Mr. Will C. Smith, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theaters in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machine, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufactured, with the result that I have always had to replace such other makes with Powers to be sure I had the best. I am taking no chances of further experimenting--hence the above order.

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"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

Tom Moore

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TM:MJ.

Power's is now in Moore's Rialto

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I HAVE ALWAYS HAD TO REPLACE SUCH OTHER MAKES WITH POWERS TO BE SURE I HAD THE BEST.

I am taking no chances of further experimenting—hence the above order.

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IF actual value is not taken into account there is little apparent difference between sterling silver and silver plate. Because of their apparent similarity every genuine article is stamped "Sterling." Such is the law.

Unfortunately there is no law to protect the RITCHEY poster from its imitations. Many mediocre posters, unmarked by their makers, are foisted off upon exhibitors as genuine RITCHEY posters. The RITCHEY LITHO. CORP. and the exhibitor are the mutual victims!

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He should protest against their use.

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and the whole world sails in view
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There's a lordly yacht sailing the southern seas with Wealth, Beauty (and maybe a Beast) aboard. Play stowaway with Paramount, and watch the skein of events unwind!
There's a shot in the dark and a clatter of hoofs on the windswept western plains.
There's a burst of laughter . . . . . a mist of tears . . . . . hopes . . . . . loves, and the deep, bell note of tragedy! With eyes to see, the gates of romance are open to you right now.
"The whole world sails in view" at the theatre that shows Paramount Pictures. "The dusk is [illegible]" at the theatre that proclaims "It's a Paramount Picture"—in lobby, advertisement and poster.
Paramount Pictures
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A few
OF THE LATEST
PARAMOUNT PICTURES
ALPHABETICALLY LISTED
JOHN BARRYMORE in
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"WHY CHANGE YOUR WIFE?"
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"HUCKLEBERRY FINN"

and that Means Your Theatre — — *If You Choose.*

This advertisement also appears in the Christian Herald, June 26. Circulation 266,296.

Here's an ad for a theatre. It tells several millions of people to go to that theatre. It tells them why.

And they'll go!

To whose theatre? Well, that's up to you. To yours, if you tell them

We show Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

The wife – beautiful, young, charming.
The husband — old, rich, jealous —
Then the tongues of scandal began to wag — and did not stop till a real love was destroyed and a woman's honor was torn away.
The famous stage play acted by an all-star cast including Montagu Love, Pedro de Cordoba Gaston Glass and Charles Gerard
COSMOPOLITAN PRODUCTIONS
"The World and His Wife"
BY CHARLES FREDERIC NIRDLINGER
FEATURING
ALMA RUBENS
DIRECTED BY ROBERT G VIGNOLA
SCENARIO BY FRANCES MARION
A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

THOMAS H. INCE presents

CHARLES RAY

in

"Homer Comes Home"

Homer's Come Home--a Millionaire!

WHAT? Homer? That poor durn fool? Don't believe it!

But the whole town--the folks that laughed and said he'd never amount to beans--all turned out to cheer when Homer came home.

Then--when he was making a speech and selling stock in a new corporation, came the wire from New York:

"He's a fake. He's only one of our clerks."

Was Homer a fake? Not on your life! See it and you'll know why. Lots of real Ray comedy and real human sympathy.

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION

By Alexander Hull. Adapted by Agnes Christine Johnston. Directed by Jerome Storm. Photographed by Chet Lyons. A Thomas H. Ince Production.

TO PRODUCERS OF PHOTOPLAYS

Space can be contracted for at

Universal City, California

An entire city dedicated to the production of motion pictures, housing in one plant the most complete all-around equipment necessary for the production of perfect photoplays.

Area—nearly 500 Acres of land, situated between the Hollywood and the Sierra Madre Mountains, with a splendid variety of beautiful natural scenery, lake, mountains and plains.

Six covered stages over 1,000 feet long and 50 to 100 feet wide, the greatest covered stage area of any studio in the world.

Complete electrical equipment securing every modern effect.

Large stocks of furniture, wardrobe, and props, at the disposal of tenants.

Permanent streets of New York, Arizona, Mexico, Paris, Constantinople, Tokio, Canada, Spain, and Colonial Style.

A regular theatre with fully equipped stage.

Los Angeles Examiner on June the 17th had the following notice:

Maurice Tourneur, the Big Six Producer, denies the rumor that he will erect a costly Hollywood studio. "Why build," he says, "when I have a complete studio at my disposal? I will make my pictures at Universal City, where everything is handy. If I need extras, they are there. If I want carpenters for an hour, they are on hand. The same with everything else."

Our studio is constantly used by the largest producers. During the last year the following have used and are still using our facilities:

Maurice Tourneur
Paramount-Lasky
Goldwyn
Vitagraph
Metro
Ascher Enterprises
Edgar Lewis
Kosmik
James Oliver Curwood
Samuelson Co., Ltd., England
Fox Studio
Robert Brunton
Katherine McDonald
J. D. Hampton
B. B. Hampton
Haworth Picture Corp.
Christie Comedies
Ben Wilson Productions
McCarthy Productions
Numa Picture Corp.

Space and equipment can be contracted for at surprisingly low figures. For information please communicate with Mr. Sigmund Moos, Manager Leasing Department at Universal City, California, or Universal Film Mfg. Co., 1600 Broadway, New York City.

The Way "A.P." Will Play the Game

Because we believe the exhibitors as well as the other distributing and sales organizations in the motion picture industry will be interested we quote herewith, in full, our definite instructions to all Associated Producers branch office managers:

"For years the picture business was made a yellow dog business because of the sales methods and ethics of picture employes.

1. We are to sell our pictures on their individual picture and Producer merits.
2. We are not to sell or attempt to sell by innuendo or by attacking other companies' product
3. We do not want in our employ those whose idea of salesmanship is to attack competing companies' product.
4. Every big, successful picture in the market—no matter who makes and owns it—helps us in maintaining and getting proper rentals for our own big successes.
5. The men who have been engaged for our organization have been analyzed in advance from many angles—and one of the chief angles of analysis has been their capacity for clean, fair salesmanship.

"Associated Producers, Inc., is not affiliated in any way with any other organization. We are and will *at all times* be free of entanglements and alliances. We can afford any week-stand first run the absolute protection of our big productions to keep it free from dictation by any of the elements seeking to obtain a control over the business of exhibiting.

"We are not unfriendly to any of the elements in the industry. Our product is wide open to any clean buyer.

"We will and expect to play on merit and on clean selling theatres owned by the various factors in the market—Marcus Loew houses, Zukor houses, Rowland and Clark houses, William Fox houses, Goldwyn houses and those of the various other organizations.

"The feuds or politics of the industry are *none of our business,* or our men's business.

"*Our business* is to sell pictures; to make a reputation for our Associated Producers, for our men, for our organization collectively and—having made a reputation—to hold it and increase it."

We are pleased to have all exhibitors intending to visit New York direct their mail and telegrams in our care. We will make your advance reservations in any hotel you may desire.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

TREMENDOUS BUSINESS!

MARY PICKFORD
in
"SUDS"

From the Charles Frohman Production
"'Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher.

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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HIRAM ABRAMS
729 SEVENTH AVE

MARY PICKFORD IN SUDS IS CLEANING UP AT THE NEW
GRAND CENTRAL AND WEST END LYRIC TREMENDOUS BUSINESS

SPYROS SKOURAS
605P

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT

SILENT

Sheldon Lewis heads a remarkable company of players

in "The Silent Barrier"

A Triumph of Love on the Peaks of the Snow Clad Alps

Gladys Hulette, Florence Dixon and Corinne Barker strike charming notes of sex in "The Silent Barrier" while Adolph Milar, Fuller Mellish and Joseph Burke give remarkable characterizations to old men parts. Donald Cameron plays the American Mining Engineer.

A Fine Picture Play of Winter Scenes for Summer Audiences

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign distributor INTER-OCEAN FILM CORP.

BARRIER

THE SILENT BARRIER.

INTER-OCEAN FILM CORPORATION

BEGS TO ANNOUNCE
THAT IT HAS ACQUIRED

"THE SILENT BARRIER"

The first of the series of
LOUIS TRACY
PRODUCTIONS

FOR FOREIGN DISTRIBUTION

PRIVATE SHOWINGS OF THIS SUPER-PRODUCTION
TO RESIDENT FOREIGN BUYERS CAN BE MADE
BY WRITING AT ONCE TO

INTER-OCEAN FILM

VITAGRAPH SEPTEMBER RELEASES

CORINNE GRIFFITH

in

"THE WHISPER MARKET"

An exciting story of consular service in South America. Strong in drama and intrigue. Corinne Griffith, one of the best gowned screen stars in the world, appears as the wife of an American consul, and to help fatten his lean purse, becomes a silent partner in the shop of a fashionable modiste. Gorgeous gowns by the *hundred.*

EARLE WILLIAMS

in

"THE PURPLE CIPHER"

A melodramatic story of Chinese tongs in which Earle Williams will score as notable a success as he did in the now famous production of "The Fortune Hunter." He appears as an amateur detective. Replete with surprises, exciting situations and creepy, Oriental mystery.

LARRY SEMON

in

"THE STAGE HAND"

Vitagraph's comedy ace in another one of his inimitable comedies which have laugh-swept the country He goes backstage in a vaudeville theatre this time, flirts with the "actorines" and is assisted in his fun by dogs, cats, ponies and other animals which will make grown-ups chuckle and the kiddies shout with glee. And a big beauty squad, headed by Lucille Carlisle.

JOAN FILM SALES CO. (INC) *presents*

The Brilliant International Star

FANNIE WARD

in

"SHE PLAYED AND PAID"

ADAPTED FROM HENRI BERNSTEIN'S
CELEBRATED STAGE SUCCESS "LA RAFALE"

NOW SELLING ON STATE RIGHTS BASIS

A Clean-up for STATE RIGHT MEN

FANNIE WARD in "SHE PLAYED AND PAID" is one of the surest fire clean-ups ever offered to State Rights Buyers and Independent Exchanges. The title is a whale of a money-getter. The Star possesses as brilliant a reputation and standing as the biggest star in the industry. The author is one of the foremost French dramatists. The posters are sensational. The advertising and accessories are wonderful. Everything is ready for you. No State Rights buyer in the picture game for money can afford to overlook this extraordinary Box Office winner. Write or wire TODAY for terms, territory, prices and complete details. It's the chance of a lifetime. ACT NOW.

JOAN FILM SALES CO., Inc.

33 W. 42ND ST., NEW YORK CITY

NOW SELLING ON STATE RIGHTS BASIS

IMPORTANT TO ALL EXHIBITORS

HOPE HAMPTON

The Lady Beautiful of the Screen

MAURICE TOURNEUR

the master artist-director with a long list of brilliant successes including "The Whip", "Barbary Sheep", "Poor Little Rich Girl", "Sporting Life", "The Blue Bird", "Treasure Island", "Victory", etc.

¶ Here's news that will make you happy because it brings assurance of big business for your house.

¶ Hope Hampton's next stellar vehicle will be "The Tiger Lady" by Sidney Toler—personally directed by Maurice Tourneur and made at Tourneur's Hollywood Studio.

¶ Here's a combination that will make film history and will establish house records everywhere!

Maurice Tourneur Productions, Inc.

Universal City, California

JAXON FILM CORP.

PRESENTS

The Famous Star of Screen and Stage

MABEL TA

IN THE 6 PART EXCITING—
PATHETIC SENSATIONAL
AND
THRILLING MELODRAMA

The season's most masterly production with a vital, human, appealing story that will stir audiences to the highest pitch of excitement and enthusiasm.

LIA FERRO

"The Rich Slave"

The Story of an orphan girl's sorrows, sufferings and final happiness, with the following marvellous cast of established favorites of the screen.

ROMAINE FIELDING	IRA M. HARDS	BEN HENDRICKS
JUNE DAY	HERBERT STANDING Jr	EMILE LA CROIX
JOSEPH SMILEY	A. H. BUSBY	ROBERT FORSYTHE
EDGAR VILLER	BARNEY GILMORE	BERT HODGKINS

STATE RIGHTS TERRITORY OPEN

THE SELLING AGENTS

PHOTO PRODUCTS EXPORT COMPANY Inc.

220 West 42nd. St. New York City

Telephone Bryant 984-5

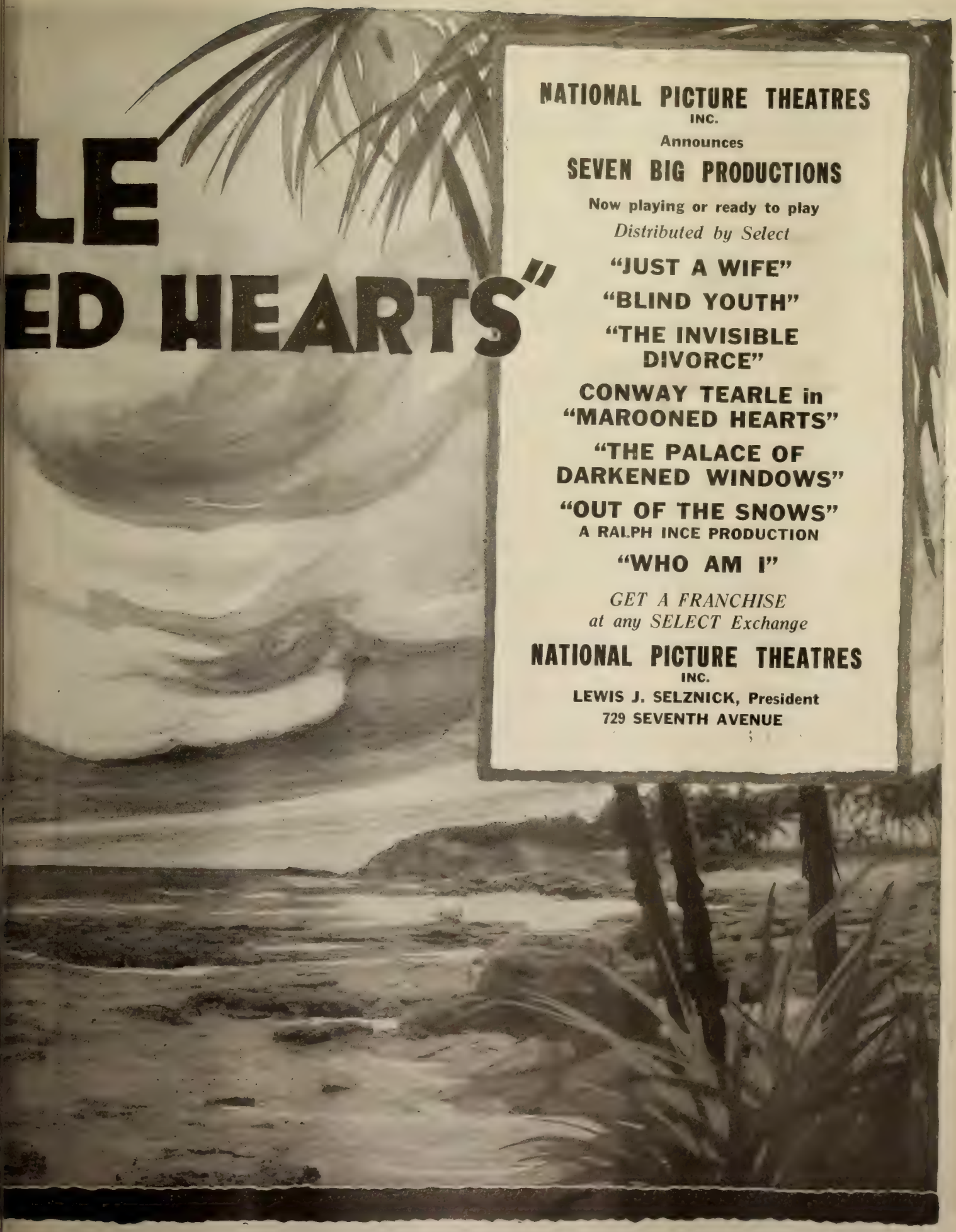
NATIONAL NP PICTURES

CONWAY TEARLE IN "MAROON"

By Lewis Allen Browne

Directed by George Archainbaud

CONWAY TEARLE, than whom there is no more popular screen star, will appear regularly in **NATIONAL PICTURES**



NATIONAL PICTURE THEATRES
INC.

Announces

SEVEN BIG PRODUCTIONS

Now playing or ready to play

Distributed by Select

"JUST A WIFE"

"BLIND YOUTH"

"THE INVISIBLE DIVORCE"

CONWAY TEARLE in "MAROONED HEARTS"

"THE PALACE OF DARKENED WINDOWS"

"OUT OF THE SNOWS"
A RALPH INCE PRODUCTION

"WHO AM I"

GET A FRANCHISE
at any SELECT Exchange

NATIONAL PICTURE THEATRES
INC.
LEWIS J. SELZNICK, President
729 SEVENTH AVENUE

Independent Productions Are Failures?

It Is a Fact—

That "Eighty Per Cent of the most successful pictures during the past two years have been made by independent producers.

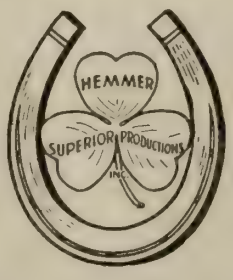
"There is an open market and the best proof of this fact is that every good picture finds a ready and profitable market with competitive bids from the releasing houses."

That's the statement of Edward Hemmer, former Manager of Mary Pickford and President of

Hemmer Superior Productions, Inc.

Now making the first Superior Production in studio at College Point, L. I., N. Y., under personal direction of Edward Hemmer. Watch for this surpassing production and be ready to know the superior qualities of the pictures that will bring to your house money and lasting friends.

Hemmer Superior Productions, Inc.



Telephone:
Bryant 4193

137 West 48th Street
New York, N. Y.

State Right Buyers

BILLIE RHODES

IN

His Pajama Girl

This may be your last opportunity to purchase this production. It is proving one of the most profitable and widely exploited pictures on the state rights market. The proof of its worth is the representative exchanges which have already purchased it.

NEW YORK: First National Exchange, Inc., New York City
NORTHERN NEW JERSEY: S. H. Fabian, New York City
ILLINOIS AND INDIANA: Superior Screen Service, Inc., Chicago, Ill.
OHIO: First National Exhibitors Co., Cleveland, Ohio
MICHIGAN: Hennessey & Moross, Detroit, Mich.
NORTH AND SOUTH CAROLINA, GEORGIA, FLORIDA, ALABAMA AND TENNESSEE: Wassman & Stephens, Atlanta, Ga.
LOUISIANA AND MISSISSIPPI: S. T. Stephens Distributing Corp., New Orleans, La.
TEXAS, OKLAHOMA AND ARKANSAS: N. & M. Film Exchange, Kansas City, Mo.
MISSOURI AND KANSAS: N. & M. Film Exchange, Kansas City, Mo.
CALIFORNIA, ARIZONA AND NEVADA: Clune Film Exchange, Los Angeles, Cal.
CANADA: Canadian Exhibitors Exchange, Ltd., Toronto, Canada.

Just a few territories open on

Holbrook Blynn

in

"POWER"

a five-reel poltical drama of the hour with an all star cast.

C. P. PRICE CO., Inc.

1446 Broadway, New York City

Founders of the Harry Levey Service Corporation

HENRY CLAY GRANT

HARRY LEVEY

C. C. KLEBER

C. ALFRED KARPEN

DON CARLOS ELLIS

PIONEERS IN THE MAKING OF INDUSTRIAL-EDUCATIONAL FILMS ORGANIZE OWN COMPANY

By their energy and perserverance, these people have made industrial-educational films as popular with the general public as are the newspapers and periodicals.

They have created a new industry within the moving picture business from which you profit directly and indirectly; directly through the money paid for the exhibition of the films, and indirectly because of your increased patronage resulting from the popularity of these films brought about by intensive methods of exploitation.

These fourteen people are the founders of this new organization and will continue their labors so that industrial-educational films will maintain their position among the great mediums of education and entertainment.

BEN K. BLAKE

HARRY FRASER

PAUL GOLDMAN

GEORGE HERLIHY

HARRY LEVEY SERVICE CORPORATION

PRODUCERS AND DISTRIBUTORS OF
INDUSTRIAL—EDUCATIONAL FILMS

Temporary Offices:
1662 Broadway, New York

To the hundreds of exhibitors who have wired us congratulations we wish to express our thanks.

MORTIMER M. FLANDERS

HARRIET HARRIS

TOM DE BARYSHE

BELLE L. MOSKOWITZ

WILLARD VAN DER VEER

Three years ago

They said First National wouldn't last because a lot of exhibitors couldn't possibly get along together

Well, it has lasted and grown, hasn't it?—and for just one reason—

The Square deal to all.

We know we've got to give our new Franchise Holders a square deal. We know their franchises have got to pay them in dollars and satisfaction. A printed and signed contract is between honorable men only to be referred to in case either forgets or ceases to play fair.

After you've got your franchise agreement signed and put away in the safe you can forget the contract part of the deal—for you'll find the square deal working every minute.

No organization can thrive on crooked one-sided tactics.

We don't claim the possession of a Franchise will mean the Exhibitor's millennium—but we do know it'll make his personal business existence as much happier as is the citizen of the U. S. A., compared to the subject of an old world autocracy. A Franchise gives its owner citizenship in an organization of independent men.

A FRANCHISE WILL PAY

ASSOCIATED FIRST NATIONAL PICTURES INC.

There'll be a Franchise everywhere

"No Limit to Business

Critics call it

MACK SENNETT'S

greatest picture and the
funniest comedy ever produced

(Not a War Picture)

PICTURE IS A RIOT.

"'Married Life' is a riot. It travels on high from start to finish, and is Mack Sennett at his best."—*Motion Picture News.*

WHIRLWIND OF ACTION.

"A whirlwind of action, alive with laughable incidents and thrills innumerable."—*Exhibitor's Trade Review.*

BIGGEST LAUGH OF LIVES.

"A real comedy success, and gave the audiences at the Strand last week the laughs of their lives. It contains more germs of satire than all the pictures released during the year. An amazingly funny series of episodes that result in a comedy rich and rare."—*New York Morning Telegraph.*

EVERY ONE ROARED.

"One of the best laugh-producers shown on Broadway this year. Never more laughable results, and the audiences at the Strand roared."—*New York Mail.*

FULL OF THRILLS.

"The aeroplane scenes are more thrilling than any seen in the most stirring serial of the year. Audiences brought to the edge of their seats literally gasping with suspense. Full of fun."—*The News.*

DOUBLED INTO KNOTS.

"Ben Turpin doubled thousands into knots at the New York Strand."—*New York Tribune.*

HIS BEST COMEDY.

"Mack Sennett has outdone all his previous efforts as master mirth-maker in 'Married Life.' A satire full of surprises and a hitherto unknown feat—a real thrill with a laugh in it. One of the most impressive arrays of comedy stars ever presented. From the opening scene to the final big thrill there is a kaleidoscopic parade of laughs, action and thrills."—*New York American.*

MOLIERE OF MOVIES.

"Sennett is the Moliere of the Movies. Numerous thrills are mixed with the comedy. The star cast causes the audiences to emit constant laughter to the point of being dizzy."—*New York Sun.*

ROCK WITH GLEE.

"'Married Life' is the supreme laugh-making achievement of Mack Sennett's life, and he has well earned his title of Comedy King. The Strand audiences rocked with glee at the countless mirthful situations that flashed before them with the rapidity of a machine gun. A truly great picture that will add to the laurels Mack Sennett has already won."—*New York Journal.*

LAUGHS WITHOUT END.

"Laughs without end and roars, and having said this you haven't said a millionth of it."—*New York Globe.*

IDEAL FOR HOT WEATHER.

"An ideal hot-weather picture, guaranteed to keep all laughing.—*Detroit Journal.*

"A great laugh-producer."—*Detroit Free Press.*

There'll be a Franchise everywhere

on 'Married Life'"

That's what Wid's says and adds:

"All you need to worry about is whether your ropes will stand the crowds and whether the lobby floor is strong enough.

"At the New York Strand it jammed the theatre at hours when it is usually only comfortably filled. Such should be the case in all localities.

"It's great, a comedy riot that will satisfy the biggest appetites. Go the limit on exploitation stunts."

A Super Comedy

in

5 Rollicking Reels 5

A Satire on the Problem Play

A First National Attraction

There'll be a Franchise everywhere

The Extravagance of Cheapness

The important thing about any purchase is not what you pay, but what you get for the purchase price. The "cheap" purchase is usually the most extravagant.

Simply and briefly: The relation of first cost to final economy is *the* important thing.

Producers, distributors and exhibitors generally concede that Rothacker Prints are the most desirable from the standpoint of screen brilliancy, security, service and general satisfaction. As a matter of fact, the many savings in Rothacker Prints and Rothacker Service soon cancel the slight difference in first cost over less beautiful and less durable prints.

There are many who still believe that Rothacker Prints are "too expensive," but actually this is not the case. You will probably be very much surprised to learn how little more Rothacker Prints really cost.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

MOVING PICTURE WORLD
The Trade Paper of Features

North Carolina Hooks Up

NORTH CAROLINA exhibitors wasted no time in deciding whether to affiliate with the Motion Picture Theatre Owners of America. Not only did they make prompt decision as to joining forces with the national body, but they also came forward with their checks to cover the state's quota in the hundred-thousand-dollar fund authorized by the Cleveland convention. They did better than that: they oversubscribed the stipulated sum by 50 per cent.

North Carolina is a political division containing no large cities. It is a "small town" state. Its motion picture exhibitors, if one may judge the mass by the representatives that on June 25 and 26 gathered at Wrightsville Beach, are men of vision and of action. About them there was nothing of the "small town," as that term sometimes is construed by the unthinking.

The action of the North Carolina Motion Picture Exhibitors Association in regard to the national body undoubtedly was awaited with particular interest by the men who gathered at Cleveland. They realized the effect upon other states of the attitude of North Carolina, which with one notable exception was unrepresented at Cleveland. There is no doubt it will be on hand for the second annual convention and with a full representation.

In line with its policy of keeping informed the exhibitors of the country as to organization activities the Moving Picture World this week prints the story of the gathering at Wrightsville Beach. We are sure those who attended the gathering were well paid for their journey. They participated in interesting and timely discussions, they took action on vital questions and they listened to stirring talks by Willard C. Patterson, Samuel I. Berman and Edward A. Schiller.

National Association and Politics

LAST week under the heading of "Selznick Scores N. A. M. P. I.'s Bulletin Dealing with Governor Coolidge's Candidacy" the Moving Picture World printed the comments of Lewis J. Selznick on a "supposed to be authentic" bulletin issued from the offices of the National Association of the Motion Picture Industry. We regret the story was printed in these columns. We believe its publication did an injustice to an attache of the association. We are convinced that when Mr. Selznick referred to a "bulletin" issued by the National association he was acting under a misapprehension. No bulletin has been issued.

Mr. Selznick is an advocate of employing the screen to further the interests of those candidates for office who in the course of the conscientious performance of their official duties have been impelled to take action in line with the contentions of motion picture men and against the wishes of self-selected representatives of a vociferous minority.

MR. BRADY, in his annual report to the members of the National Association in convention recently in Cleveland, advised against concerted political action in favor of one party or the other. He advanced the very logical argument that the screen had an abundance of enemies now. He set forth that if in the course of a campaign the screen was employed to advance the interests of Party A in a state where Party B was dominant it was a foregone conclusion at the coming session of the legislature in that commonwealth the forces of Party B, enthrowned in power, would give scant heed to the pleas of motion picture men, regardless of the fact that they might have in law and in morals by far the best of the argument.

MR. SELZNICK'S concern in the article mentioned is in the candidacy of Governor Coolidge of Massachusetts, whose recent veto on constitutional grounds of a censorship measure was applauded by motion picture men all over the country and brought from the Cleveland convention a congratulatory telegram. Mr. Brady's argument had to do not with individuals but with parties. It is not difficult to see that Mr. Selznick's statement of position is based on a misunderstanding of what Mr. Brady said. Actually they may not be so far apart.

It is fair to state, however, the National Association as a body took no action on matters political. That particular phase of the president's annual report, as a matter of fact, was not even discussed in the meeting. The question if it were left anywhere was to the individual judgment of the members. The statement, therefore, in another trade paper than this one and the publication of which was responsible for arousing the wrath of Mr. Selznick, that "The National Association will do its utmost to keep politics out of the industry" was untrue.

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmesr; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor, George Blaisdell; Advertising Manager, Wendell P. Milligan.

Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1021-1022 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). James S. McQuade, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

Snappy News Secured from Sundry Sources

Association of Pennsylvania Showmen Organized in Altoona

EXHIBITORS from nine counties in Central Pennsylvania—Blair, Huntingdon, Cambria, Somerset, Bedford, Center, Clearfield, Miffin and Indiana—met at the Strand Theatre, Altoona, Sunday afternoon, June 20. They effected an organization known as the Keystone Exhibitors' Association.

Officers of the organization as the result of the election are as follows: President, Jacob Silverman, of Altoona; vice-president, L. W. Barclay, of Johnstown; secretary, C. O. Baird, of Portage, and treasurer, A. Notopoulos, of Altoona. An executive board consisting of one man from each of the nine counties, will be selected at the next meeting, which is to be held in the Nemo Theatre, Johnstown, on Sunday, July 11.

The organization will be affiliated with the Moving Picture Theatre Owners of America Association, recently organized in Cleveland. The preliminary organization of the Keystone Exhibitors' Association was effected in Altoona on Sunday, May 30.

Already more than fifty exhibitors have become members of the body for their mutual protection against the high priced producers. The aim of the organization is to secure an equitable and uniform contract for all exhibitors, and for the abolition of deposit system, to prevent the imposition of representatives of motion picture producers peddling their pictures on a bidding system, thus running up the prices in the district in which the practice is prevalent.

Midland Theatre, Hutchinson, Voted Prettiest Kansas House

THE Midland Theatre, Hutchinson, Kan., opened Sunday, June 20, with great success. On the special car, which was chartered to take up a representative body of Kansas City business men, were J. N. McMeekin, of Realart; S J. Haldeman, of Metro; M. Gilday, of Famous Players; F. L. Newman, Milton H. Feld, manager of the Newman Theatre; L. F. Forbstein, conductor of the Newman orchestra, and Laurence Lehman, manager of the Newman Theatre.

M. B. Shanberg, who owns the new theatre, entertained the guests with an after theatre supper to the delight of all concerned. It is the unanimous report from all the exchange men who attended the opening that the Midland is the most beautiful theatre in Kansas.

Crowds were packed clear to the street on the opening day. Those who gained entrance were doubly pleased while those who waited outdoors had to be content with admiring the theatre's outward beauty.

Ask $55,150 Damages of City for Loss of Films in River

CLAIMS for $55,150 have been brought against the city of Belfast, Me., by several moving picture companies which lost thousands of dollars worth of films when a motor truck dropped through a Belfast bridge into the river. The American Feature Film Company asks $30,000; Universal Film Company, $18,000; Metro Picture Corporation of New England, $5,000; State Health Film Company, $350; William Selig Company, $400; Edgar Lewis Production Company, $400. The truckman asks for $1,000 for damage to his machine.

According to the revised statutes of Maine, persons damaged by going through a bridge may claim damages not to exceed $2,000.

The bridge on which the accident occurred was to have been closed next day to make way for a new concrete structure. Notices had been placed at each entrance to "pass at your own risk," it is said. The heavy truck with its big load caused the chains to pull out of the wooden draw, letting it down on one side and precipitating the truck into twenty-five feet of water. The two men on the driver's seat saved themselves by jumping.

The films were brought to Bangor and destroyed in a giant bonfire after the three moving picture managers in Bangor had signed a statement that the films were ruined.

Ohio Enforces Sunday Law

Four exhibitors of Findlay, Ohio, have been found guilty of violating the state Sunday closing law and fined $25 each. They were arrested in a crusade and at first determined to fight the cases, but owing to the fact that other cases from cities of Ohio are now being fought through the courts, they decided to pay the fines. The judge ordered them to keep their theatres closed on Sundays.

There's Nothing Original in These Two Methods of Beating the Summer Bogey

THERE are only two ways of increasing summer business," said the publicity director of a New York picture theatre last week. "One way is to show good pictures and the other to advertise them properly."

It is to be supposed that the publicity man was referring only to Broadway picture shows. It is a question if most exhibitors will agree with him, because so many things enter into the presentation of pictures at all times. That the Mark Strand Theatre, New York, thinks differently is shown by its recent installation of a new cooling system especially for the purpose of bringing people in off the hot street. A description of this system will appear in the next issue of Moving Picture World.

The exterior attractiveness of the Rivoli Theatre, New York, has been enhanced by green stuff growing above the marquee, and S. L. Rothapfel says that people are just naturally persuaded to enter because of its inviting exterior.

Harry M. Crandall of Washington, D. C., has planted a boxwood hedge on top of the ornamental marquee of his Metropolitan Theatre that is attracting much attention. It will be seen throughout the year, but it is especially appropriate at this time.

What are you doing along this line? How are you meeting the hot weather "menace?" Tell Moving Picture World so that we can pass your ideas along to the other fellow. Are you only showing good pictures and advertising them properly? Or have you got your ingenuity working overtime to devise new means of keeping your theatre filled when folks are dreaming of vacations at the seashore and the mountains? Let's have your ideas!

Washington May Have Group of Houses for Colored Folk

A CHAIN of theatres for colored patronage may become a reality in Washington, D. C., in the near future. It is understood that Harry M. Crandall has become interested in the subject and has secured several excellent sites on which theatres might be erected, in the heart of the various colored sections of the city.

In view of the high cost of sand, cement, gravel and other construction materials, however, ground has not yet been broken for the erection of any of these theatres. But it is probable that the work of building will be started as soon as materials, labor, etc., become available at more moderate prices.

In Alexandria, Va., this week, the State corporation commission granted a charter to the Dudley-Murray United Theatre Corporation of Alexandria. The officers and incorporators of the company are S. H. Dudley, Washington, president; F. Morris Murray, Alexandria, secretary; D. W. Barnett, Charles S. Cuney, George W. Day, Emmett J. Scott, John T. Rhines and William Bowie, all of Washington; Norman D. Murray, F. Norris Murray, Thomas M. Watson and Raymond H. Murray, all of Alexandria, and Isaiah T. Hatton, Lincoln, Md.

S. H. Dudley has for many years been prominent in local theatrical circles, as proprietor of a colored theatre and several moving picture houses and operator of a colored theatrical booking agency. Several of the other incorporators also are prominent among Washington colored people.

The company is incorporated with a maximum capital stock of $500,000 and a minimum of $50,000. The purpose of the concern, as named in the incorporation papers, is to conduct a general real estate and theatrical business.

Liquor Interests Turning to Picture Theatre Promotions

LAWRENCE, MASS., is to have a new moving picture theatre. The new modern structure, which will have a seating capacity of 1,500 persons, will be erected shortly by James A. and John J. Dineen, ex-liquor dealers. The site of the new playhouse is between the Broadway and Strand theatres on Broadway.

The building, it is estimated, will cost $15,000. It will have all modern conveniences. Plans have been made for an opening early in the fall. Moving pictures only will be shown.

Sues Famous and Realart

The Arsenal Amusement Company, that formerly operated a motion picture theatre at Grand avenue and Arsenal street, St. Louis, has filed suit in the United States District Court charging that the Famous Players-Lasky Corporation and the Realart Picture Corporation are monopolies in restraint of trade and that they have refused to furnish films unless motion picture properties to whom such films were leased would increase their admission fee to their respective show houses.

Damages amounting to $75,000 and an additional $10,000 for attorneys' fees are asked by the plaintiffs, who allege in their petition they were forced to close their house owing to a refusal on the part of the defendant companies to furnish films to the Arsenal Amusement Company because the latter company would not increase its admission fee to 17 cents.

Cohen Asks Famous Players to Dispose of Theatres to Independent Exhibitors

In an open letter to Adolph Zukor, president of the Famous Players-Lasky Corporation, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, asks Mr. Zukor to publish a complete list of theatres controlled by his company and agree to dispose of them to independent exhibitors doing business in the territories where they are located, without financial loss to himself.

When Mr. Zukor was asked to comment on the open letter, he said: "I do not feel called on to answer this letter addressed to me through the press. Mr. Cohen should have extended me the ordinary courtesy of writing me before releasing his letter for publication. I have not received a copy of the letter."

THE Motion Picture Theatre Owners of America recently met at Cleveland to advise as to the best ways and means of resisting the unfair competition from your organization which has for sometime past pursued a destructive policy toward the independent exhibitor.

We desire to inform you that the evidence to sustain our allegations is in shape to be presented to any group of fair-minded men, either within or without the industry. In fact, our evidence is ready to be used at the proper time.

The convention has given me a strict mandate to seek a remedy against your policy of destruction, and it has placed its power behind this mandate. As I understand the instructions of the convention, a fair and amicable adjustment of the troubles which have arisen is the first desire. I am happy to say that this view fully accords with my own feelings in the matter and I therefore deem it my duty to exert every effort possible in the direction of a settlement on a basis of mutual understanding.

Expresses Sincere Regret.

Your rise to wealth and power in this industry would have been impossible without the appreciation and assistance of the great exhibiting body of the country. I am glad to say that the same progress which attended the development of your organization resulted in benefits to exhibitors, and you will bear witness when I say that the exhibitors of the country applauded your pictures and supported your efforts in a very substantial way.

There is a feeling of sincere regret among many of us who have thus associated your name with their own success at the thought of the profound change which has taken place in our relationship. For years we have been your constant friend, friends in a definite and concrete way. You have compelled us now to regard you as our most dangerous enemy, the man who is seeking to destroy the properties which we have built up, to be sure to some extent with the aid of your pictures, but also with the aid of our own unremitting efforts, our own money and our own ability.

Alleges Bitter Resentment.

It may be, and I believe it is, difficult for you to measure the bitter resentment that you have bred in quarters where formerly your name was honored and respected. Exhibitors throughout the country now think of you as a man bent on creating a monopoly in this field, regardless of what the cost may be to those who stand in your way. Motion picture theatre owners in this country are firm in their belief that you want to make them a sacrifice to your ambition, which they believe aspires to a complete control of this great art and industry.

The motion picture theatre owners represented at the convention at Cleveland, in person or otherwise, have in their judgment as much right to seek their livelihood in this industry without any dictation from you, even as you believe that you have the right to regulate your organization without dictation from any outside source.

Says His Men Made Threats.

Having thus established a legitimate and substantial interest in the industry, as legitimate if not as substantial as your own, we believe the exhibitors of the country have a right to ask certain plain, straightforward questions of you and that you have a duty to answer them in a plain straightforward way. We ask for nothing less than an avowal of your intentions.

Some of your representatives have threatened to drive the independent exhibitor out of business if he does not submit to the dictation of your company in some form or other. Some of your branch managers and other representatives have threatened independent exhibitors in different parts of the country in various ways to force and coerce them into disposing of their theatres to the interests you represent. They have threatened and intimidated exhibitors, and have told of a contemplated theatre in close proximity to the exhibitor's theatre, using it to try and force the exhibitor into a deal he otherwise would not entertain.

Can Refute Defense, He Says.

You have made the claim that you were forced into doing this because exhibitors unreasonably refused to show the pictures of your organization in their houses. Conclusive evidence in our hands shows that this excuse will not hold water. Our facts show cases where an exhibitor built up the reputation of your pictures, creating a valuable patronage, only to have it taken away from him by means of a competitive theatre acquired in close proximity to his own by your organization.

It is hardly possible that the men in Wall street have such an unshakable grip on your organization that they are in a postion to force you into this policy, whether you deem it wise or foolish.

We have this plain question to ask of you, which we think is fair and legitimate, arising out of the interests which we have in our theatres and in our profession. Is it the purpose of your organization to continue its present policy of acquiring and building theatres in competition with the independent exhibitors throughout the United States?

A plain, definite avowal of your intentions will clear the air quickly and, I have no doubt, remove the odium under which you personally and your organization are resting at this moment. We are approaching you in a spirit of fairness, almost in a spirit of conciliation, although you have been the wrongdoer and not us.

No Monopolies Wanted in U. S.

This question has a profound significance for the public which visits our theatres. Its importance, not only to the public but to the whole society in which we live, may not be fully appreciated by you. The fact is that the motion picture today is more than a mere amusement. It is a medium of expression and it is to the public interest that every medium of expression remain free and untrammeled. The people of this country would view with profound alarm monopolistic combinations toward placing the materials out of which our newspapers are made into the hands of one man or group of men.

It would view with equal alarm an attempt of one individual or group of individuals to obtain complete possession of all publications in the country. The public will not long countenance a plan to monopolize this industry, to bring all the sources of production as well as the motion picture theatres under the control of one man or a group of men.

Curtailed Producer's Credit?

Current rumor has it that financial groups desirous of strengthening their hold on our industry have selected at least one of the well known independent producers, whose efforts have been applied to producing pictures and not in acquiring theatres, for their special consideration by impairing the credit of this concern, no doubt with the hope of curtailing the output of the independent field. This will gain them nothing, as the independent exhibitor throughout the country will rise to the support in a very substantial way of the independent producer who is being threatened by the same forces who have also been endeavoring to eliminate the independent exhibitor from the field.

Aside from other important public considerations, they know that monopolistic control of this field would mean poorer pictures and higher prices of admission. We realize that if we take this fight to the public we will win, for no man has the power to stand up against the popular will. However, we have no desire to engage in a warfare with you with the public for our judges, unless we are forced to do so in self-defense.

Mr. Cohen's Suggestion.

In conclusion we beg to remind you of your own stand publicly and emphatically announced some time ago when you and your organization took the position that it was wrong for the exhibitors and injurious to the prosperity of the industry to have the theatre owners invade the producing field.

If you will only adhere to the policy which you then so well defined, you may restor normal conditions in this industry, both to your own benefit and to the benefit of the men who own theatres.

As a test of your good faith, are you willing to publish a complete list of the motion picture theatres under the control of your company, your associates or yourself in the United States? Will you agree to dispose of these motion picture theatre holdings to the independent exhibitors who are doing business preferably in the zones in which these theatres are located, providing that no financial loss will accrue to either your company, your associates or yourself?

This organization is prepared to meet you on a fair basis so that no loss will accrue to you and so that the great motion picture exhibiting body will be independent and the market open to your product as well as that of other producers, where merit will be the first consideration.

We are inclosing an authentic copy of the resolution unanimously passed at the contion of the M. P. T. O. A. at Cleveland, Ohio, June 10, 1920.

Awaiting your response, I beg to remain

Sincerely yours,

MOTION PICTURE THEATRE OWNERS OF AMERICA.

SYDNEY S. COHEN, President.

North Carolina Exhibitors Hold Eighth Annual Session at Wrightsville Beach

1.—The regular afternoon diversion of the exhibitors and film men and their families. 2.—From left to right: R. T. Good, Fox, Washington; C. C. Loftus, Robertson-Cole, Washington; O. K. Bourgeois, Quality Film Service, Atlanta; W. R. Hart, "Up in Mary's Attic," Atlanta; Gilbert M. Tyler, Fox, Atlanta; Paul E. Krieger, Fox manager, Washington. 3.—Roland G. Hill, executive member for North Carolina in national body, Greensboro. 4.—Percy Wells, president North Carolina Exhibitors, Wilmington. 5.—Henry B. Varner, secretary-treasurer, Lexington. 6.—Willard C. Patterson, third vice-president, M. P. T. O. A. 7.—F. K. Ricksecker, Southern sales manager, American Photo Player Company, Atlanta. 8.—J. L. Clayton, Boulevard Theatre, Leaksville. 9.—A. F. Sams, attorney, Winston-Salem. 10.—Carl F. Senning, First National, Richmond. 11.—Lieut. "Jim" Anderson, First National, and congenial "buddy." 12.—Scene at Wrightsville Beach. 13.—J. S. Wadsworth, Southern Theatre Equipment Company, with Power machine, Atlanta.

North Carolina Exhibitors Affiliate with National Body and Pay In Money

At Eighth Annual Convention State League Exceeds by 50 Per Cent. Sum Asked by Theatre Owners—Wells and Varner Re-Elected—Will Investigate Franchise Propositions—Denounce Producer-Exhibitor

By GEORGE BLAISDELL

THE eighth annual convention of the North Carolina Motion Picture Exhibitors' Association was held at the Oceanic Hotel, Wrightsville Beach, near Wilmington, June 25 and 26. The attendance was not large, but distinctly it was representative of the progressive picture showmen of the state. One of the principal events of the meeting was the indorsement of the Motion Picture Theatre Owners of America, the formal affiliation with that body and the prompt raising in cash of the $600 established as the state's quota of the hundred-thousand-dollar fund being created by the national organization. Not only was the stated amount contributed in cash "on the table," but when the returns were in it was found that the sum exceeded the call by $300. This will be returned to the state treasury, together with all subsequent contributions on the part of North Carolina exhibitors unable to be present.

The delegates decided to investigate independently all franchise propositions now before exhibitors, to ask for a verified duplication of all contracts presented to them, declared their opposition to censorship in all official forms and protested against abuses of exhibitor-producer organizations.

There were stirring addresses by Willard C. Patterson, of Atlanta, who told of the events at Chicago and Cleveland; by Samuel Berman, representing the national organization, and by Edward A. Schiller, Southern representative of Marcus Loew.

There was a goodly attendance of exchange men from Atlanta and Washington.

President and Secretary Re-elected.

The convention re-elected Percy Wells as president and H. B. Varner as secretary-treasurer. The other officers chosen were R. D. Craver, first vice-president; H. T. Drake, second vice-president; Roland G. Hill, third vice-president, and A. F. Sams, attorney.

The executive committee was selected in accordance with the plan of the national body, one from each Congress district, as follows: First district, Sam T. White, Greenville; second, H. F. Stallings, Kingston; third, H. R. Mason, Goldsboro; fourth, O. R. Brown, Raleigh; fifth, A. B. Huff, Highpoint; sixth, H. T. Drake, Fayetteville; seventh, W. G. Atkinson, Rockingham; eighth, W. E. Stewart, Concord; ninth, James A. Estridge, Gastonia; tenth, Steve A. Lambeth, Canton.

The contributions to the fund for the benefit of the national treasury was as follows: H. B. Varner, $25; H. O. Sink, Baden, $25; H. R. Mason and H. S. Stallings, Goldsboro and Kingston, $75; H. T. Drake, Fayetteville, $25; W. E. Stone, Boardman, $10; A. F. Sams, Winston-Salem, $100; C. Coley, Burlington, $50; Roland G. Hill and J. C. Hedgepath, Greensboro, $100; E. L. Hearne, Alameda, $25; W. E. Fields, Kings Mountain, $10; A. B. Huff, High Point, $25; O. R. Brown, Raleigh, $25; Percy Wells, Wilmington, $100; W. G. Atkinson, Rockingham, $15; Bachelor Brothers, Weldon, $25; W. L. Kornegay, Mount Olive, $15; G. N. Roberts, Silver City, $10; W. E. Stewart, Concord, $15; J. L. Clayton, Leaksville, $50; Jethro Almond, Albemarle, $25; James A. Estridge, Gastonia, $25; R. D. Craver, Charlotte, $125.

Social Side Not Overlooked.

There was a pronounced social side to the convention, and this was due in large measure to the presence of the wives of some of those in attendance. Among the women prominent in entertaining were Mrs. Percy Wells, Mrs. O. R. Brown, Mrs. H. R. Mason, Mrs. R. D. Craver and Mrs. F. K. Ricksecker.

Lieutenant James A. Anderson proved that it is possible to work and play at the same time. In fact, the harder he played the more business he did, and the harder he played the more he added to the entertainment of the party. The man who said "Nobody loves a fat man" never met Jim Anderson.

Wall Street Can't Afford to Enter the Small Towns

From speech of E. A. Schiller, Marcus Loew representative in the South, to North Carolina exhibitors.

TWENTY minutes ago proved the beginning of the organization needed to combat the fellow who is trying to crush you, trying to take from you the thing that you created. Wall street will never be able to drive the exhibitor out of the many towns and hamlets where it can't afford to enter. The big producers must exhibit pictures in the small theatres. They can't get along without them.

You are going to find out that our organization was compelled to do the very same thing that you gentlemen did today.

Mr. Loew was wise enough to know that your solution was better than his. If your national organization had come into existence six months ago I don't know but Mr. Loew would have been spared doing what he did.

The first session was held in the assembly room of the hotel and was called to order by President Wells at 2.30 o'clock Friday afternoon. The president in opening declared his belief that it was the most important convention the North Carolina men had ever held.

President Wells named the standing committees of the convention as follows: Resolutions: H. R. Mason, Goldsboro; A. F. Sams, Winston-Salem; W. E. Stewart, Concord; H. T. Drake, Fayetteville; D. M. Bain, Wilmington.

Legislation: Roland G. Hill, chairman, and Messr. McLane, Eisenhauer, Brown and Joyner.

The president said the exhibitors of the country had gone through a year which he could describe only as a bad period. "You must have united strength in your state," he said. "You cannot achieve things individually. You have got to combine and when combined you have got to stick."

Secretary-Treasurer Varner announced there was $238 in the treasury. He read telegrams from George F. Lenahan, R. G. Anderson and F. B. Warren.

Messrs. Stewart and Willard were named as a committee on credentials.

Censorship Preparedness.

Secretary Varner, talking on censorship, said much printed matter bearing on the subject had been sent to newspapers throughout the state, and that many letters had been sent to legislators. He expressed his belief that the best way to combat censorship was to keep legislators informed and to make every effort to negative the efforts of those favoring censorship before the introducing stage was reached. He told of the nomination of Mr. Sams for the Senate and of the very general hope that he would be elected.

"I do not propose to advertise the pictures of any concern that is going to attempt to drive or put me out of business," Mr. Varner went on in speaking of the producer-exhibitor situation. "I am going to deal in independent pictures—and I'm getting all I want and more, too. Don't be scared to death about one booking."

Saturday Morning's Session.

Saturday morning the delegates got down to business at 10.30. President Wells announced the first thing on the day's program was a report from the Cleveland convention. "That report will be given us," said Mr. Wells, "by one of the leading exhibitors of the South, and one of our friends, a man who was in the thick of things at Cleveland—and from what we have read we know that to have been one of the most successful gatherings in the history of the industry—Mr. 'Pat' Patterson, of Atlanta."

Mr. Patterson was greeted with applause. "You are all familiar with the reasons for calling the meeting in Chicago, April 26," he said. "Probably no section of the country has been hit as hard by the producer-distributor-exhibitor menace as have the Southern states. Probably no exhibitors were in a more precarious condition as a result of that than Mr. Samuels and myself. We didn't have any organization or group of exhibitors to appeal to, therefore, after discussing the matter, we decided on what has since been called a most radical thing to do. We determined to appeal to the independent exhibitors and ask them to come to Chicago and exchange ideas as to what was the best manner to proceed for the benefit of the independent exhibitor.

Chicago Proved to Be No Joke.

"In Chicago we found several hundred exhibitors in relatively the same position we were. Before the sessions opened the convention had been termed a joke. Probably there never was a convention where so many monkey-wrenches were thrown in the works, but there was a large number of capable exhibitors who realized something had to be done. They appointed a committee to call on and ascertain the

views of the producers and distributors of the United States.

"The latter, with two exceptions, as you have learned from the trade papers, were favorable to the movement, but they also said you will never get exhibitors to come together. Nevertheless, the exhibitors formed their greatest organization, and this in spite of all the confusion and handicapping incidents with which they had to contend."

Mr. Patterson praised Sydney Cohen, describing him as a man who had done things, who had perfected organizations and who knew how to go about that sort of work. "In the selection of Sydney Cohen for president," said the speaker, "the independent exhibitors have secured a man who, in my estimation, cannot be touched in the country. I had never met Mr. Cohen prior to the gathering in Cleveland, although I knew he had performed wonders in Albany.

Gives Credit to New York.

"You have got to give credit to New York for having an organization that is functioning better than any other state league in the country."

Mr. Patterson said he hoped North Carolina would indorse the Cleveland convention and the organization that was formed in that city. He said Mr. Samuels had spent $5,000 on the Chicago convention and intimated there were no regrets.

"You have got to have the 80 per cent. boy," said Mr. Patterson after referring to generals and colonels, "the small town man. You have got to have his money or we will go out of existence." Mr. Patterson praised Secretary-Treasurer Varner, R. D. Craver and Roland G. Hill. The latter was North Carolina's only representative in the convention. "Mr. Hill was watched very closely by the leaders of the convention," said the speaker, "and his advice was sought. At the timely moment he was elected on the executive committee, the most important committee of the national organization.

"I urge upon exhibitors to pay attention to your contracts, and particularly to the companies with which you do business. There is no reason on earth why we should pay for the ammunition with which they are blowing off their heads."

"The first question in my mind is why this menace and this false system," said Mr. Berman. "There is only one answer, and that is lack of organization in the past. If you men, the exhibitors of this country, had been banded together you would not now be facing the troubles that confront you today.

"I don't want to start knocking, but in the past too many men in attendance at conventions had in mind but one thought —a badge and a title. The three greatest evils the exhibitor is facing are the producer-exhibitor proposition, percentage and deposits. The question of preserving absolute control of our business is one affecting every theatre in the country. If things were allowed to drift without a battle on our part it is only a question of time when two or three companies would be owning all the theatres."

Speaking of the deposit bill passed in New York, Mr. Berman declared exhibitors had asked only that the money they gave to distributors should be protected. "Can anybody properly object to that?" he inquired. "I know one bird who said, 'This damned deposit bill caused me to go out and borrow three hundred thousand dollars.'

Deposit Bill Iron-Clad.

"Another said, 'We have gone to the three most prominent attorneys in the state of New York and they tell us the thing is iron-clad, that we cannot do anything with it'."

Mr. Berman urged that a similar deposit bill be passed in every state in the Union. Also he praised Mr. Patterson for his work in bringing into Cleveland the exhibitors unaffiliated with state organizations.

"The situation is not of tomorrow. It is today, the hour, the minute. I tell you you are too calm. I have been told that one of Zukor's missions abroad was to buy up most of the books and stories on the other side of the water, as they can be bought cheaply now by reason of the exchange rate situation.

Charges Loan Calling on Independents.

"Do you know that Wall street today, with its powerful influence, is going to the banks lending money to independent exhibitors and forcing them to call in loans I had an independent exhibitor tell me a few days before I left home that certain influences have been brought on his bank to call in his loans. Do you realize their power and what they are trying to do? I tell you it is serious. The Cleveland convention will win only if it is backed up by every American exhibitor."

Mr. Berman brought a message of cheer from President Cohen and said that North Carolina by aligning with the national body would reap the benefit of the strength of the entire organization. "We want the support of every 200-seat house and we must have it," declared Mr. Berman. "If the 200-seat man should contribute one admission each day do you think that will hurt him? If the big exhibitor contributes two admissions do you realize how much that would mean?

"The New York theatre owner is assessed 5 cents on each seat. We have got to raise a fund of $100,000 in the country at large and we want to do it quickly. Will North Carolina come in?"

Decides to Join National Body.

A motion was offered and passed without discussion that North Carolina indorse the national association and contribute its quota of $600 to the fund. Mr. Hill announced he would guarantee the entire amount. A bit of consideration decided the members that the better method would be to raise the amount right then and there. The result is told in the beginning of this story.

Following an address by W. Stephen Bush the resolutions committee reported. The first resolution covered complete affiliation with the national organization, with moral and financial support, and was carried amid applause.

The chairman of the convention was empowered to appoint a committee to investigate all co-operative or franchise plans now before the exhibitors, to forward to the president all findings, who in turn was instructed to communicate these to the membership.

Ask Preference for Independents.

The convention pledged its support to the independent producer and distributor, and the members were asked, other things being equal, to give preference to the independents.

Members were urged to refuse to sign any contract which was not accompanied by a verified duplicate.

The convention reaffirmed its allegiance to the cause of good pictures and its opposition to the creation of state and local boards of censorship.

The members passed a resolution deploring the growing encroachments of Wall street and registered their protest against the abuses of exhibitor-producer organizations.

In conformity with a suggestion made by Mr. Berman the convention decided to elect a state executive committee of ten men, one from each Congress district in accordance with the plan of the national organization.

Schiller Regrets Lack of Organization.

Mr. Schiller told of the beginning two years ago in Atlanta, so far as the Southern exhibitors were concerned, of the recent gathering in Chicago and the later action in Cleveland. He told how Mr. Sams, of North Carolina, had at that time talked to the Georgians. Also he related how Mr. Patterson and several other exhibitors had then seen the handwriting on the wall and urged the formation of an organization covering seven states. He expressed his regret that the body that grew out of the suggestion had not proved to be an effective one and also that the smaller exhibitors of Georgia had not seen fit to follow the wonderful example of North Carolina.

Mr. Schiller paid a tribute to Mr. Patterson, telling of his having known the manager of the Criterion for nineteen years, from the time he was a little treasurer in a box office earning seven or eight dollars

"Remember Now, Girls and Boys, Always Keep to the Right!"

Says Edith Taliaferro to her little scholars in a new Equity production, "Keep to the Right." Edith's got the traffic signals down to perfection, as is evidenced by her beckoning in this photograph.

a week. He told of conferring two and a half years ago with Mr. Patterson and other leading exhibitors of the South in an effort to devise some scheme that would prevent the occurrence of the very things that have since happened. "We didn't have on the one hand the generals and the colonels and on the other the doughboys," he said. "And you can't get along one without the other.

Little Fellow Not Asleep.

"I am personally interested like some of you in the very small theatres—in one little house where, in the event of a rainstorm or other untoward happening, we take in less than we pay for film. The greatest thing that has ever happened to the motion picture industry is what has happened in the past two months in Chicago and Cleveland.

"Two and a half years ago a certain prominent producer and a representative one said: 'Ed, you are a bolshevik.' All of you have been termed the same thing, because the bolshevik is against what the other fellow wants usually, and you are against what the other fellow wants when he wants it all. I take issue with the man who says the little fellow is asleep because of his belief that one theatre doesn't make any difference. The boys down here are not asleep, but they are too prone to believe what the other fellow says.

"Twenty minutes ago proved the beginning of the organization needed to combat the fellow who is trying to crush you, trying to take from you the the thing that you created. Wall street will never be able to drive the exhibitor out of the many towns and hamlets where it can't afford to enter. The big producers must exhibit pictures in the small theatres. They can't get along without them.

Why Loew Became a Producer.

"Don't put your money on the table and then forget it. When you leave the room from now until the next convention carry out the thought that prompted you to lay your money on the table and help this cause.

"You are going to find out that our organization was compelled to do the very same thing that you gentlemen did today. We had to protect certain interests and the only way in which we could do that was to get something to place in those theatres when the other fellow got into a position where he could do things to us.

"Mr. Loew was wise enough to know that your solution was better than his. If your organization had come into existence six months ago I don't know but Mr. Loew would have been spared doing what he did.

"We are going to call a convention in Georgia within a fortnight to awaken Georgia exhibitors. I don't believe any organization of exhibitors is trying to do anything that will hurt anybody that deserves well. We need producers, but we want producers to understand that the man who buys film must be able to buy it on terms mutually profitable, not to say that a picture costing $150,000 must be sold for $400,000.

Declares Opposition to Percentage.

"I am opposed to percentage, of giving 50 per cent. of what you take in. I hope that Georgia will have as strongly organized a state as you have here in North Carolina."

Mr. Schiller in closing extended his thanks to Mr. Hill for his work at Cleveland and to the national association for naming him on the executive committee.

Mr. Hill in replying expressed his appreciation for the kind things that had been said by different speakers. He reiterated Mr. Berman's message from President Cohen. "The Motion Picture Theatre Owners are back of you heart and soul, financially and every other way," he said, "and you will have their support."

Following a short talk by the editor of the Moving Picture World the convention elected as honorary life members Messrs. Patterson, Schiller, Berman and Blaisdell.

The secretary was authorized to send a congratulatory message to President Cohen and Charles O'Reilly.

The convention adjourned after deciding to leave the selection of the next meeting place to the officers.

"O—Oo—Ooh, Larry! Never Saw Such a Big Mouse Before. A Meal for Five Cats!"

Larry Semon is preparing to make a clean sweep and bring back the bacon—excuse, please, mouse. A picture with a "point" of view called "The Stage Hand," and released by Vitagraph.

Lay Plans to Organize Showmen of Pennsylvania at Meeting

A MEETING of the exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware was held in Philadelphia Monday, June 21.

The meeting was called by the president of the Philadelphia Exhibitors League, Albert J. Fisher. Among those present were Charles Goodwin, John Evans, John Cook, Albert J. Fisher, Frank Buhler, M. Brenner and George Bennethum.

Plans were laid for the intensive organizing of the exhibitors of Pennsylvanin, and an organizer is being sent out. The quota for the $100,000 national fund is being raised.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was present in conjunction with C. I. O'Reilly, member of the executive committee of the Motion Picture Theatre Owners of America, from New York City, and Joseph Stern, executive committee member from Newark. Also in attendance was J. T. Collins, president of the New Jersey Motion Picture Theatre Owners.

The division of the territory was agreed upon by all parties, and an active campaign inaugurated for organization purposes.

Bud Geary in King Film

Bud Geary, known by no other name, during his entire career in motion pictures, is back again in New York after many conquests in California productions of various companies.

Mr. Geary, who has many times been mistaken for Wallace Reid, has been selected by Burton King for the important role of the district attorney's brother in the new production, "The Loop Hole."

Reverse Distribution Custom for "Son of Tarzan" Serial

REVERSAL of the accepted practice in the distribution of serials marks the presentation of "The Son of Tarzan," the fifteen episode animal novelty attraction now being produced by the National Film Corporation of America for state rights by David P. Howells, Inc.

In the instance of this adaptation of the novel of the same title by Edgar Rice Burroughs, the serial will follow, instead of preceding, the exhibition throughout the country of one of more special feature attractions in which the same characters are featured.

"This," says an explanatory statement by David P. Howells, Inc., "means that 'The Son of Tarzan' in serial form has awaiting it a great public following.

"This is shown by the success of 'Tarzan of the Apes,' with which First National Exhibitors' Circuit broke all records, for aggregate gross return from the exhibition of special features.

"This has served to create a large following for the serial and amounts to a reversal of the usual method of first releasing a big and patronage-getting serial story by episodes, only to reduce thirty or forty reels, after the serial's booking life is ended, to five or six reels for exploitation as a feature picture."

Pat Dowling in New York

Pat Dowling, director of advertising and publicity for the Christie Film Company, has arrived in New York from Los Angeles to consult with the advertising and publicity department of Educational Films Corporation which is releasing all of the two-reel Christie comedies.

Three of the New Christie Comedies have been received in New York. These are "Kiss Me Caroline," with Bobby Vernon, Teddy Sampson, Vera Steadman, Neal Burns and Charlotte Merriam; "A Seaside Siren" with Fay Tincher, Jimmie Harrison and Eddie Baker; and "Out for the Night" with Eddie Barry, Neal Burns, Margaret FitzRoy and Charlotte Merriam. First of the new Christie will be released the week of July 4.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Pufflicists have at last taken heed of the paper shortage.

Most of them have discarded the standard mimeograph size of sheet (8½x14) and substituted the regulation letter size (8½x 11).

This shortage in length is, however, atoned for in the increased number of sheets it takes to encompass a "statement."

Valor Plus Diplomacy.

Movie Queen (who has made a reputation on the stage): "How old do you think I am?"

Interviewer: "I think you look splendid." —L. H. R.

o—o

May Allison will ask in a filmtitle on Nov. 29:

"Are All Men Alike?"

They may be by that time.

o—o

Gallantry Contest.—One hundred leading exhibitors have been asked in a personal letter from Hope Hampton, to comment on her drawing power.

o—o

To the list of titles that now includes "Moon Madness" and "Mountain Madness" may be added: "Movie Madness."

o—o

Don't Overlook Nellie Ravell's Benefit, C. & H. Theatre, July 11.

Ben Grimm Knocks Opportunity For the Winning Goal.

Arthur James started something when he left Fox to establish his own bureau of publicity and exploitation.

Lee Kugel left Selznick to establish his own bureau of advertising and publicity.

Merritt Crawford left Fox to establish his own bureau of promotion and publicity.

Theodore Deifrich left Cosmopolitan to establish his own bureau of promotion, publicity and advertising.

Charley Verhalen left Robertson-Cole to establish a bureau of publicity and exploitation.

Jack Reilly, ditto, the same and also.

Julian Solomon had previously left Famous Players-Lasky to establish his own publicity and exploitation system.

Lee Letender left the Orpheum Circuit to establish his own publicity and advertising service.

Ben Atwell left the Capitol Theatre to establish a bureau of publicity and exploitation especially for vocalists.

But right here the chain parts: Ben Grimm left Associated Exhibitors, Inc., **to open a publicity bureau for the above and foregoing publicists,** their bureaus and their services; committing to their combined and individual thoraxes a dose, as it were, of their own dope.

Thus does Ben translate the knock of opportunity into a boost.

o—o

By way of a change Ted Eltonhead applies the reverse English and closes his bureau of advertising and publicity to become the publicist for one concern.

o—o

Arthur S. Dailey, Salt Lake Key Cityite for Pathe, insists that plural shall be applied to the female of the specie in the title, "The Man and His Woman" for Utah distribution.

The Cooperage of Films.

There was once a film that:
Cost a **barrel** of money to produce; secured a **cask** of contracts; got a **tierce** of publicity; and a **hogshead** of exploitation and would have made a **puncheon** of gold eagles—only it didn't have the **punch!**

o—o

"Let's Be Fashionable."
"Ladies Must Live."
"Don't Announce Your Marriage."

o—o

The Way In Is the Way Out.

"I am fired with ambition," said the famous journalist, magazine writer and editor.

"I am fired with inspiration," said he on second thought. "I'll get a job pufflicking films."

"I am fired with enthusiasm," he declared once he was the duly installed skipper of a mimeograph.

"I am fired with apprehension," said the pufflicist as he watched the Big Boss sharpening the adz.

"I am fired," said the ex-pufficist as he read the note he found on his desk one day when he came back from lunch.

o—o

Filmdom may soon have 1,000 Islands of its own, where we may all spend vacations.

We have a good start in "Treasure Island," "Terror Island," "Trumpet Island," "Isle of Destiny," and "Island of Regeneration."

o—o

Randy Lewis has discovered (through pufflicity given in this space-wasting) that the lately arrived son of Hercules Hokum and Lotta Bunk (who has been christened Fuller Hokum, in honor of his granddad) was blessed with a step-sister upon his launching on a sea of mimeograph ink.

Little sister's name is Lina Bunk, of Bull, Ala.

1920's A Tough Summer to Be Blind.
Why Take Wood Alcohol And Risk It?

When the movie mother and her angel child
Go browsing round the studios for work
It takes a man of intuition
Plus analytic disposition
To separate the matron from the maid.

With bleacheries and flufferies they each
Resemble one another like two peas,
With capes and furs surrounded
(Sweltering man looks on dumbfounded)
In July they'd make a bally tombstone sweat.

But here's a sign to go by without fail,
A way to give the "up and down" correct;
Mother wears her dresses shorter
Than she will permit her daughter,
And the prospect's rather pleasing to the eye.

It's too hot to worry over more than one rhyme to a verse.

o—o

"Suds" is at the New York Strand this week.
Suds should clean up.

o—o

Perhaps it is because the heated term has arrived filmbosses seem to be making this the firing season.

o—o

First National is getting an eary start in the "straw vote" game.

Here's the poll of Rambles Round Filmtown:

Debs, 0.; Harding, 0; Charley Ray, 1.

Doraldina, the eccentric dancer, is expected at Metro's Hollywood studio about July 1 to begin production on "The Passion Flower."

Helen Eddy will be leading lady for Sessue Hayakawa in "The First Born," his first independent picture for Robertson-Cole.

Rex Ingram will direct "The Four Horsemen of the Apocalypse," which will be started at Metro's Hollywood studio about July 1.

H. B. Warner is supported in "Going Straight," his new Jesse D. Hampton feature, by Lillian Rich, Howard Davies, Frederick Huntley and Fred Kohler.

Clarke Irvine, with the Goldwyn publicity department for the past year, has left that firm to join the Maurice Tourneur unit of the Associated Producers as publicity director.

Clip and Paste

For Photoplay Editors and Theatre Programs

Bryant Washburn has just completed the bull fight scenes for his new Paramount picture, "Wanted—A Blemish."

Blanche Sweet's newest picture for Jesse D. Hampton, which was filmed under the title of "Port o' Caprice," has been renamed "The Unwilling Husband."

John Ince is making preparations to begin the all-star Metro production "Someone in the House."

In the cast of "The Charm School," the new Wallace Reid picture for Paramount, are Adele Farrington, Edwin Stevens, Lincoln Stedman and Lila Lee.

Jeanie McPherson has signed a five-year contract to write scenarios for production by Famous Players-Lasky Corporation.

Louise Glaum's next picture will be made from Steward Edward White's novel "The Leopard Woman," which has just been purchased from the author by J. Parker Read, Jr.

Rex Ingram will direct "The Four Horsemen of the Apocalypse," soon to be filmed at Metro.

Ora Carewe and Conrad Nagle will play the leading roles in William De Mille's film version of "His Friend and His Wife," a Paramount-Artcraft feature.

Rosemary Theby has been cast opposite Otis Skinner in his coming picture, "Kismet," which will be directed by Louis J. Gasnier.

The entire cast of "813," featuring Wedgwood Nowell, now being made at the Christie studio, Hollywood, Cal., includes Wallace Beery, Ralph Lewis, Kathryn Adams, Colin Kenny, J. P. Lockney, William V. Mong, Mark Fenton, Frederick Vroom, Milton Ross, Vera Steadman and Laura La Plante.

Ora Carew, Melbourne MacDowell and Lawson Butt will play the principal roles in "The Crossroads," the second big Clermont production to be directed by Lloyd B. Carleton.

Joe Moore and Eileen Sedgwick are the featured players in the Universal picture "The World Inside," now being filmed by Director William Crafts.

Sol Lesser Hastens End of Production; First National Acquires Undersea Film

WITH an announcement that Associated First National Pictures, Inc., has acquired the rights to the Annette Kellerman starring vehicle, "What Women Love," for fall release, is issued a statement that Sol Lesser, producer of the underwater novelty attraction, in response to an official request from exhibitor members and executives of the organization, will hasten the disposal of his production interests to preserve the status of the cooperative exhibitor alliance as an association of independent theatre owners without production interests of any character represented in its personnel through investments or stock ownership.

The production, described as "a comedy-drama with novelty and originality in its story and underwater action," was started by Mr. Lesser with Miss Kellerman as the star, before he concluded negotiations, in company with Gore Brothers, for the purchase from T. L. Tally of the First National franchise for the Los Angeles territory.

The transfer of the franchise automatically placed Mr. Lesser in the ranks of independent exhibitors, but with active and uncompleted production investments which made a combination of producer and exhibitor interests that was in direct contrast to the avowed policy and practice of First National members which prescribes an absolute division between the two industrial branches, without any affiliating conditions other than contracts for exhibition rights to the works of leading independent stars, producers and directors.

Picture Pleases First National.

Mr. Lesser met this objection by announcing that he would withdraw entirely from his production interests as soon as he could perfect arrangements to that end. Negotiations which Mr. Lesser had started with exhibitor officials of Associated First National Pictures at the time he began production work on "What Women Love," terminated before the Los Angeles franchise transfer was contemplated by Mr. Tally, in an option giving the exhibitor organization the privilege of first decision upon screen examination.

This option continued in force as a voluntary arrangement suggested by Mr. Lesser as the result of his original intention, when he decided to produce "What Women Love" to create a novelty attraction that would meet the First National standard, and it was exercised with the arrival in New York, late last week of the first positive print of the picture. Screen inspection led to the decision of the executive committee to conclude negotiations for its release by Associated First National Pictures.

With the production almost completed the opportunity came for Mr. Lesser to join Gore Brothers in purchasing the franchise from Mr. Tally. One of the conditions established by First National officials, it is said, was that Mr. Lesser would dispose of his studio holdings before taking any active part in the operation of the West Coast franchise. This was promptly agreed to, but several contracts for star services which Mr. Lesser has signed months before, necessitated considerable rearrangement and delay.

"'What Women Love' will be released in the fall," the statement continues. "It will be given a date reserved, when the tentative schedule for the coming season was prepared, for a special feature attraction. The amount of genuine novelty material in it alone is sufficient to justify its classification as a special. The story action reveals startling discoveries of possibilities for tense dramatic situations enacted underwater. It is a production with infinite opportunity for unique exploitation."

Merwin Holds Meeting with Vignola

Samuel Merwin, author of "The Passionate Pilgrim," the second of the Robert G. Vignola Productions, was an interested visitor at International Studio last week where he saw his brain child transferred to the motion picture screen under the direction of Robert G. Vignola. This is the first time that these men have ever met.

After Mr. Merwin was shown about the studio and had had explained to him the mechanics of a modern motion picture making plant, he went into a conference with Mr. Vignola on "The Passionate Pilgrim." The conference lasted several hours and when it was over both director and author expressed themselves as having benefited highly thereby and hold high hopes for a successful production.

Marcus Loew and U. B. O. Take Franchises for Product of First National Theatres

AMONG the interesting news of the week is the announcement by Lewis J. Selznick that Marcus Loew has secured National Picture Theatres franchises for eighteen of his theatres in New York City, Brooklyn and other cities throughout the country.

Among other big interests who have secured franchises in National Picture Theatres are the United Booking Offices, for their Boston Theatre of Boston and their house in Providence, R. I. The announcement from Mr. Selznick's office also indicates that many franchises are being closed each week and that the organization and its product are gaining in favor rapidly.

Three pictures have been placed in the exchanges for distribution. They are "Just a Wife," "Blind Youth" and "The Invisible Divorce," all specials with all-star casts. "The Place of Darkened Windows," which is declared to place Henry Kolker firmly before the exhibitor as a leading director, is finished and is expected to be released as number four on the schedule. Immediately following the completion of this picture, production work was begun on "Who Am I?" with Henry Kolker directing.

Before this latter picture is released, however, it is expected that "Marooned Hearts," which will mark the entry of Conway Tearle as a national star, will be presented. In this Zena Keefe is leading woman. The Ralph Ince Special, "Out of the Snows," has also been announced as a National Picture release. Miss Keefe also has the featured feminine role in this. These productions make a total of seven pictures already completed or in actual work. Six of them are Specials with all-star casts and one is a star production with Conway Tearle.

Following the completion of "Who Am I?" on the West Coast, future productions for National Picture Theatres will be made at the eastern Selznick studios in accordance with the plans of Selznick Enterprises to center all work in the East.

Ascher Resigns from Famous

Harry Ascher, of the Famous Players-Lasky Boston office, resigned his position two weeks ago, taking effect Saturday, June 19. Mr. Ascher will for the time being devote his attention to his Boston supply house.

"Help! Help!" Shouts the Germ Fiend. "You Forgot to Thoroughly Sterilize That Spoon."

Wally Reid in "Sick Abed," a new Paramount release. No, you're wrong! It's not a fly trap he has on—just a device to strain the air of the horrible germs he has seen through the microscope.

NAZIMOVA reaches the peak of her brilliant career in her newest METRO triumph "BILLIONS"

The story, entirely different from anything she has yet done on the screen was prepared for her by Charles Bryant.

Metro announces "BILLIONS" for release in October

Made-in-India Film Sells for Big Price Despite Great Production Difficulties

Feature Produced by Two Americans Succeeded Though Technically Very Faulty—Was First to Have Female Players—Our Serials Delight the Natives—Hindus Object to Characterizations of Themselves as Villains

A most interesting recital of producing conditions in India is contained in the following letter written Sam Spedon, of the Moving Picture World, by Mrs. Dorothy Kingdon van Raven, wife of Captain van Raven, a former Vitagraph actor and later connected with the technical end of the industry in this country. The writer was also a Vitagraph player at one time and, like her husband, is well known in American film circles. What she has to say is of great interest in view of the fact that the industry in this country is seeking new fields of conquest and looks toward India as not only a market for American-made pictures but a new locale offering scenes to tickle the palate of theatre-goers the world over.—Editor.

Bombay, India, May 8, 1920.

YOU will see by this letter that I am far away from home, in a country that America and Americans know very little about, and that "little" often wrong. I get the Moving Picture World here, although very late, but it is because of the World I am taking my nerve and pen in hand and writing you.

My husband, Captain van Raven, and I left America a year ago last February to come out here to work for an Indian company which purchased all equipment in the United States. Captain van Raven attended to purchasing it, the best and latest obtainable; he was engaged as head of the photographic end. I was to be featured and promised a supporting company of Indian women and men of good moral standing.

To make a long story short, many promises were made and many things told that were untruths. I must tell you that the picture we made was the first one made in India with females playing female parts; males have always played female parts on the stage and in whatever pictures that have been made in India until now. The other companies now producing here are slowly coming into line and getting women to take part in the pictures, although it is a very hard thing to do, to overcome the prejudices of hundreds of years against women doing so "bold" a thing as to appear on the stage.

Picture Made Big Money.

It took over six months to make our picture, because the players would not come to work on time, only when they pleased. The negative was beautiful, but the natives persisted in playing with the printing machine, and my husband being but one man and in one place at a time, the print made was very bad because the machine was put out of commission. My husband begged the company to give him time to make repairs and turn out a good print, but the picture had been sold and we were obliged to let it go as turned out.

Notwithstanding the bad print and bad direction (by a native director, who said he had learned how in America), and only an occasional girl playing girl parts, and no trimming, the production sold for four times as much and made more money than any other picture made in India.

Everyone took me for an Indian girl—my husband was thought to have a native wife—but it was impossible for us to continue our contract on account of misrepresentations. We were immediately offered positions with every other company in India except one, but we decided we had had enough of Indian dramatic productions and determined to take pictures of an educational, scenic and industrial nature. At the same time we could see India in a motor car.

Now Taking Scenics.

So we have started. We have a Scripps-Booth two-seater and a Ford with a special body for tent, food, luggage, etc. We are held up here at Nasik, but through the kindness of the Hindustan Film Company, which has made the best picture here in India, entitled "Urinda and Jalandar," a religious subject, Captain van Raven is making some experiments to prevent shrinkage and stretching of film during the hot season and the monsoon. Captain van Raven has had twenty years' experience in motion pictures and chemistry and he thinks he has found a solution of this problem.

The American pictures are the most popular in India—and in Bombay one sees the best. All serials that have thrills, fights, a hero and a heroine with action, go well in India. For instance, I have seen Pathe, Vitagraph, Wharton and Universal received with about the same enthusiasm. Of course, the Indians see the ridiculousness of a lion being knocked out with the butt of a revolver. The Indians, even those who read English, cannot understand American slang. It seems strange to a real Yankee when he sees it here in India on the screen.

Hindus Resent Characterizations.

As to the representations of a Hindu one sees in the American pictures, the white population as well as the Hindu himself object to them. When I first came to India, a year ago, and saw Indian men and women and India itself, I could not help but recall a picture in which one of our best beloved actresses appeared. I thought of the vast amount of money expended in making it, for technical directors and others. I could realize how badly it had been produced by those who claimed they knew how.

Even the tying of a turban, the way of wearing the doti and the way the sari is worn, whether Hindu or Mohammedan, high caste or low, and even those men who have adopted the English dress, will either war a cap or mustache or beard so their caste is distinguishable. Even the shoes and sandals in different provinces are different. I saw a picture several weeks ago, made by one of the foremost manufacturers, in which the "punka" was pulled wrong, and the servant appeared to be pulling it in the room with the officer, "sahib," a thing no punka walla would do or be allowed to do.

Thugs in the Minority.

No servant ever sits if a white sahib or any other sahib is near. No Hindu will enter your presence with sandals or shoes on, unless he wishes to insult you; even here in our camp in the jungle our bearers and servants always leave their sandals and slippers outside the limits of the camp.

It is true there are thugs and villains in India, as in every other country, but they are in the minority, very few belonging to a certain caste that have always been thugs. Many of the Brahmin business men do business without written agreements, bonds or contracts. Their word is their bond. This holds good among many of the old-time orthodox Mohammedans. The Persis, another race in India, are often called "the Jew of the East." Though they are shrewd and saving, they give much to the poor. They have adopted many of the customs of the Hindus.

I read an article in the Moving Picture World written by Mr. Banerjea, in which he said he "saw an Indian picture in which the leading lady (an Indian dancing girl) wore a wrist-watch and he was much disgusted. He needn't have been, and I am certainly surprised at him, an Indian, not recognizing an amulet (a protection against evil and ill health) on the Indian actress' arm.

Cinema Business Really Active.

There is really much activity in India in the cinema industry, but things are just about where they were in America fifteen or twenty years ago. They have had a very hard time trying to get cameras that stand the tropics, like Pathe and Bell & Powell; it seems impossible to get them. My husband ordered a Bell & Howell in October and has not received it yet, so we are obliged to use another kind which he dislikes very much. We encounter another difficulty—too much humidity in the monsoon and not enough in the dry season.

All pictures made here up to the present have been religious, or Indian mythology, most of them taken from the life of "Shree Krishna," one of their gods. Of course, the Indian people like to see their own pictures and subjects, the ones they understand, on the screen. They love our American pictures and have their favorites the same as we do; for instance, Helen Holmes, Ruth Roland, Pearl White, Eddie Polo and Elmo Lincoln are a few of their favorites.

Lovely Theatres in Bombay.

They have very lovely cinema houses in Bombay, with terrace gardens and immense compounds filled with beautiful flowers, and the interiors are extremely pretty, finely lighted and ventilated.

Now, Mr. Spedon, this letter may not interest you or the Moving Picture World, but as we will be passing through a good big part of India, if you are interested, I will be glad from time to time to send you bits of interest abou tthings in general. The Indian people like the American people very much and would like to know more of us and our ways. In India we get no news of America in the newspapers except strikes, murders and epidemics.

Selling Agents for Hiller Picture

Bamberger & Levy, motion picture sales agents in the Putman Building, New York, have just completed arrangements with the Lejarin A. Hiller Productions whereby they take over exclusive selling agency throughout the entire world for the first production of this new producing company entitled "The Sleep of Cymba Roget."

This picture is a strong five-reel drama produced under the direction and supervision of Lejarin A. Hiller.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

JULES SARZIN, who has been with the Famous Players-Lasky sales force for the past year (previous to that he was with George Kleine and was also a New York exhibitor for eight years) is now associated with the Robertson-Cole New York sales department.

* * *

Murrey Beier, formerly with Selznick and national and sales manager for Magnet Film Company and the Mutual, has joined forces with Sam Zierler and the Commonwealth.

* * *

Ben Roman, formerly in the New Jersey territory for Robertson-Cole, has been appointed special representative for Commonwealth in New Jersey.

* * *

Harry Reicenbach has connected with the Universal to exploit "Shipwrecked Among Cannibals," which opens at the Astor Theatre, New York, July 4.

* * *

Bill Bournazell, of Famous Players-Lasky, succeeds Jack Fuld, whose resignation takes effect July 3. Mr. Fuld went to Famous Players from the Trade Review. Mr. Bournazell has been with F. P.-L. for the past three years.

* * *

Charles Goetz and Rudolph Flothow, formerly with Famous Players-Lasky, are now members of the Robertson-Cole sales department.

* * *

Ed. Moffat, advertising manager of Universal, was awarded $100 for renaming "Ambition." He suggested "Once to Every Woman."

* * *

Morris Hellman, manager of the short subject department of the Chicago Universal exchange, is spending his vacation in New York City.

* * *

Jack Reilly, publicity director of Robertson-Cole, has resigned his position to take effect at the termination of his vacation, July 5.

* * *

J. Gettelson, formerly of the Universal Chicago sales force, has been appointed manager of the Minneapolis Universal exchange succeeding J. D. Roderick.

* * *

Albert Teitle, the patentee of a film cleansing and preserving machine, giving longer life to a film, is negotiating to put it on the market in England, France and Canada, for which countries he holds patents.

* * *

William C. (Bill) Murphey, of the Selznick publicity department, has tendered his resignation, to take effect July 3.

* * *

Arthur Brilant never missed a minute. He went direct from Cosmopolitan publicity to a position under Vivian Moses on the Fox advertising and publicity staff.

* * *

Morris Saffier, manager of the National Distributing Corporation of New Haven, was in New York June 25. He reports signing up the Poli circuit.

* * *

Sheldon Lewis and Virginia Pearson appeared in vaudeville at B. F. Keith's Alhambra, New York, the week ending June 26. They are presenting a travesty on jealousy. Their act is a headliner.

* * *

Donald W. Fairservis, until recently a salesman for Vitagraph in Connecticut, left June 26 for Los Angeles, where he intends to follow a screen actor's life for Master Films, Inc. Carlton King will be his director. Robert Horsley will take up Fairservis' territory in Connecticut, an old stamping ground for Bob.

* * *

The Selznick publicity department, 729 Seventh avenue, has moved to 130 West Forty-sixth street, occupying the balcony of the exchange on the ground floor. These offices were recently vacated by the casting department of the Selznick Enterprises, which are now located at 117 West Forty-sixth street.

* * *

Jerry Herzog has been selected to cover the Albany territory for Hallmark and has bid Connecticut adieu.

* * *

H. B. Schlessinger has disposed of "Mother I Need You," starring Enid Markey and Edwin Coxen, to the Commodore Film Company, of Baltimore, for Maryland, Virginia and District of Columbia.

* * *

Sam Suckno, of Albany, was in New York June 25 for a day's outing on the Great White Way and getting the latest angle on the film market.

* * *

E. (Manny) Mandelbaum, the dean of film men in the Buckeye State and head of the First National, Cleveland, is stopping at the Hotel Astor, New York, for a series of conferences with J. D. Williams of the First National.

* * *

Mr. and Mrs. Fred Niblo (Enid Bennett) have arrived in New York from the Coast and are stopping at the Hotel Claridge. It is understood they are here considering future productions under their own name.

* * *

L. H. Francis, sales manager of the Teco Manufacturing and Theatre Equipment Company, Minneapolis, is in New York, week of June 28, purchasing equipment material for the fall trade.

* * *

Underwood & Underwood are cutting and editing a special feature, for early release at the Miles plant in the Leavitt Building.

* * *

Topical Film Company is assembling its library of films at the Joe Miles studio. The Topical Film Company has an ever-ready library from which any topic can be selected. For instance: a shipwreck scene is required. They are "Jerry on the job" with the shipwreck.

* * *

Jerome Safron, formerly salesman in the Robertson-Cole Detroit office is now manager of the Robertson-Cole New York exchange.

* * *

Vincent Coleman, Josephine Victor's leading man in "Martinique," is rehearsing the leading role in "Self Defense," a new Edgar MacGregor production. Vincent will resume his motion picture work as soon as his new play opens.

* * *

Elmer McGovern is located permanently in the Miles studios and is now editing a Hemmer production, featuring Lottie Pickford. Mr. McGovern is arranging to release a picture of his own, exploiting and issuing it under his own original methods.

* * *

"Doc" Willat is projecting "The Kentucky Colonel" at the Miles projection room, preparatory to editing and titling it before returning to the Coast.

* * *

William H. Hollender, an old time exhibitor of Brooklyn, is about to start as the Brooklyn representative of the Select Pictures.

* * *

Adolph Schwartz and Joseph Saperstein will shortly announce the news of their acquisition of several new theatres in Connecticut. They already control three.

* * *

C. H. Rosenfeld, sales manager, and M. E. Van Berg, treasurer, of the Climax Film Corporation, made a trip to Buffalo June 28 to dispose of the following features: "Common Level," starring Edwin Breese and Claire Whitney; "A Woman's Business," starring Olive Tell and twelve two-reel Muriel Ostriche comedies, for New York State. They contemplate opening a Buffalo office in anticipation of fall trade.

* * *

Lee Francis Lybarger, president of the International Chautauqua Association, gave a showing of his ten-reel feature, "Democracy," at the Simplex projection rooms Saturday evening June 26 to a company of film men.

* * *

Billy Hart, the veteran film salesman, disposed of the six-reel feature produced by the General Film Company of Dublin, Ireland ("The Days of St. Patrick") to a syndicate of film men connected with the Benevolent Protective Order of Elks.

* * *

Frank Lawrence, Universal's film editor —for years with the Vitagraph—is a high flyer and speed artist with the aeroplane. He is the owner of a high powered plane known as the Eagle. Dorothy Phillips, the Universal star, made an ascent with him the other day and immediately gave him a commission to purchase her one of the same kind. Then Allen Holubar, the star's director, went up to see that it was all right.

* * *

Keeping in personal touch with the old Vitagraphers is second nature for the writer of this page—there are more than a few of us left—but I don't want to lose them. Rollin Sturgeon is directing Carmel Meyers at Universal City; James Morrison is playing with Anita Stewart in the new Louis Mayer-First National production, "Sowing the Wind"; Rosemary Theby has been signed by Louis Gasnier to play opposite Otis Skinner in "Kismet"; Earl Williams, with Mrs. Williams, has been motoring through the Yosemite, and Rex Ingrahm is directing at Universal City—all of the Vitagraph roster of some years back. Last, but not least, is Mary Charleson (Mrs. Henry Walthal), who is playing for Universal.

* * *

P. D. Dana, sales manager of the Arrow Film Corporation, has returned from Philadelphia, Pittsburgh and Washington and he will leave on June 29 for a trip to Cleveland, Chicago, Milwaukee, Minneapolis, Des Moines, Kansas City and St. Louis.

(*Continued on page* 249)

Conway Tearle.
Who will star in forthcoming productions for the National Picture Theatres.

Passive Sales Policy Will Mean Decline of Popularity of American Films Abroad

By ARTHUR ZIEHM.
Manager Foreign Sales, Goldwyn Corporation

DESPITE uncertain trade conditions and fluctuating rates of exchange, I am convinced that there never was a greater opportunity than that which exists today for American producers to cultivate the European market. The facts in the case do not, it appears to me, bear out the pessimistic views that have been rather widely circulated in the trade during the past few months.

The motion picture business, in common with other businesses, is bound to be affected by the readjustments which are taking place in the markets of the world, but these are temporary and even now there is evidence of improvements that will bring about more stable conditions.

Demand Greater Than Ever.

The point to bear in mind is that the demand for good pictures is becoming greater than ever before, with the erection of many new theatres in all European countries and the establishing of affairs on a peace time basis. The question is, who shall supply these pictures? Will they come from America as they have during the past few years, or will the studios of France and Germany and Italy meet the competition of America and carry off the bulk of the business?

It is well to remember that at the outbreak of the war the foreign market was almost exclusively supplied with French, Italian, Danish and German films, and that the studios in all these countries are being reopened with a view to regaining their past dominance.

Following Already Created.

On the other hand there is no disputing the pre-eminence of America as the producing center of the world. In technical efficiency, in stories, in stars, we have gone far ahead of our rivals and, speaking for Goldwyn, I feel certain that we have created a loyal following for our product. Experience shows that when motion picture audiences become accustomed to a certain type of picture and are personally interested in the players, it takes considerable time to accustom them to a different style of photoplays.

The problem to be met by American producers is how to maintain the advantage which we have gained. As a premise it must be conceded that the day of easy sales is past. The take-it-or-leave-it attitude adopted when there was no rivalry worth mentioning must give place to real salesmanship.

Must Take the Initiative.

Instead of waiting for foreign buyers to come to us we will have to send properly qualified agents to them. These men should be thoroughly versed in the business methods and social conditions of the countries they aim to serve. They must use tact and discrimination in dealing with customers who no longer are obliged to take anything that is given them by American producers. They must make friends for the concern they represent and dispose of their product at a figure that is not out of proportion to the prices asked for films manufactured in Europe.

Goldwyn is prepared to market its fourth year pictures abroad with all of these conditions in mind. Our representatives in foreign lands are men chosen for their particular knowledge of the countries to which they are sent. They are doing missionary work for the future in establishing friendly relations and creating confidence in the business integrity of American producers and faith in the quality of the pictures they have to offer. In dealing with the Europe of today, it is well to have the vision to see a changed Europe one year from now.

As to the merit of our photoplays in comparison with those being put out by the European studios, Goldwyn has nothing to fear. Great productions, such as "Madame X," "The Penalty" and "The Branding Iron," to mention only three of the big dramas that in due time will be offered to foreign buyers, will carry quite as strong an appeal abroad as they do in this country. Pictures of the rugged type being turned out by Rex Beach are very popular with Continental audiences. They are accepted as an authentic depiction of life in America.

The emotional acting of Pauline Frederick is right in accord with the European traditions of dramatic expression, and comedy of the style supplied by Tom Moore and Will Rogers is certain of acceptance.

Considering all angles of the question, I can see nothing to fear for American producers, providing they maintain a high quality of production and follow a judicious sales policy.

Arthur Ziehm.

Garrett Closes Big Foreign Contract with Hodkinson

SIDNEY GARRETT, president, of the new company of foreign distributors, Sidney Garret, Inc., signalizes his entrance into the field under his own banner by placing a big contract with W. W. Hodkinson Corporation covering The Dial Film Company production of "King Spruce" and eight J. Warren Kerrigan pictures. Mr. Garrett will cover Australia, New Zealand and Tasmania with "King Spruce" and Kerrigan productions, and also controls foreign rights on "King Spruce" for Belgium, Holland, Denmark, Norway and Sweden.

"The Kerrigan features made for Hodkinson by Robert Brunton Studios," says Mr. Garret, "are the best productions I have ever seen Kerrigan in. They stand the test of the box office and indicate why Kerrigan is a star of growing popularity. I have secured 'No. 99,' 'The Green Flame,' 'Live Sparks,' '$30,000,' 'The Lord Loves the Irish,' 'The Dream Cheater,' 'The Joyous Liar' and 'A White Man's Chance.'

"The Dial Film Company's production of 'King Spruce' provides a great melodrama of the Maine woods that is of universal appeal from Norway to Australia. There are scenes in the lumber region that will undoubtedly open the eyes of the lumber men of Northern Europe."

"Big Mack" Quits Presidency of Union to Sell Projectors

J. A. McDONALD has just resigned the presidency of the Detroit Operators' Union to sell Power's projectors. "Big Mack," as he is generally known in Detroit, accomplished the difficult task of securing the friendship and confidence of the exhibitors while proving very successful as president of the Operators' Union. He is an expert projectionist and for six years was chief operator for the J. H. Kunsky Company.

In taking up the work of selling projectors and equipment, Mr. McDonald says: "I am a firm believer in Power equipment, as it has stood the test." The equipment business is not new to Mr. McDonald as he was with the Enterprise Equipment Company at one time. This experience, and the knowledge he has gained by working for a long time as an operator, should be of great assistance to him in solving projection problems encountered by exhibitors and operators.

Canuso Now Studio Manager

Michael J. Canuso, formerly a clerk in the offices of Hallmark Pictures Corporation, has been made studio manager of Hallmark's Thirty-eighth street studio in New York. He has managed the studio routine for the production of the three Burton King specials soon to be released by Hallmark, "For Love or Money," "The Common Sin" and "The Discarded Woman."

Kentucky Mourns Death of G. A. Bleich in Owensboro

(By Wire to Moving Picture World.)

KENTUCKY is mourning the death on June 28 of George A. Bleich, of Owensboro, which followed an illness of several months. About a month ago Mr. Bleich returned to his home from Chicago, where he had been in the Mercy Hospital. He was 45 years old and the most prominent exhibitor in Western Kentucky, as well as one of the largest in the state.

Mr. Bleich began as an exhibitor at Jonesboro, Ark., going to Hopkinsville, Ky., and to Owensboro in 1912. He successfully cornered the amusement interests in Owensboro. At the time of his death he was operating the Empress Amusement Company, which controls three houses in the city, and was erecting the New Superba Theatre. He was formerly vice-president of the old Kentucky Exhibitors' League and had many friends in Louisville.

Paul Brunet Sails for France; Forecasts Important Announcement to the Industry

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., sailed for Paris on June 24. Some of the biggest projects in the history of the organization render his presence necessary in Paris, where will be held a meeting of Pathe Cinema, the big international organization, of whose board he is administrator, being the only vice president of the American organization who has been accorded this recognition. Mr. Brunet, if all plans develop as expected, will return to New York about September 1.

Mr. Brunet was accompanied by Mrs. Brunet, and, though their visit to France will be comparatively brief, they expect to spend some time in relaxation.

Returning to France on the same steamer was Leon Madieu, chairman of the board of directors of the Pathe Cinema, Paris, who spent a month at the home office of Pathe Exchange, Inc. in conference with Mr. Brunet regarding the international propositions that have developed during the last year. It is probable that the meeting of the board of directors of Pathe Cinema, Paris, will result in an announcement of world-wide importance to the motion picture industry.

Mr. Brunet expressed himself more than pleased with the business conditions of Pathe Exchange, Inc. "Our selling organization," he said, "has been brought to a high state of efficiency and the statements and analyses submitted by Elmer Pearson, director of exchanges make a showing of which I have every reason to feel proud.

"As Pathe's selling system has been broadened and strengthened by intensive effort, so is it merging into an era of bigger and still better productions. The announcement soon to be made of impressive special features and new organizations releasing through Pathe, while at once indicative of largeness and business capacity, may be taken merely as the beginning of larger things now in the shaping."

Griffith Leaves Vitagraph to Direct for Cayuga Pictures

WITH the engagement of Edward Griffith of the Vitagraph directorial staff, to direct their initial production, James N. Naulty and Gardner Hunting, formerly of the eastern studios of the Famous Players-Lasky Corporation, made public the formation of Cayuga Pictures, Inc.

In speaking of his resignation to the Vitagraph Company, Mr. Griffith said: "In all my experience in the picture business, I do not recall an engagement in which I have enjoyed more co-operation, or which afforded me more pleasure than the one I am about to leave. Were it not for the large inducement held out to me by Mr. Naulty and Mr. Hunting, and the fact that I have given my word to direct their first picture, I should hesitate to leave my friends at Vitagraph."

Mr. Griffith is taking William McCoy, formerly chief cameraman at Vitagraph, with him to the Cayuga concern. They have left for Ithaca to begin work upon the exteriors of the first production.

A. L. Grey Back from Europe

Albert L. Grey, general manager for D. W. Griffith, who, with Mrs. Grey, has been abroad for the past five weeks, returned to New York on the S. S. "Arabic," Friday, June 25. Mr. Grey visited London and Paris in the interests of the Griffith productions.

Selznick Engages Popular Players

"Buster" Collier, son of William Collier, the well known stage comedian, and Theresa Maxwell-Conover, both of whom are recognized as possessing unusual acting ability, have been engaged by Myron Selznick to play important roles in two forthcoming Selznick productions.

Roles that are particularly suited to the players have been provided.

One of Michigan's Prettiest Theatres is Butterfield's New Regent in Flint

ONE of the prettiest of the new Michigan theatres to be erected during the past year is the New Regent Theatre at Flint. It is located on Saginaw street and Louisa avenue. Its cost was $200,000. It has a seating capacity of 1,800, of which 1,600 seats are on the main floor and 200 on the mezzanine.

The owners are the Flint-Regent Theatre Company, of which W. S. Butterfield is president and general manager. Mr. Butterfield is at the head of the Butterfield Circuit of theatres in Michigan, the largest circuit in the Wolverine state, operating in the seven largest cities outside of Detroit and Grand Rapids. The chain comprises both vaudeville and picture theatres.

The architect and builder of the New Regent was John Eberson of Chicago, who has erected and designed practically all of the Butterfield theatres.

The theatre itself is 85 by 175 feet in size. It is finished in Andalusian Spanish style of architecture. The colorings are rich, in keeping with Spanish tastes. The foyer represents the sunny walks of a typical Spanish patio. The lighting fixtures are exceedingly artistic and conform with the general Spanish decorative scheme throughout. The floor covering is of tile and cement.

The projection room in the rear of the mezzanine floor is 14 by 20 feet and is equipped with two Powers machines, spot lights, Hertner Transverter and other equipment to make it the last word. The projection distance is 160 feet and practically on a direct line with the screen, which is 18 by 22½. The screen is a Minusa. In the box-office, National Ticket Registering machines are used.

Other features of the new Regent are inter-communicating telephones throughout the house; a blower system is used for heating and cooling; an elaborate electric sign is in front of the theatre; Spanish effects include spot lamps and flood lights in the orchestra pit; music is furnished by an orchestra of sixteen pieces, including a harp and other instrumental soloists. In the basement will be found lounging and smoking rooms.

Ed Beatty, chief booking manager of the Butterfield Circuit, has adopted a policy of two changes weekly for the Regent, although on some he has tried a week.

Ohrt Made Universal Controller

Carl Laemmle, president of Universal, has announced the appointment of H. L. Ohrt as controller of the Universal organization. Mr. Ohrt formerly was associated with the accounting department of the Famous Players-Lasky Corporation.

He will take over the work of G. M. Davidson, who recently resigned from the Universal accounting department.

Hadley Re-editing Triangle Releases

Hopp Hadley, who was made recently manager of productions for Frank G. Hall, is engaged in re-editing and titling a series of fifty-two Triangle productions and twenty-six Mack Sennett produced two-reel comedies, recently acquired by Hallmark Pictures Corporation for distribution.

"Li Tuig Lang"—Scenes from This New Sessue Hayakawa-Robertson-Cole Release.

Oh, yes, he talks the English language fluently. Scene 1 must have been taken around 5 p. m. because he appears to be offering her a glass of iced tea.

First Screen Presidential Straw Vote To Be Launched Soon by First National

Holders of Circuit Franchises Will Provide Patrons with Ballots After Democrats Choose Their Candidates—Expect to Reach More Than 4,000,000 Voters—Will Show Power of Screen and Feminine Interest in Politics

FOR the first time in motion picture history the screen is to play a prophetic part in national politics and demonstrate the magnitude of its intimate daily contact with public life, through a presidential straw vote to be launched by between 5,000 and 6,000 exhibitors of Associated First National Pictures, Inc., immediately following the conclusion of the Democratic national convention in San Francisco.

The plans, which have already been worked out in detail, call for probably the most far-reaching canvass of public opinion ever undertaken in the history of the United States. It is expected that through the medium of the motion picture theatre between 3,000,000 and 4,000,000 voters will be reached. Newspapers in a local way and magazines nationally have conducted straw votes in the past, but never have they recorded the political leanings of more than a few hundred thousand voters.

With the united front that several thousand theatres will present in systematically testing the public pulse, the motion picture industry is expected to prove the most accurate political gauge yet employed, and the results will be looked for with the deepest interest at Washington.

Will Show Power of Screens.

For a long time leading members of the different political parties have debated the actual power of the screen in censorship agitation and legislative proceedings affecting motion pictures. The question of screen influence on the public has been discussed without any tangible conclusion for the reason that no effort ever has been made either by states or nationally to actually test exhibitor strength as an agency through which to reach the millions of motion picture theatre patrons in this country.

The contemplated straw vote will in a large measure reveal the really great power of the screen—a power the extent of which has never before been put to so severe a determining test.

The exhibitor officials of Associated First National will offer to Senator Warren C. Harding and Governor Calvin Coolidge as Republican nominees for president and vice-president respectively and to the Democratic nominees to the same offices, a special service of tabulated reports by cities and states as rapidly as the straw ballots are counted and classified.

Expect Totals in September.

It is expected that all returns from the straw vote will be in and completely classified by the middle of September and that the result will give a close forecast on the outcome of the election in November.

Every exhibitor of Associated First National Pictures will co-operate in the taking of this straw vote among patrons of the more than 5,000 theatres which they own. The exhibitors will have printed ballots supplied them by their Associated First National exchanges for distribution among their patrons, and as fast as the ballots are turned in at the theatre, they will be tabulated and mailed to the home office in New York. At the home office the ballots will be recorded and classified and the total vote in each exhibitor's state will be sent to him as soon as complete returns have been received.

In the same way the national result of the straw vote will be made known by the home office to all First National exhibitors as soon as its is available. As a result, each exhibitor will be enabled to benefit by the local publicity which his part in the canvass will consequently bring about. The publicity for the exhibitor will be cumulative. The local newspapers will first print the news about the results of the local canvass. They will then publish the results of the statewide exhibitor canvass when these become known. And finally they will have the big news of the national results of the straw vote.

Source of Paper Articles.

In addition, the straw vote will provide abundant material for newspaper feature stories. Last but not least, it is expected to give the most accurate forecast of a great national election that has ever been made, and to demonstrate that the screen is in closer touch with the public than any other institution.

Associated First National exchanges have already received pledges of support in this undertaking from more than 3,000 exhibitors, who appreciate the publicity their theatres will gain through it and who have recognized the significance of a demonstration to the country at large to the presidential candidates and their respective constituents, to federal, state and municipal political bodies, to newspapers, magazines and the reform interests of the country, of the tremendous power and scope of motion picture theatres when they function as a unit on any given proposition.

Previous straw votes of newspapers and magazines have had their responses confined to a few hundred thousand readers and consequently were restricted, whereas in this instance it is estimated by officials of Associated First National Pictures that an average of 1,000 ballots will be returned from every theatre.

Jerome Storm

Who recently resigned from the Charles Ray organization. He is now in the East and is considering several big offers to direct well-known stars.

Classified According to Sex.

The bulk returns received at the home office will be classified according to cities and states and not by the generally recognized film territory, or by the so-called presidential electoral districts.

The home office will divide the feminine from the masculine votes, and the listing will show the feminine votes which come from states that have suffrage and the feminine votes gathered in the other states. This method of classification will provide a means of determining, after the official election returns are in next November, just what effect pre-election feminine opinion has on the masculine vote. It will also reveal to what extent future presidential elections may be swayed by the feminine vote in case women are given the ballot nationally.

The final returns of the straw vote will be so classified as to show the political leanings of not only those who are legal voters, but those whose opinions may have influence with bona fide voters. Children and unnaturalized aliens will be barred from voting. Only persons of voting age will be permitted to fill out the ballot.

Await Democratic Nomination.

Already a large number of exhibitors have made arrangements for turning their theatres into "voting precincts" and balloting will start, they say, just as soon as the Democratic convention is over.

The necessary ballots have already been printed and are being distributed by the thousands to the Associated First National exchanges. Each ballot calls for a straw vote on either the Republican or Democratic nominees for president and vice-president. The socialists are not mentioned and no candidate for any other office are included in the test.

The theatre patron is to be handed the straw ballot form as soon as he enters the theatre. He merely checks his party preference, fills in his name and address and hands it to any employe of the theatre on leaving. It is understood and so stated on the ballot that under no circumstances will the voter's name be used. He is advised to watch his newspaper for local, state and national returns on the straw ballot.

La Rose Back with Riesenfeld

Joseph La Rose, one of the best known and best liked young film men in America, has resigned as production manager and general assistant to C. L. Chester, president of the C. L. Chester Films, Inc., and has returned to his old post as production manager for Hugo Riesenfeld at the Criterion, Rivoli and Rialto theatres. La Rose will include in his position complete charge of all stage work, where his lighting effects won for him considerable popularity.

Associated Producers Lease Offices in New York; Name Exchange Managers

THE Associated Producers, Inc., announces the permanent location of its New York home offices in the Godfrey Building, 729 Seventh avenue. A lease has been signed with George Backer, the owner, for the entire fifth floor of the building for a term of years, occupancy of these quarters being deferred a few months until present tenants' leases expire. In the meantime Associated Producers has taken a unit of offices on the tenth floor of the same building and its executive and departmental managers already are installed there.

Announcement is made of the appointment of Frank L. Hudson as Atlanta manager. He resigned as the manager of Pathe's Atlanta office to take the management of the new alliance of Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, Maurice Tourneur, George Loane Tucker and J. Parker Read, Jr.

Ralph C. Bradford has been appointed Minneapolis manager. He was with the initial strong Triangle organization and became the first Goldwyn manager in Minneapolis. He has been with the Stephen Lynch interests in the South and resigned last week as Chicago manager for Famous Players-Lasky to resume association for the new organization with F. B. Warren, with whom he was allied in Goldwyn.

The entire sales and executive personnel of Associated Producers is now completed and all managers are at their posts in the twenty-two exchange cities of the United States. Organization of the personnel of Associated Producers, Ltd., of Canada is now being completed.

Advertising Accessories in F. P.-L.'s Special Department

MELVILLE A. SHAUER, formerly assistant to F. V. Chamberlain, general service manager, assumes the duties of manager of the newly created department of advertising accessories with Famous Players-Lasky. This innovation is regarded as assuring the exhibitor at all times an adequate supply of advertising posters and material from his nearest exchange.

Under the plan the home office will keep a check on all orders for advertising accessories from each exchange. Certainty of supply is assured the exhibitor in the establishment of a minimum stock that each exchange must have on hand.

In harmony with the increased efficiency installed in every department of Famous Players-Lasky Corporation, the new procedure will eliminate waste by establishing a maximum on advertising accessories on any production that any one exchange can requisition on a single order. This maximum, howeved, will be adequate to care for the largest needs at any given period.

F. V. Chamberlain, who has charge of the general service to the exchanges, is responsible for the new plans. He has been assisted in their development by Mr. Shauer.

The head of the new department is the son of E. E. Shauer, assistant treasurer and manager of the foreign department of Famous Players-Lasky Corporation. After his graduation from college Shauer entered the producing department at the eastern studio of Famous Players.

Sarah Lyons, formerly assistant exchange service manager, has been promoted to the position of exchange service manager, filling the vacancy caused by the resignation of Joseph di Lorenzo. Miss Lyons' new duties give her entire supervision of service to exchanges governing the shipment of positive prints, advertising accessories, and forms and supples to the exchanges. John T. Murnan, associated with the exchange service department for a number of years, becomes assistant exchange service manager.

Earle Williams Completes "The Purple Cipher" Serial

WHAT is believed by Vitagraph to be Earle Williams' best feature since "The Fortune Hunter," was completed last week under the direction of Chester Bennett at Hollywood, Cal. It is called "The Purple Cipher" and is a melodrama of Oriental intrigue and American nerve and resourcefulness.

The story is by Will F. Jenkins and appeared recently in a popular magazine. It was arranged for the screen by J. Grubb Alexander. The star plays a resourceful American who frustrates the designs upon himself, his sweetheart and his friends of a blackmailing Chinese gang. The story is laid on the Pacific Coast. Submarine scenes were taken off Los Angeles Harbor and San Diego.

Vola Vale plays opposite Williams. Henry A. Barrows, Ernest Shields and Alan Forrest have strong roles. There are several Chinese actors in the cast, prominent among them being Frank Seki and Goro Kino, both well known in the Los Angeles Film colony.

Carleton Injures His Foot

William P. Carleton, the handsome leading man who has been seen recently in so many Famous Players-Lasky productions, including "The Copperhead," "The Amateur Wife" and "The Society Exile," suffered an injury to his foot a few days ago, when he leaped through a window to the ground twelve feet below, in a scene in the Associated Exhibitors production of "The Riddle: Woman," starring Geraldine Farrar.

Mr. Carleton, as the heavy, was escaping from the wrath of an irate father, who had caught him on an innocent but somewhat compromising visit to the heroine's bedroom, and, as Mr. Carleton says, the distance, which had not seemed disturbingly high when he had looked at it from down to up, suddenly loomed terrifyingly deep when he looked from up to down. But the camera was grinding, and the scene was important, and Mr. Carleton went ahead. Result—a few broken bones in a foot.

He hopes that he will not be incapacitated for more than a week, however, as he is scheduled for many more scenes in the Farrar feature.

Mr. Carleton is at present under contract with the Famous Players-Lasky Corporation but was released through the courtesy of that firm to play in the Farrar production.

Will Run Pictures Exclusively

The Trenton Theatre at Lynchburg, Va., has announced that after a trial of three weeks of exclusive picture programs as contrasted to its previous policy of vaudeville and pictures, that it will continue to show screen productions exclusively. The announcement states that the increased number who have attended the theatre during the three weeks that vaudeville has not been shown has proved conclusively that motion picture productions are the greater attraction.

The Trenton inaugurated its exclusive picture policy the week beginning May 24. D. W. Griffith's "The Idol Dancer" was the attraction the first three days of the week and Norma Talmadge in "The Woman Gives" completed the week. Marshall Neilan's "The River's End" and Constance Talmadge in "In Search of a Sinner" filled in the second week, and two other First National attractions were used the third week.

Inter-Ocean Buys Rights

Joseph I. Schnitzer, president of Equity Pictures Corporation has sold to Carl Schlesinger of the Inter-Ocean Film Company, all the foreign rights to the distribution of Equity's six-reel production, "Whispering Devils," starring Conway Tearle and Rosemary Theby, leaving Equity in control of the American and Canadian rights.

Don't You Think That This Is an Artistic Group? Yes? That's Why We Printed It.

Reading from northeast to south—pardon!—left to right, from top to bottom: A. Metzetti, R. C. Currier, B. Metzetti, V. Metzetti, Alva Taylor, Hazel Powell, Alma Link, Tex Hewston, Joe Bonner, Max Asher, Harry Belmour and William Bletcher. They are all featured comedians in "Comedyart" pictures, made by Special Pictures Corporation.

Make Real Service Your Religion and You Will Find It Pays Big Dividends

Your Employes Should Be Courteous as Well as Efficient, Your Theatre Clean, Attractive and Well Ventilated, Your Advertising Truthful, Your Entertainment Presented to the Best of Your Ability

"Service" is the title of the second article on the management of a motion picture theatre of the series being written exclusively for Moving Picture World by S. L. Rothapfel, present manager of the Capitol Theatre, New York City, and a showman of the first water. His first article, "Putting Your House in Order," appeared in the issue of July 3. Moving Picture World will publish one each week. Read them carefully, for they are written by a practical showman and of practical value to you.—Editor.

By S. L. ROTHAPFEL
Manager Capitol Theatre
New York City

THEATRE owners to be really successful should make service a religion. The better the service, the more profitable the theatre. And it does not make any difference how small or how large the institution, there must be that kind of service which will put the patrons in a happy frame of mind and keep them in it and send them away feeling that they have gotten their money's worth and anxious to come again.

Service includes the conduct of your employes, the administration of your theatre, the advertising of your institution and the kind of entertainment you give. Competent help and running a clean theatre does not always relieve the management of all responsibility. The service that he owes the patron he must extend throughout his entire work, and we will take it up as follows:

Conduct of Employes.

Courtesy is the cheapest thing in the world and yet it appears to be the most difficult to procure. There are many different temperaments in an organization that, perhaps by their environment or their mode of living, are habitual grouches or easily upset. The way to overcome this is: First, take your organization in hand (this applies to the very small theatre as well as the large) and give its personnel a heart-to-heart talk that sinks in.

Study the habits and temperaments of every one of your employes and especially those who come in contact most frequently with your patrons. They may have a sufficient amount of efficiency, but are they as courteous and polite as they can be? Can they smile when things go wrong and can they assume the attitude that the patron is always right?

Good Will Pays Dividends.

It is not good taste to make yourself an example, but I want to tell you some things I have done to create a spirit of good will and co-operation which paid big dividends in our theatres. First, I took a great interest in my employes, no matter how small their capacity. I made it my business to see what they were doing and let them know it.

I got them together every so often, gave them a little lunch and made them feel that they were one of our family. I got them enthusiastic and made them believe, with the result that we had a smoothly running happy family that worked as few theatre organizations ever worked, and I hope that their affections toward me were as deep and sincere (and I have reasons to believe that they were) as were mine toward them.

I coached my ticket sellers to say "Thank you" and smile, and the same with the door man and the man who directed the patrons to the various parts of the theatre, as well as the ushers. "Thank you" was the pass word. The stage hands employed it to the musicians and the musicians employed it to the stage hands. The managing director employed it to the ushers and the ushers employed it to the managing director until it got to be a habit, just as we wanted the patron to have the habit of coming to our theatre.

I saw that my ushers and doormen were well groomed and physically clean and gave them every opportunity, such as shower baths and clothing facilities. If I saw them looking badly, or if they lacked pep, they were called on the carpet and asked the cause. I did not desire to control the actions of my employes while outside the theatre, but I did have the right, and did expect them to come to the theatre fresh ,and ready to give me the best that was in them.

Personal Application.

I had remarkably little trouble and never lost an employe from an executive position and was compelled to discharge but very few—probably three people—in the course of my regime in the Strand, Rialto and Rivoli.

The floor manager, or whatever appelation may be given to the man who is in charge of the help, can speed up the service by a personal application. He should see that his employes are on the job, walk with a quick snappy step, are quick to help patrons on and off with their wraps, to bring them to their seats, and to keep an eye on the auditorium and its occupants at all times; to have quickly and silently reported to him any breach of conduct or misbehavior on the part of the audience. He will see that they refer all arguments to him, and under no circumstances will they attempt to argue or adjust any differences or disputes.

Pep and Peace.

He will see that his help is well drilled in first aid and in handling big crowds; that they know their positions and their duties in fire drill. He will make this a feature. He will let the public know it and the public will have more confidence in his theatre. He will see that his auditorium and his lobby and the front of his building are clean and immaculate. He will see that his bright work is polished, that his theatre is well ventilated, clean and wholesome. He will see that everything is in ship-shape condition so that the most exacting patron will find it hard to do anything but praise.

The managing director will see that his family is at peace and harmony. He will enthuse the different heads of his departments and see that he himself exemplifies that pep and spirit that he wishes to impart to those under him. He will scrutinize, lay out and plan the publicity, and he will see that the publicity is in strict conformity with his policy. He will avoid superlatives and will be sincere.

He will tell the truth and never misrepresent in the advertising copy for the newspapers, and by endeavoring to do the right thing, make a friend of the press of his community. He will cultivate the influential people of his community and arouse an interest in them for his institution because he is sincere in his efforts, but will above all things keep his entertainment on his screen just as immaculate as he does his physical theatre.

He will not tolerate under any circumstances the temporary gain, to the everlasting decadence of his institution, but will breathe, live and worship his theatre. In other words, he will be the theatre and what it stands for. He will inspire his conductor, or if he hasn't any, his musicians, to give their best. He will keep them snappy and full of pep and he will impart with humaneness and gentleness and yet with all firmness, the interpretation of his respective entertainment.

Quick to Aid.

He will patronize local industry whenever possible and he will endeavor to exert his influence and the influence of his theatre toward the welfare of the community and his policy thereon will be broad and generous even to a fault. He will be quick to aid those in distress, and will not, because he has done so, shout it from the house tops, because if he does, the public which otherwise would feel kindly disposed toward him, will sneer and the result of his efforts will have been in vain.

He will endeavor to establish cordial relations between the various film exchanges and his institution. He will not only be frank and honest in his criticism, but will be eager to praise and slow to censure. He will not depend entirely upon the film to draw the crowds into his house, but will present the picture and whatever material he puts into his entertainment to the best of his ability so he will get the maximum amount of efficiency and good out of that which he has on hand.

Interchange of Ideas.

He will be conversant with the daily news and conditions of his country and community. He will read and keep well informed on general topics and especially those connected with his business. He will make visits to other theatres operated under similar conditions to his own and establish cordial relations with them. He will interchange ideas and courtesies.

He will if possible become acquainted with the men who control the destinies of the things that go to make up his business, and he will try to impress them favorably by his earnestness and sincerity, and they in turn will be glad to do something for him because he is earnest and sincere and because it is for their welfare as well as his own that such a man succeed, because if such a man cannot succeed, they themselves can never hope to.

He will give a thought to the industry as a whole and will do his utmost to furthere its interest, and will take pride because he has done something somewhere, sometime, so that when his labor is finished and he closes his book of life, he will be able to say, looking every one squarely in the eye, "I have done my best."

Goldwyn to Release for Betty Compson; "Prisoners of Love," Her First Feature

ANNOUNCEMENT has just been made by the Goldwyn Pictures Corporation that it is to distribute Betty Compson Productions. The company has secured the rights to the productions of a young actress who promises to be a leading feminine star. "Prisoners of Love," the first photoplay of the Compson organization, has already been completed. The release date has not yet been published.

Miss Compson, who has now attained the rank of "artist-producer," is supervising the making of her pictures at the Brunton studios in Los Angeles, where she has established the offices and studio of Betty Compson Productions. She is selecting her own stories, assembling her own supporting casts and personally transacting all the financial and other business of her company.

Many producers sought to place Miss Compson under contract as a star following her portrayol of her role in "The Miracle Man," and when it was learned that she had decided to make her own pictures, overtures were likewise made to her by most of the big distributing organizations.

Four Features a Year.

Miss Compson will make about four features each year, and the first six or eight productions will be entirely different from one another, both from the standpoint of the theme of the story and her own stellar characterization.

Her production staff includes many of the George Loane Tucker aides who assisted him in the making of "The Miracle Man. Alfred A. Grasso, general manager, was for eleven years with Henry W. Savage in New York as secretary and later in the publicity, booking and stock play departments. He was engaged by Edgar Selwyn and Margaret Mayo for the Goldwyn scenario department.

Ernest Palmer, as chief cinematographer, and Chester Roberts and Jack Little, technical directors, are others who have joined the organization. Arthur Rosson is her director in "Prisoners of Love," and has been signed to direct her second picture, which has not yet been named. The cast engaged for "Prisoners of Love" is a notable one. It includes Roy Stewart, Emory Johnson, Walter Miller, Ralph Lewis, Clara Horton, Claire McDowell, Kate Toncray and Betty Schade.

Harry Levey Incorporates to Conduct Film and Ad Agency

FOLLOWING the severance of relations between the Universal Film Manufacturing Company and Harry Levey, manager of the company's industrial department, and the withdrawal of Mr. Levey with a considerable portion of his working force to temporary headquarters in the Hotel Astor, New York, papers incorporating the Harry Levey Service Corporation were filed on June 28 in the secretary of state's office in Albany.

The papers reveal the incorporators and directors to consist of Harry Levey, 522 Riverside Drive, and Isaac A. Harris, 314 West 100th street, New York City, and Herman A. Mintz, 142 Berkley street, Boston, each subscribing to 100 shares of stock.

In outlining its purposes, the company declares its intention of conducting a general film and advertising agency, producing either for itself or others all sorts of industrial, educational and advertising films, slides, photographs and lithographs, together with the privilege of erecting and operating studios and theatres.

The amount of capital stock is 7,100 shares, of which 1,100 are of a par value of $100, classified as preferred stock, while 6,000 shares will be listed as common stock without par value. The company will carry on business on a capital of $140,000, the principal business office to be located in New York City.

Employes Share in Profits.

Mr. Levey's new company is probably the first motion picture producing company to be established on a co-operative, profit-sharing basis. Each employe in the company becomes a partner in the business. The privilege is extended to employes of buying capital stock, and percentage of profits is to be paid to every employe in the company.

It is Mr. Levey's belief that this form of organization will make for a big step forward in the progress of motion picture production, eliminating all waste and making for the greatest care and best efforts obtainable in the screen industry.

Royal Air Force Veterans on Famous Players' Staff at Studios in Islington

MUCH of the credit for the smoothness of operation which characterizes the administrative machine of the new London studios of the Famous Players-Lasky British Producers, Ltd., belongs to the staff of assistants with which General Manager Milton E. Hoffman has surrounded himself. Without exception, they are men of proved executive capacity and in many instances they have led picturesque careers.

Two of these officials, Major Charles H. Bell, assistant studio manager, and Charles E. Lovick, location manager, not only are veterans of the world war, but were members of the Royal Air Force. On leaving college, Major Bell pursued the study of electrical and general engineering and his sound knowledge of these subjects and of building and construction work in general have stood him in good stead in tackling the reconstruction work at Islington.

Location Manager Lovick, who also served in the Royal Air Force, lived for a few years in Toronto before the war and then migrated to Phoenix, Arizona. Eventually he located in Santa Barbara, but returned to England when the war started. He was commissioned in the Royal Field Artillery and was in action on the Somme, at Armentieres, Arras and in the Peronne sector. In 1917 he was transferred to the Royal Air Force as an artillery observer and saw seven months' further service. He was wounded over Mount Kemmel, but later rejoined his old squadron and in a subsequent encounter with six Boche triplanes had a narrow escape from death.

The art director is Leslie Dawson, an artist whose work frequently has been seen at the Royal Academy. Mr. Dawson finds himself in a most congenial atmosphere, for he has had many years of experience in theatrical designing.

Change MacLean Film Title

Douglas MacLean's sixth Ince-Paramount-Artcraft picture, announced previously under the working title of "Lucid Intervals," has been changed to "The Rookie's Return." The new comedy is described as "a cousin, in action, speed and original situations, to the unforgettable "Twenty-three and One-half Hours' Leave," depicting the ups and downs of an American rookie upon his return from gallant service overseas.

Betty Compson.
To be starred in pictures distributed by Goldwyn.

Report Girl Missing

Ethel Palmer Leake, 22 years old, of 6208 Chestnut street, West Philadelphia, Pa., has been missing since April 29 and is supposed to have gone with a motion picture company. She is five feet, two inches in height, weighs ninety-six pounds, has light brown hair and blue-gray eyes, is of slender figure and has a small scar on the left side of her upper lip. Communicate with Bureau of Missing Persons, Police Detartment, Spring 3100, West Philadelphia, Pa.

Western Inter-Ocean Office Just Opened in Hollywood

FORMAL opening of Inter-Ocean Film Corporation's Los Angeles service office at 6614 Hollywood Boulevard, Hollywood, the first of three offices which the company proposes to establish on the West Coast, and which will serve as branch depots to accelerate shipments of American films and motion picture accessory products into the far eastern film markets.

An entire building has been rented at the above address. It is further understood that the building has been entirely overhauled to suit the company's manifold requirements. Eugene H. Kaufman, manager of Inter-Ocean's accessory department, who left for California two months ago as accredited representative, selected the building and was instrumental in arranging the lease.

After remaining at the Hollywood office for a few weeks, Mr. Kaufman will proceed to San Francisco where plans are under way for the opening of another branch office. After his work in San Francisco, Mr. Kaufman's itinerary will take him into Portland, Oregon, where an additional branch office will be opened.

Musicians Get More Money

The threat of a strike of New York theatre musicians disappeared June 30 when Local 310 of the American Federation of Musicians voted to accept a compromise offer made by the theatrical managers. Musicians in dramatic productions hereafter will receive $45 weekly, those of the musical shows $57 and those of the vaudeville, burlesque and motion picture houses $56 to $70. The figures represent average increases of about 40 per cent. in the vaudeville and picture houses and 50 per cent. in other troubles.

William Farnum Seen to Advantage in Scenic Production of "If I Were King"

By EPES W. SARGENT.

PRESENTING William Farnum in a finely staged version of "If I Were King" as the initial offering of his fall campaign, William Fox has scored strongly, for the star has not been seen to greater advantage and the play has had a long and honorable career in stock following the initial production by E. H. Sothern in these days when he was still spoken of as a young romantic actor.

Justin Huntley McCarthy, who wrote the play for the stage, could find little fault with its transfer to the screen with its wide scope for scenic display and the screen version has been carefully prepared to carry over to the new medium the romance coloring and poetry of the original.

Star Has Fine Role.

In the role of Villon Mr. Farnum has every opening to display his versatility and he was equally happy in the dignified moments of the latter scenes as in his impersonation of the care-free roisterer, king of the unruly spirits who haunted the Fircone tavern. Even in his moments of power there came the flashes of the real Villon, the poet beloved of the people, who saved France to an unworthy king to gain a woman's love. He was always human.

It is the type of character a player loves; a "fat" part offering boundless opportunities, and in no single characterization of the past has Mr. Farnum given better account of himself.

Support Is Good.

His own excellent work was supplemented by an admirable performance of the King, done by Fritz Lieber, though occasionally his facial pantomime descended to clowning. Louis, weak and vacillating though he was, should at all times show his royal blood, tainted though it might have been. Walter Law gave good account of himself as Thibault and Henry Carvill as Tristan was always in the picture; an admirable foil to his kingly patron. Betty Ross Clark was a charming picture, though she was not successful in winning sympathy and Renita Johnson did well in a small role.

From the scenic angle the picture is far superior to the play. The scenes in the tavern, though too dimly lighted, were charmingly characteristic; by far the best in the play, and the chief fault in direction lay in the handling of the crowds. In the return from the field the regular alternation of scenes showing the soldiers riding through the gate and up to the palace suggest the repeated use of the same small army. It would be better to reduce the number of these scenes since they are not required. The effect of vastness is fully gained through the distant shots and this device is not required.

The Story.

Francois Villon, poet of the people and leader of a crowd of roisterers almost as reckless as himself, frequents the Fircone tavern. He plans to steal the plate in the chapel of the royal palace while the priests are at Notre Dame. As he is about to start Thibault, Grand Constable of France, accosts him with a request that he carry a letter to the Duke of Burgundy, who is about to besiege the town. Villon takes Thibault's money and tosses it to his followers with which to drink damnation to the Duke, and laughing at his joke makes his way to the palace.

While his followers ransack the treasure chest of the chapel, Villon encounters Katherine, the ward of Louis XI, who would make her his mistress. Villon's mood changes. The plate is replaced and he steals only a sheet of paper on which to write a poem to this new divinity.

He is caught as he tosses the poem into her lap and is placed under arrest by Thibault, who does not relish his allusion to the Fircone tavern . These hints are overheard both by Katherine and by Tristan, confidant of the King. Katherine procures Villon's release that he may prove his charges and the King and Tristan also visit the tavern in disguise, where Villon recites to the monarch his poem from which the play takes its title.

Louis, with grim humor decides to make Villon Grand Constable in place of Thibault, who has been wounded by the poet and who has made his escape to the Burgundian forces, but tells Villon that he shall hold office but a week and his last official act shall be to decree his own death, should he fail to win the heart of Katherine.

Villon foils a plot to abduct the King, defeats the Duke and gamely starts to the scaffold when Katherine offers her life for his, proclaiming the love which sets the adventurer free.

Cast.

Francois Villon.....William Farnum
Katherine .....Betty Ross Clarke
Louis XI.....Fritz Lieber
Thibault.....Walter Law
Tristan.....Henry Carvill
Montigney.....Claude Payton
Toison D'Or.....V. V. Clogg
Noel.....Harold Clairmont
Hugette.....Renita Johnston

Story by Justin Huntley McCarthy.
Scenario by E. Lloyd Sheldon.
Directed by J. Gordon Edwards.
Photography by John W. Boyle.

Program and Exploitation Catchlines: Beware of a poet with ideals and a King with a sense of humor.

He risked his neck for a woman's love.

The most picturesque character of French romance made real by William Farnum.

The man who slept a jailbird and woke the real ruler of France.

Exploitation Angles: Bear down heavily on Farnum. Work on his popularity to get attention and tell that he is seen in E. H. Sothern's great stage success. If you want a newspaper hook-up try an "If I Were King" contest. Use paper lavishly. You need to reach those who do not follow the pictures, but who will be drawn by the title.

E. J. Ryan Has Accident

E. J. Ryan, publicity director of the Woodlawn Theatre and well known in Chicago film circles, was the victim of an unfortunate accident recently which resulted in the breaking of one of his legs in three places. He is a patient at the German Evangelical Hospital and is bearing up hopefully under his affliction. The surgeons in charge of his case say that he will probably be able to walk again in about four or five months.

American Lists Six Features

The American has three specials now in the making ready for fall release, "The Blue Moon," adapted from the novel by David Anderson; "The Siren," from Robert Browning's poem, "The Light Woman," and "Whispering Smith," from the novel by Frank H. Spearman.

The summer schedule, following the recent showings of "The House of Toys," will include "Peggy Rebels," starring Mary Miles Minter, and the seasonable productions, "A Live-Wire Hick," and "The Week-End."

"Just Think," Says William Farnum to the Queen, "'If I Were Only King'—How Great That Would Be."

"I'd hand you the sun and moon and stars for exterior decoration, and as for interior decorations—well, Champagne is just over to the east and I'm getting ready to lick the Duke of Burgundy. Just fancy that!" Three scenes from the sumptuous Fox production of this famous romantic drama.

Pictures of Laemmle-Alder Expedition to Be Released by Universal Next Week

REMARKABLE moving pictures of cannibals, their life, their customs and gruesome practices are included in six thrilling reels taken in New Guinea by Edward Laemmle and William F. Alder, two camera men sent to the Orient by the Universal Film Manufacturing Company in co-operation with the Southern California Academy of Sciences.

The picture is called "Shipwrecked Among Cannibals" and is the picturization of the actual experiences of the two white men, marooned in the land of the head-hunters. It will be released next week as a Universal-Jewel production.

Several times Laemmle and Alder were on the brink of the cannibal chief's broiling pot. Night after night, for four months, they alternated on guard with riot guns. A plentiful supply of tobacco and trinkets, issued daily, helped to preserve the friendship of the savages until a Dutch searching party located the adventurers.

Decorate Their Bodies.

With no written signs, little language and with nothing but the blood-lust, the Kia Kias have no art except the hideous decoration of their bodies, and no craft except the manufacture of weapons.

Mr. Laemmle is the nephew of Carl Laemmle, president of Universal. Mr. Alder is an expert camera man. The pair started out to film scenes and customs in the Orient. They took many pictures in Japan, China, Java, Siam and other parts of the Dutch West Indies.

The cannibal pictures were obtained by an accident that all but cost the life of the two explorers. After cruising around Java and its vicinity they obtained permission from the Dutch government to visit certain islands inhabited by semi-civilized tribes. They put to sea in a small vessel, chartered from the colonial government.

Shipwrecked Among Savages.

Several days out they were caught in a storm and driven upon reefs off the coast of New Guinea. They got their equipment ashore and watched their boat sink. They had been wrecked 300 miles from civilization on a wild part of the New Guinea coast.

Included in the six-reel feature are several artistic scenes taken in Java and its vicinity. Another thrilling chapter in their travels is a tiger hunt in Siam, showing the tiger as he is brought down.

Laemmle and Alder brought back many trophies. Two of their souvenirs are "heads" which formerly adorned the door-post of Chief Umboo and more previously rested upon the necks of Chief Umboo's two most hated rivals.

Griffith's "Way Down East" Expect to Open at 44th Street

D. W. GRIFFITH has secured the Forty-fourth Street Theatre, just west of Broadway, for his second annual New York season, which probably will open on or about August 9 with the Griffith screen version of "Way Down East," work on which has been in progress since last January and only recently completed so far as the actual "shooting" is concerned.

Albert L. Grey, general manager of the Griffith interests, immediately on his return from London, announced the leasing of the theatre and the preliminary plans for the second Griffith season on Broadway.

"Mr. Griffith plans to open with 'Way Down East' on August 9," said Mr. Grey "but the big production he has made from the Lottie Blair Parker story may necessitate a postponement from this date, in which event he will revive a former success, probably 'The Birth of a Nation' or 'Broken Blossoms.' This, however, has not been definitely decided.

The complete cast for "Way Down East" will include Lillian Gish, Richard Barthelmess, Lowell Sherman, Burr McIntosh, Mary Hay, Creighton Hale, Kate Bruce, Vivia Ogden, Edgar Nelson, George Neville, Porter Strong, Florence Short, Myrtle Sutch and more than a thousand supernumeraries.

The screen version of "Way Down East" was written by Anthony Paul Kelly from the original story by Miss Parker and Joseph R. Grismer. It was a William A. Brady stage success for twenty-two years, and those who have seen the scenes as "shot" by Griffith believe it will prove to be his biggest thing he has done since "Intolerance."

Griffith repertory seasons also will be opened in Philadelphia, Boston and Chicago immediately following the New York opening.

Griffith's $50,000,000 Theatre Combine Granted

THE Maryland Tax Commission at Baltimore granted a charter on June 30 to D. W. Griffith, Inc., for a $50,000,000 corporation. This is one of the biggest motion picture combines recently made. The organization will produce pictures, acquire, buy, sell and operate picture theatres, music halls, property for studios and all the necessary buildings which go with the studios, and conduct a regular business of theatrical productions, concerts, vaudeville and grand opera, according to the charter. New Yorkers control all of the capital.

The incorporators named in the papers, which were filed by Piper, Carey & Hall and which named J. Bannister Hall, Jr., the resident, are Edward S. Hawley, Ferdinand H. Butchborn and George F. Jebbett, all of 37 Wall street, New York City. The tentative board of directors is composed of J. C. Epping, Albert L. Grey, T. W. Jones, R. E. Long, J. A. Manning and John Powers, all of New York City.

The charter calls for the issuance of 500,000 shares of common stock.

A novel provision of the charter is that David Wark Griffith's life be insured for $500,000 as long as the corporation is in existence.

Morey Resigns from Vitagraph

Harry Morey, for many years one of our foremost screen stars, has severed his associations with Vitagraph, after having been with that company for twelve years, to become a star of his own producing company, plans of which are well under way.

His ideas for production are the materialization of years of study and observation, as well as experience, and the details will result in contributions worthy and for the formation of his own organization resultant of the experience and knowledge he has accumulated.

Mr. Morey will specialize on personality stories, three of which are under consideration, the first having practically been settled. The title will be announced in the near future.

Oo-Looka-My-Cocoa

A Kia Kia warrior in "Shipwrecked Among Cannibals," a Six-Reel Universal Thriller.

Henry Kolker to Direct for Selznick in Eastern Studio

HENRY KOLKER, the well known actor who recently entered pictures with the avowed purpose of becoming a director, has reached the full realization of his desire, according to an announcement this week from the production department of Selznick Enterprises at Fort Lee, N. J.

Myron Selznick, in charge of production, announced that Mr. Kolker has been engaged to come from the West Coast to the eastern studios on July 1 to take up production work for Selznick Enterprises. He will make his debut in the East as a director, the same capacity he held with National Picture Theatres on the West Coast. Under the latter trade mark Mr. Kolker directed "The Palace of Darkened Windows," woven around a story of East Indian life, and thereby proved himself an able director.

Mr. Kolker is now in the midst of his final National Picture Theatres production at Hollywood. This picture is "Who Am I?" and it is expected to prove unusual in many respects. The story concerns a young girl who inherits a gambling house.

Lichtman Makes Promotions

Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation, announces the transfer of J. W. Hicks, Jr., formerly branch manager at Minneapolis, to the home office in New York, to be assistant sales manager. Philip Reisman, salesman working out of the Minneapolis office, will succeed Mr. Hicks as branch manager.

Mr. Lichtman also announces the appointment of John A. Muchmore, formerly a salesman working out of the Des Moines office, as branch manager at Des Moines.

Buys Twelfth Street Theatre

The Skouras Brothers, owners of a circuit of picture theatres and operating the First National franchise, have purchased the North Twelfth Street Theatre in Kansas City from Richards and Flynn for $250,000, the purchase price includes the Exhibitors' First National franchise for the Kansas City district resulting in their controlling the First National bookings for the state of Missouri.

Morgan T. Nugent, son of Daniel C. Nugent, St. Louis department store owner, has been appointed managing director of the theatre and distribution offices there.

Robertson-Cole Plans to Confine Output to Release of "Super-Special" Features

A. S. KIRKPATRICK, vice-president and general manager of the Robertson-Cole Distributing Corporation states that the new policy embraces a minimum of thirty-six big specials for the coming season. Each picture is to bear the brand "super-special."

Stars contracted to make Robertson-Cole pictures will appear in only four pictures a year, so that they can devote all necessary time to making productions. Twelve productions listed for early release carry with them the names of Otis Skinner, Pauline Frederick, L. J. Gasnier, Mae Marsh, John G. Adolfi, William Christy Cabanne, Lew Cody, Sessue Hayakawa, Dustin Farnum, Al. E. Christie, Wedgwood Nowell; a special Haworth production, and a new Martin Johnson exploration picture.

Robertson-Cole plans to announce a feminine star who will start production as soon as her present contracts expire. This star is said to be at the peak of her profession and at the height of her career.

Plan Fine Release in "Kismet."

One of the items of the outlook will be the "Kismet" production which is now under way. Otis Skinner made a great record in this play of Edward Knoblauch.

The screen version is being directed by L. J. Gasnier. With Mr. Skinner playing his original role, the success of the picture is foreshadowed.

Pauline Frederick is strongly established as a dramatic actress in the world of motion pictures and the mere announcement that she will be seen in Robertson-Cole productions is assurance to exhibitors and the public that here is a desire to give them the best productions. Miss Frederick will also have advantages under the Robertson-Cole banner that she has not always enjoyed. Every arrangement is being made to give her fitting surroundings.

Ready with "So Long Letty."

The name of Mae Marsh is coupled with that of John G. Adolfi as the director of her first picture. Exhibitors can gauge following of Miss Marsh and with Adolfi as her director, her picture will undoubtedly add to her box-office values.

Mr. Adolfi is fitted to direct Miss Marsh owing to his penchant for the human side of stories and also for getting the comedy value out of them. These claims are demonstrated in Mr. Adolfi's direction of Georges Carpentier in "The Wonder Man."

Those who saw Oliver Morosco's "So Long Letty" (and that number ran close to a million during the first three years of its tours of the continent) will remember that the attraction was a musical comedy with a plot. Al. E. Christie will direct "So Long Letty" for the screen, thus combining successful direction with the successful vehicles for camera reproduction.

A production directed by William Christy Cabanne will be also included in the first twelve pictures released. His first picture will be a screen version of a story he has been working on for twelve months. It is his own story and when he outlined it for Robertson-Cole executive they were so impressed with its possibilities that they ordered its production.

"Big Happiness" for Farnum.

Powerful and clean is "Big Happiness," the first "super special" selected for Dustin Farnum. It is declared to be a two-fisted story and Farnum is just that kind of an actor. Mr. Farnum believes that "Big Happiness" will carry one of his best roles.

The Haworth production will be "The Beach of Dreams." This is a version of a sensational novel written by H. De Vere Stackpoole, and suited for motion picturization. With society and a desert island as backgrounds, the subject gives opportunity for directorial skill and for lavish scenic expression. The cast is equally important, including as it does, Edith Storey, Captain Templar Powell, Joseph Swickard, Cessare Gravine and George Fisher.

The vogue of Lew Cody in "The Beloved Cheater" and "The Butterfly Man" has raised this actor to stardom. "The Mischief Man" is to be released as a "super-special." This feature will show Cody in a somewhat different role to the other productions. Betty Blythe, Barney Sherry, Cleo Ridgely and some feminine models of accredited beauty support the star.

As a dramatic actor Sessue Hayakawa promises to again prove his claims to stardom in his latest production, "The First Born." This will be the first Hayakawa picture under his new contract calling for four pictures a year.

Featuring "Arsene Lupin."

A limited number of the Maurice Le Blanc Arsene Lupin stories are to be picturized and the first one, "813," is nearing completion. Wedgwood Nowell is to be featured in these productions and he will be supported in "813" by Kathryn Adair, Frederick Vroom, H. Milton Ross and William Mong.

Last in mentioning the twelve productions is the latest exploration picture taken by Mr. and Mrs. Martin Johnson. This will be "Wild Men of Malekula." Malekula is the island on which the Johnsons were captured two years ago by the cannibal Chief Nagapate. They have since dared Nagapate again and their adventures among these wild people will be subject of the new release.

These are not "travel pictures" in the ordinary sense of the term. Every foot of film represents real adventure and the Johnsons have risked their lives again and again to bring this great attraction to the public.

It is declared that the foregoing selection has been made with an eye to exploitation possibilities. The pictures lend themselves to publicity-creating material. There is only one class of production—"super-special"—and each production will be sold to the exhibitor under separate agreement.

The care that is being taken in the selection of pictures is also being given to the selection of Robertson-Cole representatives in the field. This firm has gathered the best of selling organizations. Every Robertson-Cole employe must give the best that is in him in order to hold his association with the firm—and his best, it is declared, must be that of an expert.

Marks Steady Advance.

Robertson-Cole has been steadily pushing ahead by giving to the exhibitors and the public the better pictures that are wanted. Georges Carpentier in "The Wonder Man" is cited as an example. It exemplifies Robertson-Cole ideas—production combined with business economy.

Everything indicates that "The Wonder Man" will retire a tremendous quota. "The Fortune Teller" with Marjorie Rambeau and "The Butterfly Man" with Lew Cody are two other recent releases that are likely to prosper throughout the summer and fall.

The success attained by Robertson-Cole is noteworthy when it is remembered that the firm has been in the business only eighteen months. Robertson-Cole has grown to a sturdy independence and has acquired its own system of exchanges. The independent producer seems eager to release his product under the Robertson-Cole banner. The honesty of purpose of Robertson-Cole is to be found in every one of the firm's business transactions.

Stars That Are Now Producing Pictures for Robertson-Cole.
Left to right: Otis Skinner; Sessue Hayakawa; Mae Marsh; Pauline Frederick; Dustin Farnum and Lew Cody.

Bert Lytell's

Newest Metro Special

"The Price of Redemption"

excels anything this brilliant young star has ever done on the stage or screen.

The production is one of the most elaborate Metro has ever made. It will be released in the fall.

RUBBERNECKING IN FILMLAND

Terrible Temblor Week Finds Colony Folk Parking Selves in the Open

By GIEBLER.

THIS week has been Temblor week. The word "temblor" is one of our quaint old Spanish terms that still adorn the vocabulary of the Coast of which we are very fond at certain times. Of course we'd rather not be compelled to use a word of that character at all in connection with our fair city, but there are some things that just cannot be kept out of the papers, so when we have an earthquake we refer to it as a temblor; it means the same thing and doesn't terrify the tourists as much as "earthquake" would.

We have had about a dozen temblors this week. Most of them were not very severe and did not do much damage, except the one that came along Monday evening and scared everybody out of a year's growth and wrecked a lot of buildings and tore up jack down in the Inglewood neighborhood.

Back to Nature Movements.

We were seated at the table in the bosom of our family discussing a lamb chop when the big shock of Monday night came. I mention the lamb chop merely as a matter of accuracy, and not with the idea of grabbing off publicity on my wealth and social position.

Everybody seems to be seized with a desire to take the air when a temblor starts to carry on; some people jump right up from the table and beat it for the outside. This is foolish, for by the time you've fallen downstairs and made the open it is all over. Of course you don't have to go right back in the house; there's no reason why you shouldn't take a lot of air while you are at it. Some folks like the air so well they sleep in the parks on the nights we have temblors.

A Really Futile Feeling.

The members of my family are extremely nervous about temblors. They wanted to join the exodus from our apartment house, so I reluctantly relinquished my chop and joined them. Just as I expected the temblor didn't last but a few seconds—why, by the time the family had caught up with me it was all over.

Earthquakes are funny things. You might think that people who are used to riding around in trolley cars and flivvers wouldn't mind a little jolting, but the kind of jolt you get when old mother Nature starts shimmieing is different to any other kind of jolt you can think of. You've really got to go through a temblor to fully appreciate it. I don't know of anything that makes you feel more futile.

The temblor didn't do any damage to the studios or disturb Filmland to any great extent. I found things going on as though nothing had happened when I started stepping around the colony.

Little Exercise for the Neck.

I picked out a bad day for my visit to Metro, however. Very few stars were available for rubbering purposes. Mitch Lewis was between pictures; John Ince was getting ready to start on "Some One in the House," with an all star cast, and the Alice Lake company was being whipped into shape for Miss Lake's next picture, "Body and Soul," but neither of these outfits will be shooting until next week.

Nazimova was locked up in the cutting room editing "Billions," her latest contribution to the Metro program. Buster Keaton had just finished his first two-reeler and was resting one whole afternoon before starting another, and Rex Ingram, who is directing "Hearts Are Trumps," was down at San Juan Capistrano with his entire outfit, grabbing location stuff.

I did get to see May Allison, Wallace MacDonald, Ruth Stonehouse and John Elliott making scenes for "Are All Men Alike?," an Arthur Stringer story, with Phil Rosen doing the directing.

Miss Allison says that "Are All Men Alike?" is a fine film vehicle, and on top of that the story if full of vehicles of various sorts, incuding a flivver which she is expected to drive at the rate of eighty-five miles an hour, and an airplane.

All Sorts of Vehicles.

I also got to look in on Dallas Fitzgerald, who was directing Viola Dana in her new play, which is called "Blackmail." Viola was playing the part of a lady crook in the piece, and Wyndham Standing, Edward Cecil, Florence Turner and Alfred Allen were suporting her.

After Metro I dropped in at the National plant, where the Willat productions are operating, and I stuck around for quite a spell watching Irvin Willat direct scenes for a story from a book called "Dabney Todd," written by a chap called Westcoat, a brother of the Westcoat who wrote that fine old rural classic, "David Harum."

Another David Harum Story.

"Dabney Todd" is another David Harum kind of story. The scene is laid in New England and the characters are true to the soil in every respect—and the story is absolutely running over with human interest of the down-to-the-ground, salt-of-the-earth variety.

The part of Dabney Todd is played by James Barrows. Aggie Herring is his wife; Edward Hearn is Chet, their son. Chet works for Joe Pelot, a booze-fighting blacksmith, played by William Robert Daly. Joe has a beautiful daughter named Nan. This part is taken by Leatrice Joy, who doesn't thank printers for making her name Beatrice every time she gets it in the papers.

There are two good wicked heavies, one of them a city slicker played by Frank Broadwood and the other an ex-pugilist depicted by Edward Nolan. Chet and Nan are leads, and if you are good at imagining, you can work the story out for yourself. It shouldn't be difficult with a cast like that.

Tears Compete with Smiles.

Can't you just see how young Chet Todd is going to fall in love with Nan, the black-

This Is What They're Doing Way Out on the Sunny California Coast.

1—William Robert Daly playing a character role in the first Irvin V. Willat production. Jim, his pet monkey, seen guarding his alfalfa harvest. 2—Irvin V. Willat and Florence Gilbert thinking things over. 3—Slim Summerville in a characteristic pose showing off his komedy kilts.

smith's daughter, and how Chet's father, being "some punkins" in the village, and Nan's father, being an old soak that hardly draws a sober breath from one day's end to another, is going to complicate matters?

Can you see the city slicker "slicking around" stirring up trouble for all hands, and the coarse work of the rough heavy, who's an ex-pug, and don't you just bet that one and maybe both of them villains will get the everlasting tar knocked out of them before it's all over? I betcha.

"Dabney Todd" looks to me like it's going to turn out to be one of these one minute a laugh, and the next minute a tear, kind of pictures.

Bob Daly, who plays Joe Pelot, told me that he has never had a better part than that of the old blacksmith, and that his only regret connected with the work was the fact that the eighteen different colors in the set of whiskers he has raised for the part will not show in the film.

Hirsute Scenic Effects.

I intended asking Irvin Willat if he couldn't have some of the film with Bob's whiskers in it hand-colored so that the tints would register, but I thought better of it. Bob is not playing the hero's part. Old Joe is some character just as he is; and Bob is going to come pretty near to walking away with the show, no matter whether the sunset effect of his facial foliage gets over to the audience or not.

I also stopped off at the Fox lot one day, but it was so late in the afternoon that I didn't get to see much before the whistle blew for quitting time.

A Few Conversations.

I watched Edward Le Saint making a scene for Zangwill's regular stage play, "Merely Mary Ann," with Shirley Mason and Casson Ferguson in the leading parts, and had a pleasant little chat with Mr. Le Saint and Stella Razeto, who is Mrs. Le Saint; said a few words to Jimmie Hogan, who is directing Locklear, the air-devil in his sky-scraping films; listened to a thrilling tale by Scotty Dunlap about how he took a company of forty-five from a ten thousand foot mountain location, where the temperature was zero, to below sea level on the Mojave desert, where the thermometer hit the hundred-and-twenty mark in the shade—all in three hours, while he was out with Bill Russell, making "The Challenge of the Law" last week.

Then I stopped over on the comedy lot and watched Slim Summerville putting twenty beautiful girls headed by Joey Lee through the paces of a dance for a Sunshine comedy.

Scottish Sport Pants.

Slim was playing a part as well as directing the action of the piece, and he was attired in a set, pair, assortment, or whatever it is, of kilties. I never realized before just how becoming kilties were, but perhaps that is because I never saw them on a person so well adapted by nature to them as Mr. Sommerville. It isn't everybody that can wear kilts and get away with them, you know, but Slim seems to have just been cut out for them, and if the person who cut out those he was wearing had made them a wee bit longer at the bottom, the tout ensemble would have been still more pleasing to the eye.

Special Pictures Third Birthday Finds Company Releasing Four Films a Week

THE Special Pictures Corporation celebrated its third birthday on June 28. Just three years ago four men saw a need for exceptional short reel features and got together to work out an idea of organization. They were Louis Thompson, formerly special representative of Mary Pickford; H. J. Roberts, Earl D. Shanks and Ward Lascalle.

As the organization stands today, Thompson is president, Roberts, sales manager; Shanks, business manager, and Ward Lascalle, director general of production. The corporation was backed by the Aronson and Hellman interests, long associated with financial projects on the West Coast. From a standing start the Special Pictures has attained a great momentum, now releasing four subjects a week and planning for additional releases later.

With one release a week, designated as "Comedyart," which consists of a 1,400-foot comedy, a 400-foot scenic reel and a 200-foot novelty, Special Pictures on July 1 will have four distinct short reel offerings each week.

Through negotiations recently completed the Sunset-Burrud scenics will be made and released through Special Pictures. An expedition is being sent to Alaska over the inside route to film picturesque bits of scenery. The public will view this as a scenic serial. Wallace Irwin and Stewart Edward White, writers, will accompany the expedition.

An Animated Mud Cartoon, presented in a new manner, will be the third release. The reel will be utterly unlike anything previously done along this line, it is said. The original scenarios will be prepared before the sculptor and cameraman start work. The characters will enact their roles like humans. The feature is to be specially made for Special Pictures by Jack Dawn and his organization.

Within two weeks, the fourth release which is being kept a secret, will be divulged, acording to President Thompson. Special Pictures has taken practically complete possession of the Balboa Studios at Long Beach and keeps four comedy companies busy under the direction of Ward Lascalle. A comedy a week is their quota toward the "Comedyart" release.

A cameraman has been sent to Norway and Sweden for scenics.

An efficient exchange organization has been built up all over the country by Sales Manager Roberts, while a general exploitation bureau has been organized in Los Angeles.

Seitz to Sail for Spain on July 3; to Make Pathe Feature

WITHIN a week of his departure with a company of screen artists and technical experts to produce a feature in Spain, George B. Seitz changed his sailing date from the sixth to the third of July. Mr. Seitz and his company booked passage on the Canopic of the Cunard Line, sailing from New York Saturday, July 3 for Gilbraltar, across the bay from Algeciras, which will furnish locations for the big feature. For two weeks prior to his departure Mr. Seitz was busy with all details for the trip. His scenario was gone over and several interior scenes of minor importance were filmed in the New York studio.

The players who are to appear with him in "Rogues and Romance," which he will produce in Algeciras, include June Caprice, who will co-star, Marguerite Courtot, cast in the leading role, Harry Semels and Frank Redman. Harry Wood will be in charge of the camera work and William Sullivan, long associated with Mr. Seitz, will be the assistant director.

The feature is to be the first essayed by Mr. Seitz either as director or star since his entry into the field of motion picture production. His former work has been confined to serials.

The Two Leading Players Who Tread "The Red Lane," Made by Universal.
Frank Mayo, the lead, is seen here in his latest photograph; while at the right is Lillian Rich, who plays the leading feminine role in this new release.

Stanton Decries Screen Waste

Richard Stanton, the director of many Fox special features, is a stickler for production efficiency. His record as a director of box office successes shows an unusually low production expense for the screen excellence of his pictures.

Mr. Stanton declares "In this day of conservation of our national resources, both of money and of goods, why must we of the film world run riot. In the production of special features the general impulse seems to be to outdo all competitors in lavish expenditure. That policy would be all right if the money spent showed upon the screen in the completed picture. As a matter of fact fifty per cent. of the money spent on the so-called "million dollar production" is lost to view when the picture is shown on the screen."

Advertising and Exploitation

By Epes Winthrop Sargent

Copy the Kiddie's Circus Parade for "Rebecca of Sunnybrook Farm" Revival

REVIVING an old idea and putting it over big brought a big cleanup for a reissued film in Denver lately. The stunt was used for "Rebecca of Sunnybrook Farm" when it was first released, but A. G. Birch, exploitation man for Paramount at Denver, and he gave it a second run with equally good results when it played the Rialto.

He enlisted the interest of the newsboys, and the magic word "circus" won their hearts. They were told to fake a costume, and the home-made tights and regalia were better than the house could have provided, for there was a greater variety to the costuming. Of course, each boy was told in a general way what he was expected to do, but the rest was left to his own—or his mother's—ingenuity.

Plenty of Signs.

There were plenty of home-made signs provided by the house. They needed a lot, for the parade strung out over half a mile, and most of the kids wanted to carry something—and did.

One of the "Dens."

But the director general saw to it that there was no lack of variety. He provided several hay wagons for floats. One was labeled "Jungle Tigers," and another "Wild Lyons," and the impersonators of the beasts did the best they could to imitate the originals.

Some boys worked a calliope fabricated from an old dry goods box and some electric bells. The calliope was not exactly in tune, but it made a bully noise, and the kids were not particular.

Acrobats, Too.

Some sidewalk acrobats were formed into a "family" and gave cart wheels enroute, while there was a ringmaster who had borrowed an old dress coat somewhere and two kids claimed distinction as the official water carriers to the elephants. A band was provided. It was not a very good band. Musically it was in a class with the calliope, but it was about the sort of band that was needed.

The boys were given a good time, some small prizes were slipped to the best of them, and when the expense slip was made out, it was around $65 for an eye-compelling street parade.

The only other effort to put the story over was with the Young Women's Christian Association. There was a drive on for funds, and the members were given a small commission on all tickets they sold. Between the two stunts the week was as good as for a first run.

The circus idea is capable of many handlings. It may be organized by the house, or the house may merely provide the band and offer prizes for the best make-ups.

The ringmaster led the parade.

Where this is done it is best to offer a series of small prizes rather than one large one, giving prizes for the best boys and girls and for the best groups.

Another good scheme is to offer prizes for the best den of wild animals, the dens to be home made. This has worked very successfully for other plays and can be made to work for this. In a contest of this sort the children should be invited to attend the performance while the exhibits remain parked in front of the house.

It's the Circus.

The circus is the big idea, and anything which serves to sell that serves to sell the circus idea will get the story over. In a small town it might even pay to purchase a few sheets of stock circus paper, strip it with hand painted printing announcing the circus with a two pins admission, and let this run for a week before stripping it for the film.

Let it appear to be some kid performance and get the town interested in the idea before springing the regular advertising.

Everyone loves a circus. Let the kid circus bring in the coin for you.

Try the Water Cure

Try running water as a cure for bad business in summer. Get an electric fountain or hitch a hose to some rockwork in your lobby and you'll get the man who thinks it is too hot to go to the show. If you have concrete fire alleys open the doors and keep the concrete moist. It will help surprisingly. A wet cloth over the air intakes will also help, and if you can put a fountain on the stage people will think it is cool, even though it may not be. Help them to fool themselves.

Automobile Airplane Used to Exploit Air Pictures

THIS is a closeup of an automobile rigged as an airplane which has been used to exploit several air pictures in Omaha and which is shown in use for the advertisement of Locklear in "The Great Air Robbery." Primarily it is a perambulator for the auto company, and is supposed to suggest that this make of car is as light and speedy as a 'plane. The cut gives a rear view of the machine, from which it should be possible to construct a framework for your own use if you have a clever house carpenter on your staff, or you may pass the scheme along to the local auto agency and get first use of the car for one of the numerous air pictures. Keep it in your files in case you do not wish to use it immediately. You cannot tell when you may want to fix it up.

If This Airplane Ever Loops the Loop, Good Night!!

Rear view of the airplane-rigged-auto used in Omaha to advertise Locklear and other aerial productions. Try it on your own car, but don't try it on the piano.

Get Busy with Your Lobby; It's Worth Money

From Syndicate to Talcum for "Up in Mary's Attic"

EVERYTHING from syndicate service to talcum powder is going to be exploitation for "Up in Mary's Attic." It is announced that a newspaper syndicate will send out a series on swimming and diving by Eva Novak. The articles will be lavishly illustrated by means of photographs of the writer and the girls in the film. A sporting goods house will feature the gymnasium scenes in the windows of its various stores and a talcum powder concern will play up the baby in its advertising supplied dealers. A bathing suit company will play up the bathers, and hook-ups for the lingerie have already been shown in this department. It looks as though "Mary" would be a second "Mickey" for exploitation.

This "Virgin of Stamboul" Lobby Stunt Looks Great

ALTHOUGH this house front for "The Virgin of Stamboul" at the Rialto, Waterbury, Conn., looks like a million dollars, it cost only a small part of that sum. It just goes to show what can be done with some stiff board, paint and brains.

It is all profile stuff—except the lamps—and is within the means of the average 500 house if it is worked right. The regular box office is masked in, an arch is thrown across to the opposite wall, the regular chandelier is masked with yellow fabric and a borrowed lantern hangs above. It looks like a lot more than it costs, so don't figure that you can't afford to do it. Figure out how you **can** do it, and you'll be surprised to find that it will come within your means and brings in dollars where it cost pennies.

Don't forget that managers who spend money on "lobby stunts" find it profitable

Just Think of Building a Fence to Keep the Audience Out!

And this stunt from Charleston, W. Va., didn't keep them out, at that. It seemed to make them all the more anxious to get in; which shows that human nature is perverse. "Over the fence" is a farm yard with the box office a house with real sliding windows.

Still Another New Idea for "D - - - o - t - - Farm"

EVERY time we swear off from using any more "Down on the Farm" stuff another good idea comes along and we have to bust the resolution. This time George Kyrros, of the Virginian Theatre, Charleston, W. Va., kicks in with a fence front and Louise Fazenda climbing over and the goose chased John Henry in the foreground. This is fine where you can call the fire chief by his first name, but be certain that the fire department will not kick at the fence before you copy the idea. If you can, you have a winner.

The fence with the cutouts is about all the cut shows, but in back is a vine-clad box office, the ticket window being a window with real sliding panes and shutters, and the entire back of the rather deep lobby is masked with plants to carry out the idea of a house set back from the road.

Put Out a "Duster" Band.

In addition Mr. Kyrros put his band into dusters and sent them through the streets in a hay wagon before and after the matinee. It is no wonder that he made business hold up for the entire week. But don't you build a fence until the fire and police officials have approved, but if they do, you can make money with it.

Seeing What Sari Saw in the Lobby Made Her Think of Home.

How the Rialto Theatre, Waterbury, Conn., made its lobby into a slice of turkey, with a little dressing on the side, and it did not cost much more than a slice at some of the restaurants.

Leased a Store in Order to Get Lobby for Stunts

SOME managers who have large lobbies regard them merely as standing room space for waiting crowds, and they do not always have the crowds. Other managers make the lobby make the crowds. W. E. Sturgis, of the Hippodrome, Joplin, Mo., made a lobby just to make the crowds. That's what he thinks of the idea.

The Hippodrome was on a side street, so he leased a main street store, 50 feet wide by 150 feet deep, and made it into a lobby, taking out the back wall of the store and the side wall of the house. This is used almost weekly as an atmosphere maker.

For "In Old Kentucky," to offer a concrete example, he not only used the fencing employed by so many others, but he used eight loads of gravel for a pathway between the fences and put a band on the "lawn."

As a result he created an atmosphere. People passed between the 300 feet of fencing, and by the time they got to the theatre they were looking for the touts and the book makers. They were all set for a racing play, and a racing play looked good to them, in consequence.

It is the same way with other productions. Mr. Sturgis makes the lobby representative of the production. He creates an atmosphere even before the patrons enter. He does not wait and trust to a prologue. His lobby is his prologue and ballyhoo in one.

Libraries and Dance Halls Combined on Play

Made Dancer Cut a Trade Mark for "Idol Dancer" Newspaper Campaign

MAKING the cut of Miss Seymour a sort of trade mark, permitted Paul E. Noble, of the Liberty, Portland, to get over "The Idol Dancer," to a rousing week. Mr. Noble noted that the dancing pose was available in most advertising forms, and admirably represented the title, so he used the same cut in seven out of nine large newspaper dispays, in the teasers, in front of the house and on slides not only in the Liberty, but in the other four Jensen and Von Herberg houses in Portland.

No one could see the dancing pose without thinking of "The Idol Dancer." No one could avoid seeing the dancing pose in one or more of its various forms. Many other interesting stunts were performed, but this was the chief means of getting the picture over big.

The Lobby.

For the lobby two cutouts were made and pasted to hand painted landscapes on eithers side of the entrance. There landscapes were tropical scenes, and the effect was heightened by the use of growing flowers in boxes just below the paintings.

These boxes are used each week for house decoration, but where the idea is copied any window box may be used. At a pinch green crepe paper, preferably lettered in white with the house name and play title, may be used to mask the boxes.

The paintings were cut in profile to let the palm leaves project into the lobby space above the heads of the passers by, and the two were connected by a painting hung from the ceiling showing the ocean.

Ocean Had Waves.

In the cut it merely looks like a dark band, but the waves were well depicted. In the background a steamer was shown, chiefly to give the effect of depth to the painting through the smallness of the sky, light tinted, shaded quickly into the boat. back of the horizon deep blue of southern skies. The legends were done in white, that top line being picked out with a black outline.

Amber glow was kept on the scene, which suggested the perspective back of the trees. Bags of orange and deep yellow silk were placed on each white globe to get the effect, for lamp dip appears not to be in common use in the west.

A Dishpan Moon.

Inside the house a prologue was planned; the usual dancer stuff. The "moon" was a tin dishapn, covered with two thicknesses of gold colored silk and lighted within by incandescents.

The moon was easy, but the ripple on the waters was a puzzler to Mr. Noble. Somehow he could not get the ray to diffuse properly. Part of the time the ripple wanted to be an aurora borealis and part of the remainder the angle was from the lower betten toward the moon—a V-shape instead of an inverted V.

Mr. Noble was about to fire the ripple for misconduct when he tried masking the projection lens instead of the condenser, and then he got just what he wanted.

Hook Ups Used.

Hooking up with the music stores in displays for "My Rainbow Girl" gave some good window showings, but for the production a man sang "Aloah Ohe" as a prelude to the dance.

One bet was overlooked in not hooking up fruit stores with the statement that even the cocoanuts fell for the dancer. This was used in the teaser cuts, with the companion statement that "You'll fall for her just like the cocoanuts did."

Keyed Advertising Works in Motion Picture Houses

PROBABLY you know what keyed advertising is, and if you are wise you probably have wished you might key your own newspaper work. The trouble is that it seems impossible. You cannot put in an advertisement for Charlie Chaplin in one newspaper one week, take a similar space for a smaller feature in another sheet the next and say positively that the first medium is better. Advertising Chaplin in the second sheet might give good results.

Most keying is done by advertising one article, but having the replies come to various department or box numbers. Each paper is given a number and the replies credited accordingly. In selling motion pictures this will not work to a fair test.

Jensen and Von Herberg, with their vast Northwestern interests, have found a way to key results very simply and with less percentage of error than might be imagined They got up a series of special concerts and advertised these only in the different papers, one at a time. The results proved which paper was most widely read by amusement seekers.

In general they have found that the afternoon papers are better mediums than the morning sheets, since the public naturally turns to the afternoon paper when in search of entertainment. The only exception is in Portland, where it was found that the morning paper drew twice as well as the afternoon sheets merely because that morning issue was so firmly established in public favor. Apart from this the afternoon sheet is apt to be the best.

Mechanical Fortunes Helped Sell "Virgin of Stamboul"

USING the automatic fortune teller who whispers down a rubber tube by means of a phonograph helped to sell "The Virgin of Stamboul" for one manager. He found the fortune teller in a penny arcade and rented it for a week. The regular record was replaced by one telling what Sari saw in the Harem, made on a commercial dictating machine. This was set up in the lobby with a huge "Free" across the top and smaller letters telling the readers to get a blank from the cashier. It worked nicely and made a lot of talk.

Dance Contests and Book Hook-Up Worked Together

MONTE RICE, exploitation man for Paramount in Los Angeles, and Arthur S. Wenzel, manager of the Victory, worked the film capital to a frazzle for the reissued "Rebecca of Sunnybrook Farm." Three thousand school teachers were specially circularized. every library, branch and book store was hooked up, and a Mary Pickford Dancing Contest was run for five nights in the largest dancing "academy" west of Chicago, the finals on the fifth night carrying ticket prizes. Special matinees were given for the benefit of the teachers, to whom the announcement cards were sent, that they might see and feel safe in recommending the play to their pupils.

Building a New Home for "The Idol Dancer."

Paul Noble, of the Liberty, Portland, didn't like the bungalow Griffith provided for Clarine Seymour, so he had his artist paint a couple of new ones. Wish we could get a home as easy as that around New York. Boy! ! !

If You Lack Scenery, Try the Kadow Backing

Francis M. Kadow Tells Some Ideas He Has Tried Out in His Own House

FRANCIS M. KADOW, of the Mikadow Theatre, Manitowoc, Wis., dropped in on New York the other day to see what it was that made the wheels go round in the big city. The Mikadow has been running for a long time as picture theatres go, but this is his first visit, and he was interested in seeing what was being done. Unfortunately he dropped in before he had seen many of the big houses and was unable to record his impressions.

The Mikadow is not a large house and the stage room is limited. The seating capacity does not warrant large expenses for scenery and costuming and the stage would not permit the handling of big effects, for he has practically no head room and uses the old style wings.

Right Up to Date.

These wings are covered with black cloth and the scene is sketchy. He does not follow Gordon Craig and that school with drapes and lights. He merely uses the black for a background and on the cloth are pinned cutouts. A lighthouse on one side and a ship on the other gives him a seascape. A pair of large vases gives a garden, or a couple of pictures with a table, chair and light will turn it into a parlor.

This crudely expresses the idea, but the cut outs give life to the stage and are decidedly more effective than the bare idea would suggest. The description merely serves as the basis from which the manager can work out his ideas.

Light Effects.

He uses baby spots with mazda lamps for stage illumination, mostly, for the mazda is strong enough for his small stage and he does not want too strong a light. For one thing his stage acts are mostly amateur; the students of a local dramatic coach, and they would betray their nervousness in a full lighted stage. For another thing, Mr. Kadow frankly admits that too much light would show up his settings too strongly.

Likes Dressed Stage.

In the half light the sets look all right. The searching glare of a big spot would serve no other purpose than revealing crudities. On the other hand he likes to experiment with lighting effects. He believes that they help an act, and he gets some very good effects, though he frankly admits that he spent a lot of time with an aurora borealis only to find that the lighting was too weak for the projector. It worked fine in rehearsal, but when the picture was on the screen the aurora was not in evidence.

His stage productions are small, for he cannot afford massive scenes, but he believes that something a little different gets over, and he is a firm believer in the dressed stage. He never shows a bare stage and he does not regard a single gilt chair as a dressing, though he is strong for a piano lamp in lieu of a spot light for a singing turn.

Most of his advertising is done in his lobby and in windows. Some of his window stunts were treated at length in this department a year or so ago. He believes in posters and painted signs and something in the lobby and he does not get very large results from the newspapers, because his patrons do not read much. Manitowoc is largely German in its population, and they do not respond readily to jazz. They weigh the attractions and decide what they want to see. They cannot be forced in.

And He Wants Posters.

And chiefly Mr. Kadow wants posters that will help sell the picture. He wants something besides a man and a woman on the north end of a 24-sheet. He wants what might be described as a refined circus style; strong but dignified colorings, effective poses and something of the story in the tableau.

Chiefly he wants a little more picture and a little less star name. He figures that a name large enough to be clearly visible should sell as much of the star as is possible. The rest of the space, he contends, should be given to selling poses, not just one to the sheet, but perhaps several worked in, to most of which probably most exhibitors will probably say "Amen."

Watching the Dawn from a Shady Nook.
An effective combination of cutout and foliage arranged by the Tudor Theatre, Atlanta, for "Riders of the Dawn." This beats painted profiles. Try it some time.

Trusted to Local Police to Forbid Advertising Stunt

TRUSTING to the police to prohibit the stunt, E. E. Duncan, of the Colonial, Lincoln, Neb., advertised that the coming of "The Great Air Robbery," the Locklear picture, would be marked by the advent of an aviator who would distribute advertising matter and wind up by alighting at the local four corners; in this case Fourteenth and O streets.

The aviator had no intention of making the stop and Mr. Duncan had no intention of letting him, for he has no more relish for a few million dollars worth of damage suits than the next man, but he advertised the event largely and made certain that the matter was called to the attention of all of the city officials.

As a result the police intervened and several thousand people were informed that the aviator would be prevented from alighting. Just to give a dramatic touch, Mr. Duncan got out where he could be seen and waved a warning flag at the approaching aviator, who came as close as he dared, apparently saw the signal, and went up in the air again.

Then the crowd went to the theatre.

But some of these days the police will just grin and say "Go to it!," and what will happen then? As long as it is certain to work it is a good stunt.

Lobby Display Combined Evergreens and Cutouts

WORKING evergreens and poster cutouts in combination gave the Tudor Theatre, Atlanta, Ga., this very effective display for "Riders of the Dawn." The centre suggests the heart interest, while the masked riders make their appeal from the mystery side. Dressing up with branches gave a semblance of realism to the cutouts which is impossible where the paper alone is used. This works so well that it might even pay to lay in some artificial plants and work the scheme in winter.

The stuff can be picked up cheaply at a joblot house or by watching for an auction of artificial plants. The former source is the more reliable and is always open. Your local storekeepers can tell you where the nearest joblot house is. It is a concern dealing with a variety of merchandise picked up at auctions so that it can be offered stores at an attractive price.

Supplementing the display the campaign was started with a warning to Bolshevists, profiteers and I. W. W. members that "Riders of the Dawn" were coming after them. This announcement was made by means of handbills and in small ads in the daily papers on other than the theatrical page. Later the advertising was hooked up with the play, but it ran three days without explanation to let the populace get all stirred up about it.

To Profitably Play Repeats, Use Winners

Got Three Large Window Stunts At a Total Cost of $1.25 for Three

POSSIBLY there has been a prize hung up by Paramount for the most economical publicity, for several of their late stunts have been very inexpensive in proportion to results. John D. Howard, the San Francisco exploitation representative, is the latest to enter for the "Save and Serve" medal. He got three windows at a total cost of $1.25.

The outstanding feature of Mr. Howard's stunts is found in this line from his report: "The very low sum spent was due to the fact that the merchants themselves were good enough to pay nearly all of the expense, realizing the advantage from such a tie-up."

Tell It at Home.

Tell that to the man you are trying to sell on windows. Tell him that the San Francisco agency of the Gillette razors and two large drug stores were glad to arrange window dressings at their own expense to hook in on a popular star. They knew that the play would make people look in the window, and looking in, would see the merchant's own goods. They knew that more people would look in than would be attracted by any possible display of razors or drugs. They were eager to obtain a window attractor.

The Vibrator Window.

Tell that to the hard-boiled egg who complains that he can't go to the trouble of redressing his window just to oblige you.

How It Was Done.

The attraction was Wallace Reid in "Sick Abed," playing the California Theatre. The razor window showed a doll tucked into a cot, while a Red Cross nurse was evidently preparing to give him a shave. In addition to the bed and table there were a desk and chair. These were supplied by a toy store in return for the credit card shown at the head of the bed. The Gillette people lettered the cards, two of which were made to fit the regular display frames. This display cost nothing but a little hustle.

The cost was for a window card for a display in Shumate's drug store, in which sick-room supplies were advertised, appropriately enough.

No card was required for the Owl Drug Company, because they planned a screen frame hooking the stills with an electric vibrator. While they had this screen made, they also had the card for the star and title prepared, so this window, too, was free of cost.

These windows were all in prominent positions and were vastly more effective than straight lithographic displays.

The hook-up with Shumate also produced a supply of prescription pads such as are furnished physicians, and on these the advice was written in proper prescription form to see the play. These were hand-worked and were mailed out to the lists of physicians and dentists. It was just a side catch-up, but it was a stunt in itself.

Holds Golden Rule on How to Decide What to Repeat

EDWARD JOHNS, of the Wonderland, Pittsburgh, has qualified as a rebooking expert. Mr. Johns makes a lot of money with second and even third runs of popular pictures. He booked Constance Talmadge in "A Virtuous Vamp," for example, played her back in three weeks, and is again booking the same attraction. It is the same with other shows. If they are good for him they can come back.

The trouble is, he explains, that most managers begin by booking back a show which failed the first time. They feel that it should get over, though it didn't. They permit themselves to be persuaded into a repeat and get kicked twice in the same place and lay off returns.

The way to do it, Mr. Johns points out, is to book back only those shows which did a big business the first time. These are established in favor. The patrons can see some reason why the play should come back. He can get the business with less advertising and a smaller rental.

But if he booked a wonder show and for some reason people did not come, he will not try to force a second run. For he repeats he wants something his own particular patrons know is good and he'll book back a money maker, even though he may not care for the production himself. He is not running a show to see what he likes, but is selling to others and offers what he feels they want.

There is a lot of sound sense to this theory. If it's good and also profitable, play it back, but don't play back what you feel your patrons *should* like when they have already shown you they do not want it.

Barring Out the Women Made Them Eager to Come

EVERY year when the Kentucky Retail Clothiers' Association hold their meeting Fred M. Levy, who holds the First National franchise and also runs a large clothing store in Louisville, puts up a picture show.

This year the meeting was held at Dawson Springs, and the four houses nearby, owned by E. W. Dozier and F. M. Holeman, and located in Morga, Morganfield, Dawson Springs and Earlington, decided to put on Constance Talmadge in "The Love Expert." Two of the houses already had it booked, and so they made it a foursome.

As the housese are comparatively small, the delegates were urged to split their visits among the four theatres. Some of them called up to know if the ladies were invited.

This gave Mr. Levy the cue and he urged the delegates to make it a stag affair, "as the women know all about love, anyway." It was a careless sort of tip; not sufficiently pronounced to bar them, yet with a strong suggestion that it was for men only.

Woman's Curiosity Prevailed.

And you could not have kept the women out of the theatres with a regiment of militia. They were bound to see what their husbands were to witness. Better yet word spread among the local women and they followed suit.

The net result was that four houses in closely connected towns all played the same feature the same days to four record breaking capacities, and all because it was hinted that the women might as well stay away.

If you have a catchy title don't bar the women out. Just suggest that it won't interest them, and see if it doesn't.

We Knew Bebe Daniels Was Some Doll, But How About Reid?

He seems to fall in the same category in this picture of a window display from San Francisco for "Sick Abed." You can always borrow dolls and furniture. Try it some time.

Cliff Carroll Proffers a New Transparency

Challenging Belief Helps Interest in "River's End"

BANKING on the well-known tendency of the multitude to try and prove a man a liar got E. O. Weinberg, of the Buffalo Strand, a good week on "The River's End" lately.

He started his campaign with the statement that "Next week will break all of the Strand's attendance records. After you have seen the classic, 'The River's End,' you will know the reason why."

This was set in a shaded panel in a single two-inch space. Along the same lines was a Tuesday reading, "The hardest thing to find in town next week will be an empty seat in the Strand."

There was no argument for the play, no appeal on story or author or production. It just made a flat statement and waited to be contradicted. The text was changed daily, but the ads ran along the same lines for the week.

By that time cocksureness had won a number of goats and a lot of people put up the price of admission to the house just to be able to see for themselves that there was an error in the statement. Most of them went out to tell that "The River's End" was a better than usual attraction, and actually helped Weinberg put it over.

A stunt like this cannot be worked more than once in six months, if that often, but it has a kick like a mule when it is first sprung. The two-inch space, used daily for a week before the showing, worked better than would larger spaces merely booming the play.

Star Selection Is Growing in Popularity as Ad Stunt

SELECTION of a leading woman through competition, while not new, has been coming to the fore lately. The most recent use of the idea comes from Albany, where a newspaper made a front page story of the fact that Romaine Fielding's new leading woman would be chosen from among the applicants who sent in their photographs to the manager of the Clinton Square Theatre, where "Woman's Man" was due to open that day. It made a nice business for Fred Elliott, who manages the house. C. J. Davis, of the Empire State Film Company, planted the story.

Taking Toll at the Tilting Gate Took Too Long.
The idea of the Strand, Charleston, W. Va., was all right for the Bill Hart picture, but it drew so well that there was no time to lift the gate for each patron. They had to speed up.

Ouija Board Gained Notice for Poli's Window Display

WITH everyone talking about ouija boards, a window display for Poli's Theatre, Springfield, Mass., got over "The Silver Horde," though it will work just as well for any play. A real ouija board is backed by cardboard sitters, and balloons in comic strip style tell what the questions are. This display was backed up by books written by Beach, not alone "The Silver Horde," but other of his best liked works.

If you cannot draw it is always possible to dig out a couple of posters from the bill room to use as cutouts.

You Tell 'em, Ouija—You've Got Wheels.
How a Poli manager in Springfield, Mass., used the prevalent craze to help put over a big week for "The Silver Horde." The Ouija Board is the real thing, but you couldn't expect a man and a girl to stay in the window all the week, so they are cutouts instead of cutups.

Revived Old Memories with the Prehistoric Toll Gate

ALTHOUGH there is still at least one toll road in Virginia, West Virginia claims to be free of the lineal descendant of the old corduroy roads, and Manager Tim Kearse, of the Strand, Charlestown, W. Va., figured that the novelty of an actual toll gate would help draw people to see Bill Hart in the play of the same title.

He moved his box office over to one side, rigged it up as a toll house, with weatherbeaten boards, and then put down his gate. The big idea was to hoist the gate each time a passenger went through, but this was too darned slow for the crowds that came. They tried it a couple of times and then hoisted it to stay, but it worked just as well that way, so they let it ride. This is a simple stunt. If you can get the play, try it. You will find that it will work.

Two-Way Transparency Is Cliff Carroll's Latest Idea

LOOKING for something new, Cliff Carroll, of the Carroll Theatre, Rome, N. Y., hit upon a device for advertising Anita Stewart in "In Old Kentucky" which has been adopted as a permanent scheme. He made a reflector box large enough to contain a three-sheet size glass. Against this glass is pasted tissue paper of any desired shade, on which has been pasted the cutout design from a three-sheet, together with the cutout letters.

Lights Give Silhouette.

By day it seems to be a cutout backed by colored paper, but when the lights go on behind the tissue he gets a silhouette effect which is excellent, provided the paper gives him proper material. The striking action in "In Old Kentucky" which first suggested the idea is not always available, but being inventive, he always manages to find something.

This idea could be elaborated by the use of a double reflector, one in front of and the other behind the glass. With an alternating switch, the picture could be lighted from in front, to show the printing or behind to get the silhouette effect, which should prove even more effective.

How to Make a Twenty-four Sheet Loom Up

Hand These Grauman Spaces to Your Artist to Analyze

HERE are two Grauman spaces which it will pay you to hand over to your own artist for study. Make him put the glass on them and let him see how much better the combination of type and sketch works out. Then, if he cannot get results, fire him and put someone else on. Not many general artists know how to do advertising art work, but if they cannot learn from these excellent examples, they are hopeless. The smaller space is seven and a half inches across five columns. It is the fourth week of the run

An Artistic Effect Planned by the Grauman Artists.

and the picture has been sold. The only service the advertisement can perform is to keep alive the interest already created, so the main line tells that 123,864 persons have already seen the production. Below the high lights of the picture are briefly recounted, not so much to sell as to refresh the memory and remind you of the stunts you have heard others talking about. The sketch in the frame is apparently a carbon drawing, or something done in imitation of that effect. There is some lettering between the name of Ince and the title, but it has sunk into the black because the artist trusted too much to his drawing. It is seldom that the Grauman artists make such an error. The full text reads "Thomas H. Ince's Thunderbolt, 'Below the Surface.'" The second example is for the more important house and drops twelve inches. This is selling a new story and uses more selling talk. The heavy panels throw into higher relief that line sketch in the upper portion of the display and heighten the effect. That same sketch, without the paneling, would not catch the eye as quickly. As it stands, in the original it strikes the eye the moment the glance rests upon the space. The picture is interesting; it suggests a good situation, at the left is the text which tells about it. Most persons will read the text. It might be well to note, too, that the figure of the woman, in light outline, is more prominent than that of the man, because Miss Hawley is the star, and the darker man's figure helps to throw her into relief on the one side not paneled in. It may be that we discover more in the planning of the display than the artist consciously put in, but unconsciously, at least, the artist did these things because he knew they were the proper things to do. It may be merely the instinctive sense of value which comes from experience, but in any event the result is there. And just note that this is a half-tone effect, yet it is all done for a line cut and is made at a smaller cost for engraving while it yields a better effect on coarse paper with rapid press work. Look these over and make your artist study them.

—P. T. A.—

Says Hand Lettering in Ad Helped to Beat His Record

SENDING in his campaign for "Why Change Your Wife?" at the Strand, Memphis, G. E. Brown says that they were the first hand-drawn ads to be used by any theatre in Memphis and that they helped to fracture some records. This makes a pretty display, but it would have been even prettier had a neat italic been substituted for the hand lettering below the title. The big splash was a cross page nines, with two cuts. Since the cut on the right is planned to run against the column rules, it is strange that the artist did not place this at the left, where the straight edge would not have mattered. Placed as it is, the left hand edge is awkward, even though it does back up against type. A transposition would have improved the apearance of the design materially, but, as Mr. Brown says, this was the artist's first time out. Perhaps he will know better next time. The general design is above the average; simple and effective, throwing the text into relief without intrusion. When Mr. Brown gets his artist to combine the sketch with type inserts, he will turn out some very pretty stuff. Getting out good drawn displays is something more than a picture and some text. The design must help the text without obscuring it. It must call attention to the display and then fade away while the lettering is being read. Sometimes a design too pretty or too pronounced will occupy the attention to the exclusion of the text. Drawn work can never replace type argument, and Mr. Brown is fortunate in having at command the services of an artist who at least seemed to appreciate this fact.

A Pretty Cross Page Nines from the Strand Theatre, Memphis, in Which the Design Does Not Obscure the Text.

—P. T. A.—

Don't Hit the Pipe

Last week, at a neighborhood house, we took the family around the corner to see a picture. And we had to stand with the tickets in our hand while the manager-ticket taker relit his pipe and puffed volumes of odorous smoke into the faces of three women. And we'll bet he wonders sometimes why his house does not do a better business. A cigar would be bad enough, but an old pipe is the limit. Even if you have only a small theatre, try to run it like a regular house.

—P. T. A.—

Building Up a Twenty-Four With House Special Sheets

BUILDING up a 24-sheet with threes is by no means uncommon, but the Newman Theatre, Kansas City, worked a new stunt with a board worked up with the special stuff designed by the house. The "Sex" sheet with the letters one above the other is a "sexogram," and the others are snipes advertising the feature and a fashion show. We think a better effect could have been gained by posting a pair of them on either side of the larger stand, but the idea is there in case you want to try it for yourself. A 24-sheet makes as strong a flash as most houses can achieve, but where there is ample board space, building up now and then will help to put over an unusual feature. It should not be done too often or it becomes the regular house display. Like other splashes, it should be held for only occasional use. All display is relative, and to give equal showing to all subjects is to prevent collecting on the better than usual stuff. Always hold something in reserve.

A Twelve-Inch Drop Across Five Columns from Grauman's Theatre, Los Angeles.

A Twenty-four Sheet Built Up With Specially Printed House Snipes to Emphasize an Extra Attraction.

At Last! A Boston Paper Shows a Good Display

Ring the Joy Bells Loudly Here's a Good Boston Ad

LONG years we have contended that some day someone would put a respectable looking amusement advertisement in a Boston paper. And someone has! Just think of it! Not long ago we told that the Tremont Temple was going to try to beat the long distance record of "Daddy Long Legs" with "The River's End." They started in right. The first Sunday display was a four tens, and it is good to look at. The title is lettered in, but the rest is all in clean type and the border does not pinch the letters until they

The First Decent Amusement Advertisement Ever Printed in a Boston Newspaper.

have their faces all mashed in. About four points of lead between the lines below the "Because" would have been an improvement, but this display is so much ahead of the Boston average that we hope this second of the First National attractions beats the first. It shows that it can be done, even in Boston. Perhaps, after all these years, a reform is coming, for a later issue of the Boston Post gives an even prettier display for the Majestic; a two sevens with a neat frame and all type announcement as pretty as the stuff the Loew theatres in Cleveland turn out for their half pages. We are glad to see this Boston reform and we hope the movement spreads.

—*P. T. A.*—

Takes Fourteen Hundred Lines to Advertise Mme. Nazimova

STARTING off a campaign with 1,400 lines is going some for Colorado ings before the tourist season opens, but it is what the American paid for on its big splash for Nazimova in "Stronger Than Death," and it was only one of a number of large displays. The paper is only seven columns wide and this display took the entire width and slightly more than fourteen inches deep, or more than half of the page. But the unusual feature is not the size of the space, but the disposition of the layout. The selling text is only 2½ inches wide by two deep. The management figured that the star would sell herself on the title, and to get her over they needed merely to announce her in large display. Since argument was not needed, they turned to cuts. The cuts are of too fine a screen to show well on the page, but they get some effect with the routed cuts, and that is all they need. It looks more like an art layout than an advertisement, and only about one advertiser in a thousand could have so much

A 200 Lines Cross Page Which Is Mostly Cut Work Because Cuts Will Work the Best.

space at his disposal and use so few words. And yet, words will not sell. If you cannot get them in with the mention of the star, you cannot argue them in, and so the cuts, poor as they are, work better, in this instance, than would an excess of type. This does not always hold good, of course, even with Nazimova, but where the star is so superior to the story, it is better to sell the star.

—*P. T. A.*—

This Advertisement Is Full But Orderly in Arrangement

ORDINARILY this six-fifteents would be carrying too much type for the space, but by paneling and using contrasting sizes in type the effect is good. The compositor has held his end up, and between manager and typesetter the result is excellent. It is from the Zelda Theatre, Duluth. The matter of text is always a matter of individual displays, though

A Six Fifteens Which Is Good in Spite of a Deckload of Talk.

the rule should always hold good that the less talk the better the display. Here there are some good points in the criticisms. The management wanted to emphasize the daring of the production without appearing to do so, and this explains that top bank. The repetition of the title is the best point. All of the other type is made subordinate to star and title. In spite of the multiplicity of words the black type stands out almost as strongly as though against white space. This is something to be remembered. A ten-line letter for title with eight-line letters for argument will not sell where the use of a two-line letter for argument will give the larger face a chance to be distinctive. A twenty-line letter in a newspaper display looks like a poster effect, but where do you suppose that same three-inch letter would be on a twenty-four sheet? It is all a matter of proportion—of relative sizes rather than the actual size, yet some ad-builders never seem to grasp this point.

—*P. T. A.*—

Took a Page for a Special and Split Two Ways to Bid

PUTTING in "The Virgin of Stamboul" for a holiday attraction, the Casino Theatre, Halifax, took an entire page for the display, but split its bid for business by giving the advertisement five col-

A combination display and reading advertising page from Halifax, N. S.

umns and taking the rest for press work, mostly about the big show. While it has been made up from exchange cuts, the text is largely original and the layout planned to fit the space. It makes a very attractive argument. The play is given further distinction by the announcement that evening prices will prevail at the matinees during this engagement with the exception of a special morning matinee when the children can come in for seven cents. This was given on the opening day, May 24, now known as Victoria Day," in memory of the late Queen. Years ago the youngsters used to chant

The 24th of May
Is the Queen's Birthday.
If you don't give us holiday,
We'll all run away.

Perhaps they still do.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Chicago Musicians and Theatre Managers Disagree on Question of Wage Increase

AN informal meeting of representatives of the Chicago Federation of Musicians and theatre managers was held Wednesday, June 3, at which the proposed increase of 75 per cent. in the wages of musicians was discussed, but no action was taken by the theatre managers present.

Thusday afternoon, June 24, another meeting was held, at which the managers of "Loop" and outlying pictures theatres, as well as burlesque and dramatic houses, were represented by a committee of ten managers, the musicians also being represented by a committee, of which Joseph Winkler, president of the Federation, was chairman. Harry Ridings, manager of Cohan's Grand Opera House, was chairman of the theatre managers' committee, and Sam Katz, of the Riviera Theatre, was secretary.

In their demand for an increase of 75 per cent. in their wages the musicians contend that the cost of living has increased to such a figure that the raise is necessary in order to insure them a comfortable living. After investigating this claim carefully and drawing up a report, the committee of theatre managers communicated to those present at Thursday's meeting that the cost of living during the past year had increased only 21 per cent. The committee of managers therefore made an offer of a 21 per cent. increase of the present wage scale to the Federation on Thursday evening. This offer was made by the managers for the consideration of the Federation, a report to be made at the joint meeting fixed for Friday afternoon, June 25.

Affects 4,000 Musicians.

The Chicago Federation of Musicians was granted an increase in wages by the theatre managers in July, 1919, which ranged from 25 to 40 per cent. over the former scale, and according to the terms of that agreement the new scale was to remain in effect for two years, provided the cost of living did not advance during that period in an unexpected degree. The present raise demanded by the Federation affects about 4,000 musicians in Chicago.

At the Friday meeting, which lasted one hour and a half, the Federation committee refused to accept the 21 per cent. increase offered by the committee of theatre managers at the Thursday meeting. They were, however, willing to reduce their original demand of a 75 per cent. increase to 50 per cent. The committee of the theatre managers then withdrew their former offer of a 21 per cent. increase and the meeting adjourned until Tuesday afternoon, June 29, when another conference will be held.

The Chicago Federation of Musicians, through its president, Joseph M. Winkler, has intimated that if a 50 per cent. increase at least is not granted the musicians will refuse to work after July 4.

New Theatre for Manitowoc

The George Brothers Company, of Manitowoc, Wis., is now building a modern fireproof theatre in that city, with a seating capacity of 1,600 persons. The building and theatre will cost $250,000. The theatre will be ready for opening about December 1 and will be devoted to first-class road shows, vaudeville and moving pictures.

Large Modern Building and Theatre for Chicago "Loop"

THE old McVicker's building and theatre, a famous landmark of Chicago on the south side of Madison, near State street, will be torn down in about a year to give place to a great modern office structure and theatre. The firm of Jones, Linick & Schaefer has owned the present building for several years, and also the valuable leasehold, which at the present time has eighty-one years to run. The firm mentioned has been running vaudeville successfully in McVicker's since the building, the theatre and the leasehold were acquired.

The new theatre will seat 3,000 persons. The firm has not decided as yet whether it will be devoted to moving pictures or vaudeville, but the present tendency is in favor of pictures. The new building and theatre are estimated to cost about $2,000,000.

Hallmark's New Chicago Office

On June 29 the Chicago office of Hallmark will be moved from the Mallers Building to 63 East Adams street, on the fourth floor. D. M. Vandawalker, Jr., Hallmark's Chicago manager, made arrangements about a month ago for the removel of the film headquarters, at Evanston, to 439 South Jefferson street, which has dispensed with the use of day and night truck service in the receiving and shipment of films.

The new exchange office on East Adams street will be much more convenient for exhibitors than the Mallers Building, as it is just around the corner from the Film Exchange Building, at 207 Wabash avenue, which is now the chief booking center in Chicago. The new Hallmark quarters are being handsomely decorated.

Robert Lucas Succeeds Levey

Max Levey, who has been Chicago manager of the Robertson-Cole organization for the past nine months, resigned that position on June 10, to take effect on June 26. Robert Lucas, manager of the Detroit office of United Artists for the last six months, succeeded Mr. Levey in the Chicago office on Monday, June 21.

R. C. Curtis, of New York, has succeeded Mr. Lucas in United Artists' Detroit office.

Mr. Lucas says that business in Detroit is booming. He believes it is the best show town in America for the moving picture business and says that Detroit exhibitors are the finest lot he has ever met.

Rothacker Practical Films Praised at Big Convention

S. J. STOUGHTON and Sumter Calvert represented the Rothacker Film Manufacturing Company at the recent convention of the Associated Advertising Clubs of the World held at Indianapolis. Mr. Stoughton, formerly an executive in the advertising department of the H. J. Heinz Company, met many old friends.

"Fully 5,000 advertising men from all parts of the world were there," says Mr. Stoughton. "Probably the most discussed subject and the most interesting topic before the convention was the value of motion picture advertising.

"Some of the best known men in the advertising field present strongly indorsed motion pictures as an advertising and propaganda medium. The representative of advertising clubs of the British Empire eulogized American-made films, saying that English production is away behind American feature films and practical pictures. He urged the advertising fraternity to adopt motion pictures wherever possible.

"Throughout the convention I was impressed by the attitude of advertising managers toward the Rothacker company. As a class they are not only thoroughly familiar with the quality of Rothacker work, but a great number of them know Watterson R. Rothacker personally. The Rothacker organization was the pioneer in the field of practical pictures, and I found that the progress of the company is being watched with a great deal of interest by advertising men."

Carl Laemmle Chooses Six Girls in Beauty Contest

FOLLOWING the selection of Miss Gertrude Olmsted as the winner of the Herald-Examiner-Elks beauty contest and the immediate offer of a five years' contract by President Carl Laemmle of Universal at $100,800, there remained the task of selecting from the fourteen girls who ranked next to Miss Olmsted in beauty honors the six who best stood the tests before the camera and who best represented the distinctive types required by Mr. Laemmle.

After the names of these six winners were announced Mr. Laemmle requested that it be given out that the girls chosen were not named in the order of their preference for beauty, as each girl was chosen because of her distinctive type and because, in his opinion, each will be able to qualify for the special part to which she will be assigned.

It has been planned to take each of these six girls to Universal City as soon as an opening offers for each individual type, not to take all of them at the outset.

Reelcraft "Week-End" Soon

The American Film Company, Inc., has just shipped to the Pathe offices, New York, the first print of "The Week-End," a six-reel special starring Margarita Fisher and directed by George L. Cox.

Bonus for Salesmen

Carl Harthill, Chicago manager of Reelcraft Pictures Corporation and supervising manager of Wisconsin territory, has notified his sales force that the man who has the greatest number of contracts on July [illegible] a bonus of $100 and a vacation of three weeks in August, with salary.

Metro's
All Star Screen Version
of A. H. Wood's famous
Broadway Stage Farce
"Parlor, Bedroom and Bath"
eclipses even the original play in hilarious situations.
It's the piquant story of a young wife who wanted a wild man for a husband—and got more than she bargained for
It ought to keep the crowds coming even in hot weather.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Jans Pictures, Inc., Announces Completion of "Wings of Pride," Third Olive Tell Feature

"WINGS OF PRIDE," the third of the Jans Pictures, Inc., features, starring Olive Tell, and which is soon to be ready for public presentation, is an adaptation of a novel by Louise Kennedy Mabie. It was produced under the direction of B. A. Rolfe, of the Jans organization.

The story of "Wings of Pride" concerns the life of a naughty society girl, who later learns that her father is a common drunkard. Her pride takes flight and she leaves the realms of society to go back to her old home town, where she becomes a factor in a political fight.

It is said that the leading role in "Wings of Pride" provides Miss Tell with an unusually fine dramatic role. There are a number of big scenes in the picture, including a race between an auto and a railroad train and a fight that is carried on in all the lower floors of a large house, with a great number of people actively engaged.

"Wings of Pride" and the second Jans-Olive Tell feature, "A Woman's Business," will be placed on the state rights market together.

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Territory Selling Fast on "Up in Mary's Attic"

Territory on "Up in Mary's Attic," the comedy drama being distributed by Fine Arts Pictures, Inc., through independent exchanges, is rapidly being disposed of.

The rights were sold at one showing of the picture and offers have been made for practically all the states remaining unsold.

The following territory has been disposed of: Georgia, Florida, Tennessee, Alabama, North Carolina, South Carolina, Utah, Wyoming, New Mexico, Texas, Oklahoma, Arkansas and upper New York State.

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Kleine Reissues Arouse Considerable Interest

Much interest has been aroused by the George Kleine revivals, starring Shirley Mason, Viola Dana, Alma Hanlon, Irene Fenwick and Anna Nilsson, states the Photo Products Export Company, releasing these pictures, and there is already a brisk demand for territory. These pictures were made at the old Edison studio, in the Bronx, N. Y., by the late John H. Collins.

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Dasey Edits "Kentuckians"

When it came to titling the initial production of Sterling Feature Pictures, Inc., "The Fighting Kentuckians," Director J. Harrison Edwards secured Charles T. Dazey. Mr. Dazey is well known as the author of "In Old Kentucky," successful both as a stage and screen production, and is considered to be an authority on the folklore of old Kentucky, and Mr. Edwards freely admits that Mr. Dazey's work in editing and writing the captions for "The Fighting Kentuckians" has added greatly to its box office value.

Releasing arrangements for this production are in the hands of Robert W. Priest, president of the Film Market, Inc.

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Hallroom Boys Popular

Jack and Harry Cohn, producers of the two-reel Hallroom Boys comedies, announce that the showing of these comedies in the Loew circuit of theatres in New York met with great success.

"The popularity of this series," state the Cohns, "is not of the flash variety. It is of the built-up kind. Built on true to life episodes, these comedies have the human interest which all producers strive for. The series is growing in popularity every day because the Hallroom Boys are making friends every day. The Hallroom Boys comedies are alone in their class," claim the Cohns, "and that is why first run houses are increasing their bookings on them every day."

Brandt to Form Film Clearing House Unaffiliated with Any Other Company

Joe Brandt, who recently announced his resignation as director general of the National Film Corporation, has returned to New York and announces that he will establish a film clearing house which will not in any way be affiliated with any organization now in existence.

"It will be a new organization with new ideas and unique methods of film distribution," says Mr. Brandt. "It will be the outlet for the productions of a select list of independents. In all probability I will also produce several serials and series of short subjects during the coming year. 'The Son of Tarzan,' which I have been supervising for National, is going to be an unusual success.

"In the next few weeks I am going to be busy cleaning up the work for National, and until that is finished I will not be free to talk further regarding my plans. In the meantime I want to discount all rumors regarding my future."

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To Release Two-Reel Careys

A series of fifteen two-reel western pictures starring Harry Carey will be released weekly by the Aywon Film Corporation. According to Nathan Hirsh, president of the company, these subjects contain an abundance of human interest, punches and thrills, with a delightful love story, with excellent acting and fine direction.

A complete line of paper and advertising helps have been prepared, together with a press sheet containing various suggestions as to how the films can be effectively exploited by exhibitors.

Pioneer Issues Fine Press Book on Huff Film "What Women Want"

The press book on "What Women Want," in which Louise Huff appears as the star, is now ready, and Pioneer claims this publication eclipses all similar efforts by that firm. The book is attractively printed in three colors and is laid out in departments. The subject matter is the work of the majority of the managers of the Pioneer Exchange System, who viewed the picture in New York during the recent exchange conference and furnished written suggestions to be incorporated in the exploitation campaign.

These suggestions were condensed and rewritten, with the result, it is claimed, that from cover to cover the publication is a handbook of practical instruction to those exhibiting "What Women Want."

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Buys Al St. John Comedies.

Rights to the series of Al St. John two-reel comedies for New York and Northern New Jersey have been purchased from Warner Brothers by the Producers' Feature Service, Inc., 729 Seventh avenue, New York. The first release, "The Aero Nut," was shown at the Rialto, New York, during the past week, and other bookings are being secured rapidly. These pictures will be released one a minute.

Seven Reelcrafts Completed.

Reelcraft Pictures Corporation announces the completion of seven more releases for its exclusive short subject program.

Alice Howell has completed at the Chicago studio "Lunatics and Politics."

At the Hollywood studio Billy Franey has completed "Fixing Lizzie," "Getting His Goat" and "The Professor," and Billy West "Italian Love," in which Ethlyn Gibson is co-star.

The Matty Roubert producing unit has completed "Circus Days" and "She's a Vamp."

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Majority of Territory Sold on "Tillie" Film

Tower Film Corporation announces that "Tillie's Punctured Romance," which is being reissued with an entirely new line of exploitation matter, is meeting with great success and that the entire territory has been disposed of with the exception of Ohio and Kentucky, Michigan, Illinois, Minnesota, North and South Dakota, Texas, Oklahoma, Arkansas, Maryland, Delaware, District of Columbia and Virginia.

Among the prominent houses that have shown this picture for week runs or longer are New Moon, Omaha; Liberty, Davenport, Iowa; Boston, at Boston; Strand, Nashville; Criterion, Atlanta; Alleghany, Victoria and Grand Opera House, Philadelphia.

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Attractive Press Book for Fannie Ward Film

For the initial release of the Joan Film Sales Company, "She Played and Paid," starring Fannie Ward, an unusually elaborate and expensive press book has been prepared, with high class inserts and lavish layouts. There is a large assortment of cuts of all sizes, publicity stories, catchlines, advertising copy and numerous exploitation stunts in the press books, which should prove a valuable aid to exhibitors in handling this picture.

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Dana Visits Philadelphia

P. B. Dana, Arrow's sales manager, spent last week in Philadelphia, Pittsburgh and Washington, calling on the various independent exchanges. Mr. Dana outlined several of Arrow's fall productions and made a general survey of conditions in the three cities.

While in Philadelphia he closed a contract with the Royal Pictures, Inc., for the distribution of "Woman's Man," the Arrow release, starring Romaine Fielding, for Eastern Pennsylvania and Southern New Jersey. The Royal Pictures will release "Woman's Man" for distribution soon after the disposition of "Love's Protege," an Arrow release, starring Ora Carew, which it is distributing in the territory mentioned.

Joan Film Sales Company, New State Right Organization Presents Fannie Ward Feature

A NEW entry into the state right field is the Joan Film Sales Company, with offices in the Aeolian Building, 33 West Forty-second street, New York. A statement issued by the company announces that the organization is formed along new lines and that every production will be new and "different" and its standard that of first-class producers with a real star, expert direction and liberal expenditure on each release.

The keynote will be quality and none of the productions will be released through large distributing organizations, but will be reserved for state right buyers. The first production is a five-reel romance, "She Played and Paid," starring Fannie Ward and dealing with gay Parisian life, with the color and dash of French atmosphere. Miss Ward spent a year in the making of this and another picture in Paris and is still in France.

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Aywon Reports Jekyll Burlesque Film Ready

The comic travesty on "Dr. Jekyll and Mr. Hyde" which Nathan Hirsh, president of the Aywon Film Corporation, announced that he would soon have ready for release, has been completed and territorial rights are being contracted for.

'When Quackel Did Hide" is the title. It is in four reels and is said to be a succession of laughs, burlesquing the drama closely, following it scene for scene, and the leading role is enacted by Charlie Joy, who also appears in the series of two-reel Joy comedies now being released by Aywon. It also contains thrills and many new stunts in photography as well. Both Mr. Hirsh and the producers, the Gold Seal Film Corporation, predict that "When Quackel Did Hide" will prove a big comedy success.

Mr. Hirsh has already received many bids for territory. Charles Granlich directed the picture.

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Cohn's Next "Snapshots"

Jack Cohn announces No. 3 of "Screen Snapshots." In this issue are views of Fatty Arbuckle in a comedy skit with Charles Murray and Sessue Hayakawa, Elsie Hammerstein being filmed in the Selznick studio, Viola Dana transplanting herself into Japan on the Metro lot, Muriel Ostriche in a bedroom scene, also shots of Bessie Love, James Corbett and others.

The unique one-sheet on this release containing the list of stars is said to be proving a big drawing card and attracting many new patrons to the photoplay houses.

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R. T. Murphy of Buffalo Visits Pioneer Office

R. T. Murphy, manager of the Pioneer Buffalo branch, has been in New York conferring with company officials. Previous to his arrival he made a motor trip through the greater part of his territory and reports the outlook for the coming season exceedingly bright.

Before leaving Buffalo Mr. Murphy was very successful in putting over "Bubbles," in which Mary Anderson plays the leading part, at the Lyric Theatre. With the aid of a brass band and a steam calliope Buffalo was officially notified that "Bubbles" had arrived.

Mr. Murphy reports considerable building activity. Four theatres are being erected in Buffalo and several are planned for Utica, Rochester, Syracuse and Oswego.

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Big Deals on Arrow Film

What are said to be record contracts were signed last week between the Arrow Film Corporation and Pierce Films, Inc., of New Orleans, and the First National Exchange of Louisville. Each contracted for fifteen features, including the "Tex" series of twelve mystery pictures and "Desert Scorpion," "Wolves of the Street" and "The Chamber Mystery."

In announcing the closing of the two contracts Arrow points out as proof of the quality of the productions that the two exchanges, absolutely independent of each other, should contract for the same group.

Reelcraft Announces Expansion; Will Handle Subjects of Other Producers

Not only Reelcraft productions but the productions of independent producers of short subjects are to be distributed by the Reelcraft Pictures Corporation, according to the announcement of President R. C. Cropper.

"With both the Reelcraft studios at Chicago and Hollywood scheduled for full production capacity, there is still a greater demand from our distributing exchanges than we are able to supply. To fulfil this demand Reelcraft has expanded its policy to permit the selling and distribution of independently produced one and two reel pictures that can pass our standard of quality.

"I believe there are numerous capable short subject producers without the proper organization, and vice versa there are other organizations without the experts.

"The independent producer of today stands as the logical solution of the production end of the industry. Where these independent producers are deserving, Reelcraft stands ready to back them up, not only with its organization for world-wide distribution, but to buy their productions outright.

"During the coming year Reelcraft expects to triple its number of releases. Three new series have already been given to the exhibitors, and one of these, the Billy Franey single-reel comedies, has proven a sensation in its immediate success throughout the country. A series of two-reel romances of youth, in which Matty Roubert is being featured.

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Requests Fine Arts Film

Numerous exhibitors in sections of the country where "Up in Mary's Attic" has not yet been released have requested the privilege of pre-release showings on this picture, says Fine Arts Pictures, Inc. However, it has been decided, after consultation with buyers, that while they appreciate the publicity this would bring, they are desirous of the production being handled only through their own exchanges, and pre-release privileges have therefore been canceled.

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"Attic" Song Going Big.

A heavy advance sale is reported by Fine Arts Pictures on the song "Up in Mary's Attic," used in connection with the exploitation of the feature comedy of the same title. This song was composed by Ethel Broaker and Dwight Conn. Miss Broaker is a well-known singer with a beautiful voice and is responsible for several song successes. Arrangements are being made for her to sing this song for phonograph records.

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Sells Ardath Comedies

The independent exchange managers in the East are highly pleased with the quality of the Fred Ardath comedies is shown in closing of contracts for three large eastern territories recently, says Arrow. Eastern Pennsylvania and Southern New Jersey were secured by the Square Deal Film Corporation of Philadelphia; for Western Pennsylvania and West Virginia, by Exhibitors' Film Corporation of Pittsburgh, and Delaware, Maryland, District of Columbia and Virginia, by Seaboard Film Corporation of Washington.

With the closing of these contracts very little territory is left available for the Ardath series. According to the Arrow statement, the Square Deal Corporation's Baltimore exchange signed last week, in addition to the Ardath series, for "Fool's Gold," a Mitchell Lewis production distributed by Arrow.

Georgia Hopkins to Produce and Star in Features Which Arrow Will Handle

Georgia Hopkins is to star in and produce five-reel attractions for distribution through Arrow Film Corporation. The initial release, which will be ready within the next three weeks, is titled "A Bachelor Apartment," a five-reel comedy-drama. It is announced as a "sub-lease" presented by "Hizzoner the Janitor." Joseph Farnham is now editing the production.

Georgia Hopkins comes from Georgia and is a capable actress with an attractive personality. In the initial release Frederick Howard is leading man. He has had leading parts in a number of Broadway productions, and played engagements with Fritzi Scheff, Harry Beresford, opposite Norman Trevor in "Toby's Bow" and with Fay Bainter in "East Is West." He has been in Antonio Moreno productions.

Others in the cast are Joseph Donohue, formerly opposite Larry Semons in comedies; George Reynolds, former Vitagraph player; George DuPree, brother of Minnie DuPree and a former vaudeville star; Ben Nedell, who had a prominent role in "His Majesty Bunker Bean"; Edward Favor, Eva Gordon, Edwin Bouldon and Ruby Davis.

Doesn't Look As Though He's Being Met in This Picture.
A well-balanced scene from "Meet Betty's Husband," an Arrow release with Muriel Ostriche. Look at the poor little hubby in the centre of the group.

—o—

Elmer McGovern Buys Doraldina Production

Elmer J. McGovern has announced his entry into the state rights field. Encouraged by the many successes of the productions he has edited and titled while employed by various production companies, he has purchased from the Pyramid Photo Plays, Inc., a Doraldina special, entitled "The Woman Untamed."

Headquarters have been established at 130 West Forty-sixth street, New York, occupying part of the Joseph Miles office space on the sixth floor.

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Sales on Three Warners.

J. T. Sheffield, of Greater Features, Inc., Seattle, has bought rights on "The Lost City," "The Jungle Princess," Al St. John Comedies, and "The Tiger Band" for Alaska, Washington, Oregon, Montana and part of Idaho.

T. Roy Barnes

W. C. Patterson Praises the Exploitation Possibilities of Fine Arts Feature Comedy

REPORTS from various sections of the country where the comedy-drama, "Up in Mary's Attic" is being released indicate that it is proving a sweeping success, says Murray W. Garsson, president of Fine Arts Pictures, Inc. Among the distributers who have increased their number of prints is the E. & H. Productions, Inc., of Atlanta, which ordinarily uses three prints, but is now working five on this film, with the prospect of using even more.

Mr. Garsson further announces that Willard C. Patterson, director of the Criterion Theatre, Atlanta, states:

"Few pictures have been released that contain the great exploitation possibilities of this comedy-drama and the fact that Fine Arts Pictures has made such commendable efforts to effect tie-ups throughout the country will naturally develop on the profit side of the ledger for exhibitors.

"It is seldom that a picture is released through independent exchanges with such an effective national advertising campaign. Co-operative exploitation is conceded to be one of the best mediums known to create talk—and if they talk about a picture they will come to see it.

"The complete line of accessories which has been made available for the exhibitor's use also will prove of utmost value."

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Photo Products Offers Alma Hanlon Reissues

To the list of George Kleine revivals of Shirley Mason and Viola Dana now being marketed on the state right plan by Photo Products Export Company, 220 West Forty-second street, New York, three Alma Hanlon subjects have been added. These are "The Devil's Prayer-Book," "The Final Curtain" and "Wild Oats." Two Irene Fenwick subjects, "Sentimental Lady" and "The Spendthrift," and an Anna Nilsson subject, "The Scarlet Road," are also included.

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Many Bids Received for Jans "Madonnas and Men"

Since the invitation presentation of "Madonnas and Men" at the Forty-fourth Street Theatre offers have been coming in from buyers all over the country who are anxious to obtain the rights for their respective territories, announces Jans Pictures, Inc.

As yet the officials have not decided as to the method of release for "Madonnas and Men." Any number of offers and propositions of various kinds have been received and are being considered.

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Climax Buys Muriel Ostriche Comedies

The distribution rights to the Muriel Ostriche comedies in New York State and Northern New Jersey have been sold to the Climax Film Corporation, according to an announcement from Arrow. The Climax organization is headed by F. Goldfarb, vice-president and general manager, and C. H. Rosenfeld, secretary and sales manager. A new suite of offices has just been opened in the Godfrey Building, on Seventh avenue, New York City.

C. H. Rosenfeld has expressed his high regard for the Ostriche comedies, and it is understood that a number of the leading circuits in and around New York City have already booked the entire series.

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V. P. Maurer Appointed Controller of Pioneer

V. P. Maurer has been appointed controller of the auditing department of Pioneer, succeeding Wilbur F. Hurst, who recently resigned to become a member of a firm of certified public accountants.

Mr. Maurer, whose past experience includes service with several of the largest mercantile organizations, is now reorganizing the auditing department, which was recently enlarged in order to take care of the great increase in business.

Meade of Price Organization Closes Many Sales on Billie Rhodes Feature

Sales Manager C. A. Meade, of the C. B. Price Co., Inc., has returned from a sales trip through the Central West, during which he sold the following territory on "His Pajama Girl," featuring Billie Rhodes: Illinois and Indiana to Harry Weiss, of Superior Screen Service, Inc., Chicago; California, Arizona and Nevada to Clune Film Service; Kansas, Missouri, Texas, Oklahoma and Arkansas to N. & M. Film Exchange, Kansas City; Michigan to Hennessey & Moross, Detroit; North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee to Wassman & Stephens, Atlanta; and Louisiana and Mississippi to S. T. Stephens Distributing Corporation.

In addition to these sales, the Price company reports considerable foreign territory has been disposed of. Mr. Meade will within the next two weeks leave on another sales trip to another part of the country. The Canadian rights he disposed of on a recent trip to the Canadian Exhibitors' Exchange of Toronto.

Mr. Weiss, of the Superior Screen Service, and some of the other buyers already report splendid bookings on this production and have ordered additional prints.

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New Radin Feature Completed.

Radin Pictures last week announced the completion of "Man and Woman," a feature with Betty Mason in the stellar role. A full line of advertising accessories and theatre aids is available to exhibitors booking the production.

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Many Exploitation Aids for Fine Arts Comedy

A twenty-four page campaign book in addition to a complete press sheet has been prepared for the use of exhibitors in exploiting "Up in Mary's Attic," the comedy drama distributed through state rights exchanges by Fine Arts Pictures, Inc.

Advertising and program material, exploitation suggestions, publicity stories, reproductions and suggestions for the use of the various accessories are contained in the book, together with a varied assortment of posters, postcards, blotters, stickers, cuts and mats for both advertising and publicity purposes, and in addition to the regular 11 by 14 colored lobby display photos a half dozen different styles of oil paintings for lobby purposes have been made.

"Every effort is being made to pave the way to success for the Fine Arts exhibitors' clientele," Charles F. Schwerin, secretary and treasurer of the company, announced, "and every possible exploitation angle has been covered."

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Century Buys Radin Feature.

The Century Company of Chicago purchased the rights on "Through Eyes of Men" from the Radin Pictures for Illinois.

Charles Urban Announces Many Sales on Kineto Company's "Movie Chats"

Charles Urban, editor of "Movie Chats," one of the newest releases of the Kineto Company of America, Inc., announces the increase in interest in his "Movie Chats" is beyond his expectations. Many inquiries have been received from exhibitors and organizations asking how they could make arrangements to book "Movie Chats."

Mr. Urban credits this quickening of interest to his recent trade paper advertising, and states the general interest had progressed faster than he could develop his organization.

New York and Northern New Jersey will be handled by the Empire State Film Corporation, of which Arthur G. Whyte is president; Illinois and Indiana, by the Celebrated Players Film Corporation of Chicago; Ohio, Michigan and Kentucky, by the Educational Film Company of Ohio, in Cleveland, and all the southern states by the Harcol Film Company, New Orleans.

Foreign distribution is being handled by the Butcher's Film Service, Ltd., in Great Britain and Ireland, and by David P. Howells elsewhere in Europe, with the exception of Central European countries, which are being handled by the Eagle Film Service in Berne, Switzerland.

Three Views of the Fox Film Corporation Offices in London.

1—Contract manager's office; 2—Managing director's office; 3—Economist purchasing department.

Jeanie Macpherson to Write Five More Years for DeMille

JEANIE MACPHERSON, special writer for Cecil B. DeMille and author of many of the producer's successes, will continue to write Cecil B. DeMille specials for Paramount for at least five years more. The talented scenarist recently affixed her signature to a brand-new contract with the Famous Players-Lasky Corporation at its West Coast studio.

Miss Macpherson is recognized as a great scenario writer. Her work includes such successful screen dramas as "Joan the Woman," "The Whispering Chorus," "The Woman God Forgot," "Old Wives for New," "Don't Change Your Husband," "For Better, for Worse," "Male and Female" and Mr. DeMille's latest production, "Something to Think About." She is at present at work on an original story which the director-general plans to film in the near future.

Under the terms of Miss Macpherson's new contract, she will do two scenarios a year. This clause not only makes it possible for Miss Macpherson to work to the best advantage, but it also serves as an answer to the charge that scenario writers are hack writers who are prevented from doing work of real literary merit because of the unusual demands made upon them.

Lloyd Ingraham to Direct De Havens in "Twin Beds"

MR. and MRS. CARTER DE HAVEN are selecting performers and staff artists for their forthcoming production of "Twin Beds," to be released through First National Exhibitors' Circuit. From their Los Angeles studios comes the announcement that Lloyd Ingraham has been engaged as director and Ross Fisher as cameraman.

Mr. Ingraham was successively stock director for Oliver Morosco and Harry Bishop, and during his screen career has directed "What's Your Husband Doing?" "Mary's Ankle" and "Let's Be Fashionable," having to his credit the development of Doris May and Douglas McLean. Mr. Fisher has been cinematographer for Gene Gauntier, the Olcott International Players, Marion Leonard, Wallace Horsley, the Christie Film Company and the National Film Corporation.

Virginia Norden in New York

Virginia Norden, who for several months past has been acting in an executive capacity at the Louis B. Mayer studios in Los Angeles, has arrived in New York on a confidential mission for Mr. Mayer. She brought with her the Curwood special, "The Trail's End," upon which the Mayer organization has been working for the past five months and Anita Stewart's next release, "Harriet and the Piper."

It is presumed that the object of her visit is to look over the ground preparatory to Mr. Mayer's coming east the middle of July. It is known that Mr. Mayer plans to extend his production activities.

Complete First Broadwell Picture

"The $100,000 Kiss," the first of the "Nick Carter" stories to be filmed was completed June 19 under the supervision of Robert B. Broadwell, president and director general of Broadwell Productions, Inc. Major Robert Ross directed the picture, which stars Thomas Carrigan, supported by Mae Gaston and Colin Chase. John Glavey has been appointed scenario editor and New York representative with offices at 1457 Broadway. The Boston offices of the corporation are located at 687 Boyleston street and the studios are at Filmland City, Medford, Mass.

Juanita Hansen.
Working upon her second serial production with George B. Seitz.

"Back to God's Country" Is Welcomed Throughout World

"BACK to God's Country," Ernest Shipman's picture of the far North which was distributed in the United States and Canada by First National and throughout the rest of the world by David P. Howells, is meeting with striking success in every country in which it is being shown.

In Yokohama an admission price of $4 a seat was charged and the picture played to crowded houses. So great was the demand for the production in both South Africa and Australia that extra prints had to be supplied in order that the numerous bookings could be properly filled.

Frederick Shipman, cabling from London, stated that the English press notices following the initial showing were the biggest of the season and that the picture was being received with the greatest favor. Practically all of the countries in the world have been sold on this production.

Title of First Levey Production

"Truth Productions" is the name of the first series of pictures to be released by the Harry Levey Corporation, the new film producing company organized by Harry Levey, for the making of educational and industrial motion pictures.

350-Seater in Town of 1700 Can't Get Along Without Its M. P. World

STAR THEATRE CO.
Photoplay
Population of Town, 1,700
Capacity House, 350
Mansfield, Pa., June 28, 1920.

Chalmers Publishing Company,
New York City.

Gentlemen:

Inclosed herewith you will find my check for $3, which is payment for another year's subscription to Moving Picture World.

I consider the "World" practically indispensable in connection with our theatre business.

Very truly yours,
HERBERT GRANT.

Leading Newspapermen Play in Marshall Neilan Picture

MARSHALL NEILAN has secured for use in his latest feature production, now in the course of making under his contract with Associated First National Pictures, Inc., actual scenes in which a number of America's best known newspapermen and magazine writers appear. He did this as the climax of a succession of features, most of which will be guarded until his picture is brought before the publice, incident to the production of "Go Get It."

Beginning with the selection and revision of an unusual story, Mr. Neilan has added to his original idea until he now is said to be the originator of a motion picture basically different from any of his previous offerings. The story centres about the efforts of a reporter, told to "go get it" by his managing editor, to solve a baffling case. Pat O'Malley playing the part of the young reporter unearths facts and undergoes gripping experiences.

Among writers secured by Mr. Neilan for his picture are Samuel G. Blythe, Myles Lasker, Ring Lardner, Irvin S. Cobb, Arthur Brisbane and Robert Edgren.

Fox Members Marry

Two minds with but a single thought, singularly enough determined upon the same day and place, and then they met and laid their plans.

Maurice Nathan, special photographer of the Fox publicity staff, and Herbert Jaediker, head of the art staff of the same department, are to be married on the same day, June 29, and will go to the same place on their honeymoons. They will not marry the same girl. That is where the difference comes in.

Hiller Finishes His First

"The Sleep of Cymba Roget," Lejaren Hiller's first production, which has been commended for dramatic and pictorial beauty by Charles Dana Gibson, has been turned over to Bamberger & Levy, motion picture sales agents, for disposal. Mr. Hiller will leave for Arizona in a few days to begin work on his new production, "The Love of Abou Ben," in seven reels. This also will be handled by Bamberger & Levy.

"I Don't Want A Cracker!"
Says Polly to Robert G. V. G. Hola, who claims he can converse with birds and animals. He directed Cosmopolitan's "The World and His Wife," with Montagu Love and Alma Rubens, shown in this picture.

Metro Is in Its Best Position in Its History to Accomplish Big Things During Coming Year, Says Rowland

OUR policy of bigger and better pictures, inaugurated so successfully in 1919-20, will be continued and expanded for 1920," says an official statement by Richard A. Rowland, president of Metro Pictures Corporation, outlining the company's plans for the coming year. "Approximately fifty big productions will be made. In wealth of story, direction, acting and mounting as well as in variety and general excellence, they will be among the greatest ever offered the exhibitor and the public.

"The genius and energy of our producing forces in our eastern and western studios is sparing neither time nor money to make these features the last word in box-office value and screen art. In addition to six big specials, to be made by each of our stars, there will be a series of super-productions with all-star casts.

"No Axes to Grind."

"The good will and success we have earned by our past relations with the exhibitor will be continued and cemented. Our pictures will be rented upon a flat rental basis, or, if it is preferred, upon the percentage plan. We have no axes to grind. Our policy is a policy of 'live and let live,' with pictures at a price the exhibitor can afford to pay.

"In its array of noted authors "Metro yields supremacy to no other organization in the industry. Accepting the truth of the motion picture axiom that the story is the most essential groundwork of the successful production, Metro has seen to it that the stories for its pictures shall be the best obtainable. No less than four established playwrights—Bayard Veiller, Eugene Walter, Winchell Smith and Eugene Presbrey—are regularly under contract with Metro and will not only contribute their original work, but will actively and personally supervise the translation of that work from the manuscript of the theatre to the screen.

"We have built up our authorial staff consistently and carefully, selecting our writers from the two fields of contemporaneous drama and contemporaneous fiction. Eight nationally known writers of fiction stories—Irvin S. Cobb, Henry C. Rowland, Arthur Somers Roche, F. Scott Fitzgerald, Donn Byrne, George Kibbe Turner, Hulbert Footner and Arthur Stringer—will reinforce the literary and supervisory efforts of our quartet of dramatists in supplying quality material for Metro pictures.

Richard A. Rowland
President of the Metro Pictures Corporation.

"Last fall we made some big claims for our pictures, but we have more than made good every one of them. We said we are going to make bigger and better pictures than Metro had ever made before. We said we were going to stress the story and the prestige of its authorship as prime factors. We said that we were going to increase substantially the popular following that Metro productions then enjoyed.

'All these things we are proud to say we have accomplished. We ask no one to accept our say-so; the unsolicitied testimony of countless exhibitors throughout this country and Canada, and even in Europe, will bear out these assertions. Never before has Metro received so many letters and other messages of commendation from the so-called 'hard-headed and hard-boiled' business men who show pictures for their livelihood.

Some Releeases.

"A glance at our schedule of releases, completed until the middle of January, will show how well prepared Metro is to meet the most exacting demands of exhibitors. Our district and branch managers everywhere are on their toes. But they have been instructed not to oversell any showman. Instructions to our exchanges are to the effect that each individual production shall be sold on its merits; not exaggerated, nor yet under-rated.

"Naturally some of our managers and salesmen may make big claims for our releases during the coming six or seven months, but these pictures will justify them. Included among these releases will be the all-star production of 'The Four Horsemen of the Apocalypse,' adapted by June Mathis from the novel by Vicente Blasco Ibanez, which interested the civilized world, and which has sold past its 125th edition.

East Indian Picture.

"Then we will issue a production of 'Polly With a Past,' with Ina Claire in the part she enacted on the stage. This play by George Middleton and Guy Bolton is known to theatregoers everywhere. Bert Lytell's next picture, 'The Price of Redemption,' is the best thing this versatile star has ever done. It has been made on a magnificent scale, and the East Indian settings of the novel by I. A. R. Wylie, 'The Temple of Dawn,' upon which it is based, have been reproduced with fidelity.

"We are in the market for independent productions providing that they come up to our exacting standards of excellence.

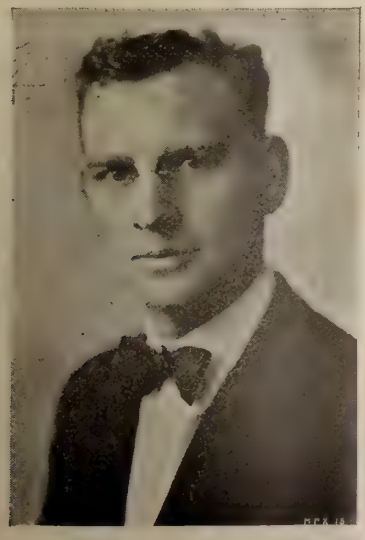
"Not only Bert Lytell, but Viola Dana, May Allison, Alice Lake and all of our stars and featured players are doing constantly better work and gaining constantly greater followings. Miss Dana in 'Dangerous to Men' has created the most favorable impression everywhere. Her next picture, 'The Chorus Girl's Romance,' will conform all the fine things that are said about her

May Allison and Alice Lake.

"May Allison, following the splendidly intelligent portrayal she gives in 'The Cheater,' by Henry Arthur Jones, is to follow with 'Held in Trust,' from George Kibbe Turner's Red Book serial story which attracted wide attention.

"Miss Lake, after her triumphs in 'Should a Woman Tell?' and 'Shore Acres,' is next to be seen in 'The Misfit Wife,' a powerful emotional drama in which Miss Lake also imparts a few deft comedy touches that are hers inimitably. She is a fast rising screen personality.

"In addition we have new stars in the person of Doraldina, who should prove a most potent box- office attraction, and Robert Harron, whose independent productions will be prominent among our releases for the coming year."



W. E. Atkinson
Metro's general manager.

Joseph Engel
General manager of the Metro West Coast studios.

Karger, Introducing Innovations, Sets Metro's Eastern Studios Humming Again

WITH Maxwell Karger, director general, at the helm, Metro's New York studios are humming with the high-tension activity that characterized them before war restrictions operated to send all of the company's producing forces west. Finishing touches are being put on three big special productions.

Mr. Karger marked his recent return by launching "The Marriages of Mayfair," one of Metro's Drury Lane melodramas from the pen of Cecil Raleigh, with Thomas W. Ross, of "Checkers" fame; Wilfred Lytell, Gladys Coburn and Thea Talbot in the all-star ensemble. The photodrama, adapted by Julia Burnham and directed by George W. Terwilliger, is now virtually completed.

"Tyranny of Weakness" in Last Stages.

In addition, "Love, Honor and Obey," an S-L picture, adapted by Eugene Walter from Charles Neville Buck's novel "The Tyranny of Weakness," is in final stages of being filmed. Wilda Bennett, Claire Whitney, Kenneth Harlan and Henry Harmon are in the cast. Leander de Cordova is the director, and the special art settings, as in the case of "The Marriages of Mayfair," were designed and executed by M. P. Staulcup.

In addition, work is well advanced on the all-star production of "Clothes," the satirical society drama by Avery Hopwood and Channing Pollock, with Olive Tell and Crauford Kent as featured players. Arthur J. Zellner scenarioized the stage play and Fred Sittenham is directing.

To Start Innovations.

Mr. Karger announces that he will put into practice some of the views he has long held for the ultimate betterment of motion pictures. Chief among these is his determination to get away from the hackneyed type of picture.

"My aim in motion pictures is the elimination of the obvious," said Mr. Karger. "We can't have any real art on the screen until the values of suggestion are brought out more importantly than they have been heretofore.

"Motion pictures have established a number of traditions that we must break away from. They brought many of the cheapest traditions of old melodrama. You will find the hero labeled 'hero' before he has been before the camera a minute. The 'villain' conforms to the type.

Want Real Life Pictures.

"What I seek is the substitution of true and consistent characterization. What I want to do is to project real human beings on the screen. I want a picture to bring to the spectators a sense of real life, of having lived through a deeply human experience.

"I don't want the obvious 'actor's' gesturing and grimacing; I want the sort of art that conceals art—the little subtleties of suggestion that go to make up a picture of life. It's a composite work, with writer, art director and actor all working together toward one ideal."

Karger a Hard Worker.

Mr. Karger is a tireless worker in the cause of better pictures, and his forward-looking opinions have earned for him the name of being one of the really big creative geniuses of the industry.

Among his numerous other services to Metro, Maxwell Karger has been the discoverer of not a little stellar material. He is quick to spot ability, and it was this faculty that caused him to see in Bert Lytell an actor of great promise.

It was at Maxwell Karger's request that Bert Lytell a few weeks ago came on from the Pacific Coast, where he had spent nearly two years at the Hollywood studios. He intends that Mr. Lytell's forthcoming characterizations shall surpass even his recent notable efforts.

It will be recalled as well that Mr. Karger developed the dramatic capabilities of Alice Lake, who, before her engagement by Metro as a featured player in dramatic roles, has made her name as a comedienne with Mack Sennett, Fatty Arbuckle and other laugh creators.

Maxwell Karger
Who is the director-general of the Metro Pictures Corporation.

Nazimova
Noted Russian actress, who will continue to display her emotional charms in Metro productions.

Nazimova Completes All Camera Work on "Billions," Her Newest Metro Production; "Madam Peacock" Among Four Big Specials

NAZIMOVA has completed all work before the camera for her next feature production, "Billions," adapted by Charles Bryant from a celebrated French stage play. This is the first of four unusual productions which will constitute the popular Russian star's program for the latter part of this year and for 1911.

Has Different Role.

Her character in "Billions" differs sharply from any role in which she has ever appeared either on stage or screen; and the plot of the comedy drama is one of which the outcome is impossible to forecast until the final fade-out.

Although no announcement has come from the Metro studios in Hollywood, where Nazimova makes her pictures, regarding the complete list of plays for presentation during this year and next, it is known that "Madame Peacock," by Rita Weiman, author of the current New York theatrical success, "The Acquittal," will be one of them.

Is Now Editing Picture.

The entire production of "Billions" reflects the strong personality and artistic genius of the star. Not only has she enacted the principal role, but she also has designed and supervised execution of stage settings, given her personal attention to lighting effects and at present is cutting, titling and assembling the picture.

Ray C. Smallwood directed. The photography was the work of Rudolph J. Bergquist and the scenario that of Charles Bryant.

The swiftly moving action of the comedy has made possible use of numerous unusual and fanciful sets, all of which have been designed under the personal supervision of Nazimova. Simplicity, however, has been the keynote, even where the bizarre was sought.

One of the effective touches of the production comes at the opening of the picture, where the scene is laid in a fictitious city of an equally fictitious Slavic nation. Although the street that is revealed to the spectator is marked by its simplicity, the spirit of pre-war times in this particular corner of the world—the era of intrigue and dark mysteries—has been so convincingly reproduced as to arouse a doubt that it actually was filmed at Metro's Hollywood studios this year.

Scene Will Appeal to Women.

Another set, and one that will delight the eye of every woman, shows the deft feminine touch of Nazimova in the treatment of the interior of a New York apartment. The sense of luxury and unlimited wealth is conveyed rather by artistic arrangement of its few superb tapestries and regal vastness of proportions than by the unintelligently lavish expenditure of money that is usually considered necessary in such a picture.

A garden of dreams, in which an effort has been made to visualize the ordinarily inarticulate mental operations of one asleep, is the product of numerous conferences between the technical experts at the Metro plant, the electricians and Nazimova. Even a hint of the result of their work has not as yet been disclosed to any but the favored few who already have been permitted to see it.

Supporting the star are Charles Bryant, William J. Irving, Victor Potel, John Steppling, Marian Skinner, Bonnie Hill, Emmett King, Eugene H. Klum and other noted screen players.

Metro Schedule for Next Seven Months Offers Twenty-six Special Productions

THE Metro Pictures Corporation announces the completion of a tentative schedule of releases from July, up to and including January, 1921. Twenty-six special productions are in the list. These include twenty made by Metro Pictures Corporation, three by C. E. Shurtleff, Inc., one S-L production and one Robert Harron production. All of them are six reels or special feature length.

The compilation of this schedule gives an opportunity to the Metro branch and exchange managers for a fall sales drive of great strength. In most cases the prints will be in the hands of the managers four to six weeks ahead of the date of release.

Two Metro Specials will be released in July. "Parlor, Bedroom and Bath," adapted by June Mathis and A. P. Younger from the stage success by C. W. Bell and Mark Swan, goes out on July 5. It will have an all-star cast headed by Eugene Pallette, Ruth Stonehouse, Kathleen Kirkham and Henry Miller, Jr. The director is Edward Dillon.

Alice Lake as Manicurist.

On July 19 "The Misfit Wife," featuring Alice Lake, is set for release. It is an adaptation by Lois Zellner and A. P. Younger of a stage drama by Julie Herne, daughter of the late James A. Herne. Alice Lake's role is that of a western manicurist who marries into an exclusive New York family. The director is Edward Mortimer.

Three releases are scheduled for August. The first will be "Held in Trust," starring May Allison. It will be seen on August 2. "Held in Trust" is a picturization of the novel by George Kibbe Turner which ran in the Red Book Magazine. The scenario is by Sarah Y. Mason. John E. Ince is director.

"The Chorus Girl's Romance," starring Viola Dana, will be released August 16. The picture is founded on F. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders." Percy Heath made the adaptation and William C. Dowlan is the director. Miss Dana plays a shimmy dancer who marries a Yale "grind."

Jack London Story.

On August 23 comes "The Mutiny of the Elsinore," a Shurtleff production with an all-star cast including Mitchell Lewis, Helen Ferguson and William V. Mong. The director is Edward Sloman. The photoplay is an adaptation by A. S. Le Vino of Jack London's novel.

Five productions will go out in September. On the first of the month an all-star cast including Jack Mulhall, Ruth Stonehouse, Frank Elliott and Marguerite de la Motte, will be seen in "The Hope," adapted by A. S. Le Vino from the melodrama by Cecil Raleigh and Henry Hamilton. The director is Herbert Blache.

An S-L production, "Love, Honor and Obey," adapted by Eugene Walter from Charles Neville Buck's novel, "The Tyranny of Weakness," will be released September 6. It will have an all-star cast including Wilda Bennett, Claire Whitney, Kenneth Harlan, Henry Harmon and E. J. Ratcliffe. The director is Leander de Cordova. The production was made under the personal supervision of Maxwell Karger, director general.

Bert Lytell Feature.

"The Price of Redemption," starring Bert Lytell, is scheduled for September 15. It is an adaptation by June Mathis of I. A. R. Wylie's novel, "The Temple of Dawn," directed by Dallas M. Fitzgerald.

"The Saphead," co-starring William H. Crane and Buster Keaton, comes out on September 20. The production was made under the personal supervision of Winchell Smith, co-author with Victor Mapes of "The New Henrietta," from which "The Saphead" was adapted by June Mathis. Herbert Blache is the director.

September 27 will see the all-star production of "Clothes," adapted by Arthur Zellner from the stage play by Avery Hopwood and Channing Pollock. The screen version will be produced under the personal supervision of Maxwell Karger. Olive Tell will play the role created on the stage by Grace George. Fred Sittenham is the director.

Ibanez Picture in October.

October 4 will be the date of the big production of "The Four Horsemen of the Apocalypse," June Mathis's adaptation of Vicente Blasco Ibanez's great war novel. It will be produced under the direction of Rex Ingram, with an all-star cast.

The Robert Harron production of "Coincidence" is to be released on October 25.

November will see five productions. The first of the month will bring forth "The Marriages of Mayfair," adapted by Julia Burnham from the melodrama by Cecil Raleigh. The production was made under the personal supervision of Mr. Karger. George W. Terwilliger was director. The all-star cast includes Wilfred Lytell, Thomas W. Ross, Frank Currier, Gladys Coburn and Thea Talbot.

"Fine Feathers," the Eugene Walter play, adapted by himself and Caroline Rosenthal for the screen, is scheduled for November 8. It will be produced under the supervision of Mr. Karger and played by an all-star cast.

Ina Claire as "Polly."

"Polly with a Past," starring Ina Claire, goes out November 15. The screen version of the play by George Middleton and Guy Bolton was made by June Mathis. The production will be made under the direction of Leander de Cordova and personally supervised by Mr. Karger.

On November 22 "The Star Rover," another Shurtleff production, will be seen with an all-star cast, including Courtenay Foote. It is an adaptation of Jack London's novel.

May Allison will be seen on November 29 in "Are All Men Alike?" a picturization of Arthur Stringer's novel, "The Waffle Iron," now running as a serial in McClure's Magazine.

December is alloted four pictures. The first of the month will see "Blackmail," with Viola Dana as star. "Blackmail" is a tale of the underworld by Lucia Chamberlain. It appeared in the Saturday Evening Post. Dallas M. Fitzgerald will direct the production. The scenario has been assigned to A. S. Le Vino.

Christmas Releases.

"Body and Soul," featuring Alice Lake, due for release December 4, is an original play by William Hurlburt.

"The Misleading Lady," adapted by Lois Zellner from the successful stage play by Charles Goddard and Paul Dickey as a starring vehicle for Bert Lytell, will be ready for December 20.

Another big Christmas holiday release will be "Big Game," an adaptation of the stage drama by Willard Robertson and Kilbourne Gordon. It will have an all-star cast that will include Cleo Madison. The release date is December 27.

Mrs. Humphrey Ward's Novel.

Four productions are slated for January. The first will be "Hearts Are Trumps," adapted by June Mathis from the melodrama of the same name by Cecil Raleigh. The director is Rex Ingram. It is marked for release on January 3.

"The God of His Fathers," a Shurtleff production, comes out on January 10. This is another Jack London story, which will be produced with an all-star cast.

May Allison, as star in "The Marriage

Five Leading Members of Metro's Scenario Department.

Left to right: Colonel Jasper Ewing Brady, scenario editor; Finis Fox, June Mathis, Lois Zellner and Arthur Zellner, all of whom have written scenarios for many Metro successes.

of William Asch," will be seen on January 17. It is an adaptation of the novel by Mrs. Humphrey Ward.

The final production of the year will be "The Hole in the Wall," which comes out on January 24. This, by Fred Jackson, was one of the biggest successes of the New York season, with Martha Hedman in the leading role. An all-star cast will appear in the screen version.

Ina Claire Starts Work for Metro on Her Stage Success "Polly With a Past"

INA CLAIRE, star of "The Gold Diggers," has just made her first appearance before the motion picture camera at Metro's New York studios in a screen version of her first big stage success, "Polly With a Past." She will continue to appear in "The Gold Diggers."

The scenario of "Polly With a Past," from the play by George Middleton and Guy Bolton," is being prepared by June Mathis. The first episodes are in final form.

Miss Claire's director is Leander de Cordova, who has just completed camera work on the S-L production of "Love, Honor and Obey," Eugene Walter's adaptation of "The Tyranny of Weakness," the novel by Charles Neville Buck. Maxwell Karger, under whose supervision this picture will be made, has already started training Miss Claire in the finer points of her screen work.

In acquiring Ina Claire, the brilliant young Belasco stage star, for the screen, and in securing at the same time the picture rights to "Polly With a Past," Metro officials feel that they scored another coup as sensational and important as their purchase of Blasco Ibanez's "The Four Horsemen."

After the contracts had been signed Richard A. Rowland, president of Metro Pictures Corporation, said:

"The acquisition by Metro of this gifted young actress as a star, and of 'Polly With a Past' as the vehicle for displaying her inimitable talents,' is, we believe, another evidence of the desire on Metro's part to give the exhibitor only the best.

."We are certain that Ina Claire will prove a box office magnet of the greatest potency. She has not only a tremendous following in this country, but her admirers abroad are legion. The success of 'Polly With a Past' is too fresh in the public mind to call for comment."

Metro announces that the production will be on a scale of lavishness that will take neither time limits, cost nor painstaking effort into consideration. Special stress will be put on the dressing of the production.

"Polly With a Past" had its stage premiere at the Belasco Theatre, September 6, 1917, and ran for forty weeks to record-breaking box office receipts. Its success was repeated on the road, where it played continuously for more than a year. The authors of "Polly With a Past" are George Middleton and Guy Bolton. Each has a long list of stage successes to his credit.

"I realize," Miss Claire said, "that I am faced with a somewhat more difficult problem in presenting this characterization on the screen. Part of the effect which I contrived by striking colors on the stage will have to be discounted.

"I designed my own costumes for the stage play with Mr. Belasco's aid and I have designed them for the screen. I rely almost wholly on design to accomplish the same sweeping results."

Rosen to Direct May Allison

Philip E. Rosen has been signed by Metro to direct "Are All Men Alike?", May Allison's new starring vehicle. Mr. Rosen has moved into his office at the Metro studios and is completing preparations for starting the actual filming of the picture, which was adapted by A. P. Younger from Arthur Stringer's story, "The Waffle Iron," as published in McClure's Magazine.

The Line-Up of the Directors Who Will Guide Metro's Future Productions.

1—Herbert Blache; 2—Rex Ingram; 3—M. P. Staulcup, art director; 4—Edward Sloman; 5—Henry Otto; 6—John E. Ince; 7—Dallas M. Fitzgerald; 8—Ray Smallwood.

Add Fitzgerald and Stringer to Metro's List of Prominent Authors; Writers Are Watching Production of Their Stories

F. SCOTT FITZGERALD and Arthur Stringer are announced by Metro as the most recent additions to the company's list of authors. Contracts have just been concluded whereby Metro obtains first call on the literary output of Mr. Fitzgerald and Mr. Stringer.

"The signing of these contracts," said Richard A. Rowland, president of Metro, "means that Metro has a great literary department. Each one is a writer who has obtained a large following on the stage or in the magazines, and, moreover, each one is a writer capable of producing pictures of distinct originality, popular appeal and artistic value.

"The contracts of these writers call for from four to seven original screen stories a year and an option on their magazine stories. In most cases the writer is also under contract personally to assist in the supervision of the production. In this way we hope to get away from the creative writer's complaint that 'everything is changed' once the story gets into scenario form.

From Four to Seven Original Stories.

"As a matter of fact, stories are not changed except to meet the exigencies of screen technique. That's why we demand that the author be actually on the ground for the filming of the story. When changes are made his assistance is usually imperative. He is the man with the idea, that's why he is so highly paid. It's his story that has been bought. But his story has to be of practical screen value. It has to be 'workable.'

"The scenario writer doesn't like to make changes of his own volition. If the author isn't there for consultation, however, changes have to be made. The Metro writers have to learn the technique of the screen. And we look to them to develop that technique."

Of the two writers just signed, F. Scott Fitzgerald already has his first picture in production by Metro. This is "The Chorus Girl's Romance," founded upon Mr. Fitzgerald's Saturday Evening Post story "Head and Shoulders." In it Viola Dana appears as the shimmy dancer who gets married to a Yale "grind." The production is being completed at Metro's Hollywood studios. A second Fitzgerald picture, "The Offshore Pirate," is scheduled for early production.

First Stringer Picture.

Mr. Stringer's first picture is "Are All Men Alike?" This will also be done at Hollywood, with May Allison as the star. "Are All Men Alike?" is founded on Mr. Stringer's novel "The Waffle Iron," now running serially in McClure's.

Irvin S. Cobb's first picture will be "The Five Dollar Baby." This will be produced under the personal supervision of the author at Hollywood.

George Kibbe Turner's first picture, "Held in Trust," founded on his serial story of the same name in the Red Book Magazine, is now being finished at Hollywood, with May Allison in the star role.

Eugene Presbrey is already at work at the Pacific Coast studios, adapting himself to the business of writing continuity. He will shortly be joined there by Hulbert Footner, Arthur Somers Roche and Mr. Cobb. Special quarters have been prepared for the writers, away from the turmoil of the studio, but near enough so that the writers will be actually on the ground for their productions.

Meanwhile the three big dramatists, who are the backbone of Metro's literary forces, are actively at studio work.

Eugene Walter has just completed camera work on his first picture, "Love, Honor and Obey," an adaptation of Charles Neville Buck's novel "The Tyranny of Weakness," produced by Arthur Sawyer and Herbert Lubin at Metro's New York studios in West Sixty-first street, and has started work on a screen version of "Fine Feathers," which will shortly go into production.

Bayard Veiller, besides his activities as chief of production at Hollywood, is writing the scenario for a new picture which will be the sequel to "Within the Law." The same characters will be used and developed in a new story. Winchell Smith at Hollywood has completed production of "The Saphead," co-starring William H. Crane and Buster Keaton. This is Mr. Smith's first picture. It is an adaptation of "The New Henrietta," which Mr. Smith and Victor Mapes wrote as a modernized version of Bronson Howard's "The Henrietta."

Such is Metro's literary forecast.

June Mathis Praises "Four Horsemen"; Rex Beach Will Direct it on Coast

JUNE MATHIS, head of Metro's scenario department, left the New York studios recently for Hollywood to assist in what she regards as Metro's greatest effort—the production of Ibanez' "The Four Horsemen of the Apocalypse."

Miss Mathis came to New York several weeks ago when the intention was to have the production made here. It was later decided to have the production switched back to the Pacific Coast, where the locations afford better opportunities for the realization of Miss Mathis' ideals.

"Rex Ingram will direct the production. It is probably the most important assignment given to a director this year and I am very glad Rex Ingram got it," said Miss Mathis. "I regard him as among the greatest directors. I am sure he will do marvelous work on 'The Four Horsemen.'

"I think 'The Four Horsemen' will be an inspiration to everybody connected with it. I have lived with the story for months and have written and rewritten the scenario.

Follows Book Closely.

"The screen version follows the book closely. I have retained the South American opening, with the character of Madariaga, the Centaur. The Four Horsemen themselves will be seen, carrying out the description in the Book of the Apocalypse of John's vision, which the war made so true—of Pestilence, Death, Famine and War riding through the human race. The drawings of Albert Durer will afford guidance in these scenes. Then there will be the scenes of the fast social life in Paris, with Julio as the society tango dancer amid the frivolous atmosphere that made Paris what it was in those days. The biggest scenes, of course, will be those depicting the Battle of the Marne."

Miss Mathis conferred with the author in Chicago. Senor Ibanez had already had experience with motion pictures in France and his understanding of screen technique facilitated the preparatory stages of the work.

Holds Meeting with Author.

"When I telephoned Senor Ibanez at the Auditorium Annex in Chicago," related Miss Mathis, "he seemed disappointed that I knew neither French nor Spanish, as he does not speak English.

"Vicente Blasco Ibanez is about 45 and wonderfully brilliant. We spoke through an interpreter, but I found the novelist's face so expressive, his gestures so eloquent, that often I knew his meaning before the interpreter spoke, and it seemed that he was just as quick to understand me.

"Ibanez evidently expected that I would have a complete scenario for him to look over. I had discussed the production with Richard A. Rowland, read the book carefully and outlined my plans mentally, but I wanted to talk them over with Mr. Karger before proceeding further.

Makes Big Suggestions.

"Senor Ibanez made several wonderful suggestions. In fact, he showed a remarkable knowledge of the making of motion pictures, at least from the European angle."

Miss Mathis set to work immediately on the scenario and had a completed draft ready when Ibanez arrived in Hollywood for a second conference. He gave unqualified approval to the first draft of the work.

But Miss Mathis felt that there was more to be done with it. Upon this pic-

The Trio That Looks After Metro's Business Interests.

Left to right: E. M. Saunders, sales manager; C. K. Stern, auditor, and H. J. Cohen, who is manager of the foreign department.

The Stars That Are Now Shining on Metro's Horizon from Their Latest Photographs.

From left to right: Robert Harron, who will make four big pictures a year; Ina Claire; Buster Keaton, who will appear in "The Saphead" and then follow up with a two-reel comedy series; May Allison, Viola Dana and Bert Lytell.

turization she had staked everything; she felt it the biggest opportunity ever offered to a scenario writer. It was to be the big production with which Maxwell Karger at first planned to signalize his return to Metro's New York studios in West Sixty-first street.

But Miss Mathis was again held on the Coast for the production of "Hearts Are Trumps," the Drury Lane melodrama, which is to be one of Metro's forthcoming releases. When this was filmed Miss Mathis came on to New York again for "The Four Horsemen."

Metro to Present Bert Lytell in Four Specials Produced in New York Studio

BERT LYTELL has started camera work on "The Misleading Lady," by Charles Goddard and Paul Dickey, at Metro's New York studios. This is the first of four pictures selected by Mr. Lytell for New York production and will occupy his time for a year. Their production marks the return of the popular star to the East after two years spent at Metro's western studios in Hollywood.

Following "The Misleading Lady," Mr. Lytell will be seen in "A Message from Mars," the fantastic comedy by Richard Gathoney which Charles Hawtrey played on the stage for many years.

Then comes "The Prisoner of Zenda," a screen version of Anthony Hope's novel, in which Mr. Lytell will play Rudolph Rassendyl. This is a role in which Mr. Lytell scored one of his greatest stage successes as a stock company leading man. It will be the first essentially romantic role of his recent screen career.

In Different Role.

Mr. Lytell's recent characterizations have marked a crescendo of achievement—as Tito, the Italian modiste, in "Lombardi, Ltd."; as "Beauty" Steele, the cynical lawyer, in "The Right of Way," and as Jimmy Valentine, in Paul Armstrong's play "Alias Jimmy Valentine," founded on the O. Henry story.

"I played 'myself' pretty much when I did 'Jimmy,'" said the star, commenting upon the production. "I like best a role in which I can completely submerge my own personality. 'The Price of Redemption,' I'm convinced, afforded me the greatest opportunity of my career."

"After 'The Price of Redemption,' 'The Misleading Lady' will be in the nature of a pleasant vacation," said Mr. Lytell. "But it's brilliant comedy, and Jack Craigin, the construction engineer who develops into a 'cave man' in order to teach a lesson to the woman who has led him to false aspirations, is a likeable character."

Outside of Mr. Lytell, the only member of the cast yet announced is Frank Currier, who will play the lunatic escaped from a sanitarium in the Adirondacks who surprises the construction engineer and the misleading lady at his bungalow.

"The Misleading Lady" was one of the big Broadway successes of a few seasons back.

In "The Message from Mars," that will follow this production, Mr. Lytell will appear in Charles Hawtrey's stage role

The play was presented by Mr. Hawtrey for several years in England and this country and twice revived in England with undiminished popularity.

In "The Prisoner of Zenda," the third production for Mr. Lytell, there will be a revival of the spectacular features of the days when romantic drama was the vogue.

Bayard Veiller, Metro Production Chief, Sidetracks Traditions for Big Results

BAYARD VEILLER, the dramatist, is now installed as chief of production at Metro's West Coast studios in Hollywood. He assumed his new duties immediately upon his return to Southern California from his recent trip to New York, where, among other things, he figured prominently in Metro's negotiations for the services of several distinguished authors, including Irvin S. Cobb, George Kibbe Turner and Arthur Somers Roche.

Mr. Veiller, who won a reputation as the author of "Within the Law," "The Thirteenth Chair" and other notable stage plays, has been with Metro since last February as one of its quartet of successful playwrights, the other three being Eugene Walter, Winchell Smith and Eugene Presbrey. His initial arrangement with Metro was to write four original screen stories a year. He was on the West Coast when he signed up and was, of course, immediately given an office in the studios, with access to every part of the lot.

Supervises Literary Material.

The writer of stage plays, suddenly transplanted to the environment of a motion picture establishment, found so much to interest and absorb him in the newer of the mimic arts that soon he was more enthusiastic over the possibilities of the screen than he had been over the scope and influence of the stage, it is said. He detected at once a number of ways in which, in his opinion, motion pictures might be improved, and so constructive were his suggestions that Metro officials decided to make him chief of production.

Important among Mr. Veiller's new responsibilities will be the personal supervision of all literary material considered for screen translation, as well as close inspection of the scenarios constructed by the staff writers. He will also keep a close watch on the progress of the various productions as they are made at the Hollywood studios.

Mr. Veiller is singularly open-minded in his estimate of the present status and coming possibilities of motion pictures. He believes they are destined for a larger sphere of influence and greater popularity even than they have enjoyed hitherto. He states his candid belief that the art is still in its infancy, but that producers and all other creative minds engaged in producing motion pictures are steadily reaching out after improved methods and a higher standard of art. He declares he does not recognize any fixed or arbitrary screen technique, nor are there any traditions that he would hesitate to violate in his efforts to make pictures better.

Talbot Writing Continuity for Alice Lake Feature

HAYDEN TALBOT, former newspaperman, author, playwright and scenario writer, has been engaged by Bayard Veiller, chief of production at Metro's West Coast studios in Hollywood, to prepare the continuity for "Body and Soul," the forthcoming special production with an all-star cast headed by Alice Lake.

The screen version of "Body and Soul," which was originally written by William Hurlburt, will be completed shortly. Production will start the latter part of next week. It is a psychological melodrama based on the dual personality of a young girl in Paris, who becomes an artist's model, is wrongfully accused of the murder of a friend and is finally vindicated.

Edmund Mortimer, who directed Miss Lake in her recently finished picture, "The Misfit Wife," will again direct the star. Forrest Stanley will play the male lead.

St. Louis Sidelights

Attractions Ending July 3.

Kings.—"The Slim Princess."
Mozart.—"Burning Daylight."
Pershing.—"Burning Daylight."
Shenandoah.—"Miss Hobbs."
Grand-Florissant.—"Miss Hobbs."

Expounding the Great Pastime.

PARAMOUNT scored a slashing victory over Fox in an inter-exchange baseball game this week, the Famous Players smothering the opposition under a 16-5 count. There was considerable scandal attached to the game, inasmuch as Fox resorted to low methods by running in a "ringer." He was Cecil Maeberry, of Goldwyn, who expired in the fifth inning, after hitting a home run, on which he only reached second, due to lack of wind. This sprint was too much and Cecil returned to his office.

"Stuffy" Gets His Due.

"Stuffy" McInnis, of Paramount, whom we referred to as the booker, demands a retraction. "Stuffy" is the assistant manager.

When an "Ace" Drops In.

Ace Berry, the dynamic field representative for Mayflower, caused a large commotion when he landed amongst a bunch of unsuspecting exhibitors this week. Ace comes fresh from Toledo, where he assisted in getting a lot of money with "The Deep Purple." That attraction is booked for the Pershing and Mayflower's booster is on to make a clean-up. Berry will go to Louisville, Kansas City, Omaha and other cities from here.

Promotion as Theatre Manager.

John Weaver, formerly manager of the Grand-Florissant Theatre, has been advanced by the Famous Players-Missouri Corporation to manager at the Kings. Weaver has a great opportunity to prove his ability.

Wit Saves Desperate Situation.

With the Yankees in town, baseball arguments are the rage with Famous Players-Missouri employes. Albert Wagner and Ed Freudinger, on from New York, took up the cudgel for "Babe" Ruth, while Bill Goldman and "Pep" Derby contended that George Sisler is the world's greatest ball player. The debate ended in a riot when Derby pulled the coup de grace by saying: "Ruth couldn't hit the water if he fell out of a boat."

Nifty Bits of News.

The new Shenandoah Airdome opened to capacity crowds last Sunday. "The Sea Wolf" was the attraction. The new Grand-Florissant Airdome opens the coming week.

Charles Raymond, exploitation manager for Paramount, has mapped out a busy campaign for July. He will visit almost every city in the district.

John C. Flinn, of Famous Players-Lasky, after a business visit of ten days, has gone back to New York.

Cincinnati Chatter

"Jazz" Won't Mix with Films.

THERE is evidence that house managers are vieing with each other in efforts to offer picture lovers typical summer entertainment. Significant of this spirit was the withdrawal of the jazz band at the Grand, after two weeks of trial.

"Our patrons did not like it," was the reason frankly volunteered by I. W. McMahan, one of the managers. "True, some of the younger people were delighted, but my partner, Mr. Jackson, and I agree with the majority that jazz does not harmonize with feature films." So the Grand is to have an orchestra, under the direction of Armand Bolandoneck, member of the Cincinnati Symphony Orchestra.

Willard-Dempsey Fight Renewed.

After a year's absence the Willard-Dempsey fight pictures are back in Cincinnati. Just after the famous bout was over at Toledo the fight films were brought to the Queen City, but survived only one day on a local screen before being withdrawn. After almost a year the Ohio censors have approved the picture and it will be shown at the Avenue, a downtown house, for one week, beginning June 27.

Oscar Doob Goes to Chicago.

Oscar A. Doob, Cincinnati exploitation manager for Paramount-Artcraft, and classed as one of the most successful managers along those lines in the business, has been promoted to the Chicago office, and with Mrs. Doob will take up his residence in the Windy City in the near future. Mr. Doob is a former Cincinnati newspaperman.

Favors the "Non-Kick" Star.

Jake Bohrer, conductor of Keith's orchestra, is having his first experience "playing pictures." He likes the experience because the screen stars cannot blame everything on the orchestra; but "It's kind-a lonesome," he says.

Labor Troubles Impend.

Several downtown moving picture shows have refused to recognize the musicians' union. The local union of operators has voted to support the musicians' union to the extent of calling out the operators employed in these houses if a sanction of such action can be obtained from international headquarters.

"Finn" Film Breaks Records.

"Huckleberry Finn" has closed a two weeks' engagement at the Strand. During the engagement of the film it is said to have busted several attendance records for the house. In the two weeks many organizations had orphans and other children to see the famous play.

Classes Films as Theatrical Shows.

There is a state law in Ohio that prohibits theatrical performances on Sunday. On June 23 Judge William F. Duncan, of the Common Pleas Court at Findlay, Ohio, held that moving picture shows are synonymous with theatrical performances.

His ruling was in the case of the managers of four of the theatres who pleaded guilty to the indictments against them charging violation of the state Sunday amusement law. Fines of $25 and costs each were imposed.

Buffalo Bulletins

Begin Mammoth Theatre.

THE large ten-story office and theatre building to be erected by M. Slotkin and associated interests on the site now occupied by the Family and Lyric theatres and adjoining buildings will be under way in a few days. The Family Theatre will close shortly and the Lyric will shut down about July 5, to reopen, however, in September, because work at this stage will allow this house to continue with performances until about December. The new building will be a mammoth structure involving an outlay of over $2,500,000. It will replace the Family and Lyric theatres.

Defends "Doug"-Mary Wedding.

"Sometimes the public gets behind the scenes in a divorce case and sometimes the public doesn't," declared the Rev. Dr. James Whitcomb Brougher, pastor of the Temple Baptist Church of Los Angeles, who was a delegate to the Baptist convention here and who recently stepped into prominence when he performed the wedding ceremony of Douglas Fairbanks and Mary Pickford in his Los Angles home. In speaking of the wedding Dr. Brougher said he believed the union to be a happy and lasting one and declared he did not regret having performed it, regardless of criticisms heaped upon him for his part.

"I went into the details of the Fairbanks-Pickford case, having known both of them for at least five years. I held long conferences with both Miss Pickford and Mr. Fairbanks before the ceremony. The state did not hesitate to issue a license which authorized the marriage, and this to me was full authorization for legality. I believe the marriage will be a happy and lasting one and I hope they are enjoying their honeymoon in London right now."

Scenario Man on Tour.

Charles W. Barrell, scenario editor and publicity expert of the Western Electric Company, accompanied the annual two-week tour of the Buffalo Truck Dealers' Association through 100 towns and cities of Western New York June 14-26. Mr. Barrell, who was formerly connected with various theatrical enterprises in New York and Brooklyn, produced the film "Go-Getter," which was shown on the tour before audiences of several hundred each night from the rear of one of the trucks. The film was projected on a large outdoor screen. The film portrays the vast improvement of conditions on the farm after the drudgery of house and farm work has been eliminated by means of electrical devices.

Puts on Beauty Competition.

In connection with the showing of "A Woman's Man" at the Lyric Theatre the week of June 28 Manager Charlie Bowe put on a beauty competition, in which Buffalo girls were invited to send their photographs to the Lyric, care Romaine Fielding, who was in Buffalo for the event. From these photos Mr. Fielding selected the most promising candidates and made a test picture of them. These test films were shown on the Lyric screen. Mr. Fielding also conducted a similar contest in Rochester and Albany, announcing that the winners would appear in his next picture. Daniel Savage, of the Empire State Film Company, is handling the feature in this territory. The stunt got a lot of newspaper publicity.

New Strand Orchestra Director.

George A. Bouchard, conductor of the Strand Theatre orchestra since the opening of this house, has accepted a position as organist at the Regent Theatre, Main and Utica streets. He has been succeeded at the Strand by Martin Thomsen, violinist. Mr. Thomsen is a former member of the Shea Hippodrome orchestra.

Franklin Aids Outing.

Harold B. Franklin, managing director of Shea's Hippodrome, co-operated with Gerald K. Rudulph, conductor of the Portside Column in the Buffalo Enquirer, in putting over the Portside Column's first annual outing for poor children and their mothers on Monday, June 28. Mr. Franklin had pictures taken of the parade to the Crystal Beach boat, which he showed at a special performance of the kiddies who took the trip. At this performance, on Thursday, July 1, Mr. Franklin put on his entire program for the children, commencing at 11 a. m. The youngsters had the time of their lives when they saw themselves "in de movies."

Fowler Follows Up Prospects.

Bruce Fowler has established a system of replying by postcard to all patrons who sign the blank on the back of the house program requesting that those desiring the program bulletin weekly by mail sign their name and address and forward it to the management. It is just one of the little courtesies prevailing at the Elmwood, and it seems to be a popular move, for several have commented on this way of thanking patrons for their interest in the Elmwood.

New Rosing House Plans Ready.

Plans for the new motion picture theatre to be erected by J. Rosing in Broadway and Detroit have been completed by Architect Henry Spann. They call for a 2,300-seat house, to cost approximately $200,000. The house will be one of the largest neighborhood houses in the city and will be in the center of the great Broadway and Fillmore district.

Candy Suckers at Kids' Matinee.

All-day suckers are being given free to kiddies who attend the popular Saturday children's matinees at the Regent Theatre, Main and Utica streets.

Prouse Back from Gotham.

J. William Prouse, of the Buffalo Motion Picture Corporation, has returned from New York, where he conferred with some of the big men in the industry, and it is possible that announcement will soon be made of the coming to Buffalo of a man well known here to accept a responsible position with the company. Negotiations for the purchase of the former German-American Building, at Main and High streets, for a studio, are progressing satisfactorily and it is possible that the next picture will be produced in Buffalo. The company to date has made "The Price of Innocence," "The Sport of Kings" and "Eyes of the Hills," all of which are being distributed by First National.

Prologue

Out from the width of the Great Beyond—out from the depth of the Inner Deep—from the turmoil of Life or from the Peace we know not whence, come Voices.

They speak to us with recurrent sound—ever reminding us that we are guided or misled, dominated or crushed by the Spirit of their unseen Power.

Let us then, with mind attuned, take heed—casting out each discordant note—basking in the harmony of Light and Love.

He that hath an ear, let him hear.

"VOICES"

Will Open Eyes Closed to Sights

Ears Sealed to Sounds

Chester De Vonde's

Supreme Effort

Portrayed by Superlative Stars including

DIANA ALLEN
CORLISS GILES
HENRY SEDLEY
GLADYS COBURN

Presented by

Victor Kremer

Epilogue

Who there is now that will dispute
With scoffing sound and manner rude
That Voices to us do not speak
Guiding strong — protecting weak.
The voice of her who life us gives
Though dead, withal, forever lives.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Astronomical and Physical Geography Remarkably Illuminated in Film Series

ONE of the most important of recent efforts in instructional film production is a group of films called the Popular Science Series, made by the Scientific Education Corporation. The idea for these films was conceived by William Park, formerly of Toronto, Canada, and the films were produced under the direction of Ashley Miller. The distribution of this series is in the hands of the Community Productions Company, which is an offshoot of the Community Motion Picture Bureau.

These films have been conceived and produced to aid in the teaching of modern geography. The series consists of six reels and comprises a related chain of causes and effects, from elementary astronomy to commercial geography. The reels are named as follows: "The Mystery of Space"; "The Living and the Dead—Earth and Moon"; "The Story of the Seasons"; "God Divided the Night from the Day"; "The Winds of the World"; "Rains and Storms—the Kingdom of the Storm." They are intended to lay a foundation for the study of commercial geography, with related history, international trade, commerce and industry, and are distinctly ahead of anything of the kind that has ever been attempted. In fact, we are not sure that anything along these particular lines has ever been tried before.

Spectacular in Character.

The first two reels are quite spectacular in character. It is an awesome sight to watch the solar system, of which our own earth is a unit, actually in motion; to be brought face to face with each of the planets with their satellites, or to watch them moving around the sun, in the position in which they were phenomenally grouped last December, when fanatics predicted the end of the world. The illusion of these first two reels is complete—the limitless depth of space, with the sun, moon and planets invisibly suspended there, is a revelation in the possibilities of the screen for the study of the universe. The second reel explains the phenomenon of the eclipse, the corona of the sun at total eclipse and other features of this fascinating study.

The other four reels are confined to showing the causes producing the seasons, the journey of the earth around the sun, the meaning of the overhead sun, its movement from tropic to tropic, with the result on the heating of the earth; also the movement of the earth round the sun, as viewed from the sun itself. The system of the winds of the world leads up to the explanation of rain and its distribution. The origin of storms and their movement across continents and oceans, and the movement of air at the equatorial belt as the controlling factor in the shifting of the winds is shown.

These pictures are no doubt the forerunner of even mightier ideas to be worked into film, and in fact Mr. Park is already busy on a continuation of the series.

Some Things Worth Knowing

That motion pictures as a medium of teaching were presented recently at the public library, Kansas City, Mo., to an audience of school principals and teachers, by arrangement of Charles H. Mills, director of recreation in our public schools, with the Society of Visual Education of Chicago. The pictures are prepared for pupils from the fifth to the seventh grade, and cover American history, geography, citizenship, sanitation and health.

* * *

That one of the features of the National Convention of the International Association of Garment Manufacturers, held in St. Louis, May 17-21, was the presentation each evening to the attending delegates of industrial and educational motion picture programs by the Community Motion Picture Bureau of New York. The interest shown by several hundred manufacturers in the attendance to the pictures devoted to the woolen, cotton, silk and glove industries, points to a larger production of this class of educational film.

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That the plans for the new Larrabee school at Bellingham, Wash., include an auditorium with stage and moving picture equipment.

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That the Parent-Teachers' Association of Waukesha, Wis., will purchase a moving picture machine for junior-senior high schools.

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That the Paramount-Burton Holmes travel picture for June 20, "Lake of Sun and Moon," is taken in the vicinity of the mysterious Lake Candidious among the mountains of the Island of Formosa. On this lake the inhabitants live on rafts and rarely come ashore. The geisha dancers of the lowlands are also shown.

* * *

That Gaumont News No. 18 shows the Yakamas, up in the State of Washington, following their custom of generations in skillfully using their spears on the "Royal Chinooke," laying in a winter's supply of fish.

* * *

That a special expedition sent "motion picture hunting" to the South Sea Islands of the Pacific has returned with a wealth of material, the first instalment of which was released in the Paramount Magazine of June 20 under the title "Beneath the Southern Cross." The Paramount-Badger expedition, responsible for this series, is at present cruising around the Samoan Islands.

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The second instalment of Arctic pictures taken by the Paramount expedition which was sent to Alaska especially to take scenic views for the Paramount Magazine appears in the release of June 27.

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A moving picture projection machine is to be purchased for the Eastern High School of Baltimore as soon as the money can be raised for the purpose. In order to raise the funds for this purpose the Alumnae Association of this institution has planned to hold a bazar during the first part of October.

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In order to stimulate the interest of the boys and girls throughout the State of Maryland in the teaching profession, a moving picture production is being made under the auspices of a special alumni committee of the Maryland State Normal School to show the life at the normal school.

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That the Long-Bell Lumber Company of Louisiana has a one-reel film on the lumber industry of that state called "The Story of a Stick." The picture was made by the Rothacker company.

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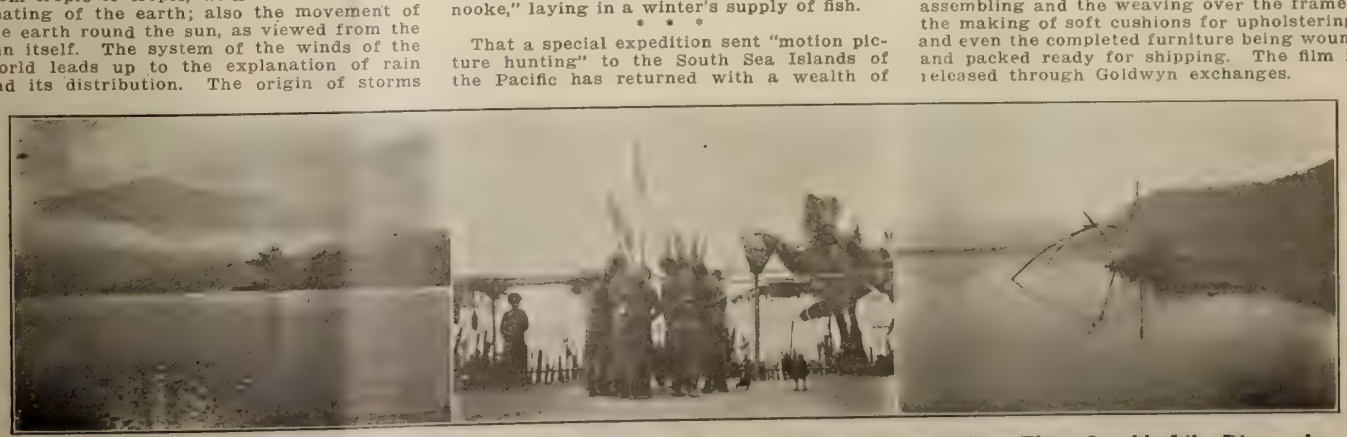
That the first of Hy Mayer's series of Capitol Travelaughs will appear in Pathe Review No. 67, which will be issued on September 5.

Making of Wicker Furniture Show in Goldwyn-Ford Weekly

WICKER furiture—big, comfortable, sleepy, hollow chairs, straight desk chairs, rockers and tables and lamps of reed are shown in the process of manufacture in the Ford Educational Weekly No. 206, entitled "Wickerware," released June 19.

The reeds for this furniture are either paper chemically treated, or reeds brought from China and Borneo. The cane is removed from this rattan and then the strands given a warm bath and hung in the sun and wind to dry, after which they are wound on spools and are ready for weaving. Part of the weaving is done by machinery and part by hand.

Not only the weaving is shown, but also the making of the parts of the chair, the assembling and the weaving over the frames, the making of soft cushions for upholstering, and even the completed furniture being wound and packed ready for shipping. The film is released through Goldwyn exchanges.



The Bright Sun's Rays, Piercing the Snow-White Clouds, Settled on the Silent Waves, Making Them Sparkle Like Diamonds.
Scenes from a new Burton Holmes Travel picture, "The Lake of the Sun and Moon," being released by Paramount. Pictures like one and three are the kind in which poets find inspiration and the photographs of which are a delight to the eye.

Evelyn Greeley
Playing title role of Diane in Captain David Potter's photoplay, "Diane of Star Hollow," being made by Macauley Photoplays, for release by Select.

Seven Big Features Announced for July Release on Famous Players-Lasky Schedule

SEVEN productions, including the Cosmopolitan feature, "The World and His Wife," and the Thomas H. Ince productions, "Homer Comes Home," starring Charles Ray, and "Let's Be Fashionable," starring Douglas MacLean and Doris May, are listed on Paramount's release schedule for July, just announced by Al Lichtman, general manager, department of distribution.

First on the list, scheduled for July 4, is "The Sins of St. Anthony," with Bryant Washburn. This was directed by James Cruze from a scenario by Elmer Harris, who made his adaptation from the story of the same title by Charles Collins which appeared in the Saturday Evening Post last December. Margaret Loomis appears oposite Mr. Washburn in this comedy, which is of the type which is said to be well adapted to Mr. Washburn's talents.

Billie Burke's Comedy Scheduled.

Also released on the Fourth is "Away Goes Prudence," Billie Burke's newest Paramount comedy, in which the star is supported by a strong cast headed by Percy Marmont as leading man. John S. Robertson directed from Kathryn Stuart's scenario. There is said to be a wealth of good character acting in this picture, which is based upon a young wife's passion for soaring literally among the clouds despite her husband's protestations.

Douglas MacLean and Doris May, Thomas H. Ince's young co-stars, are on the schedule for July 11 in "Let's Be Fashionable," a sparkling comedy of married life among the ultra smart set of Long Island. The story is by Mildred Considine and was adapted for the screen by Luther Reed. Lloyd Ingraham, who directed "What's Your Husband Doing?" and "Mary's Ankle," both MacLean-May vehicles, also directed this one.

Ince Picture for July 18.

Ethel Clayton in "The Ladder of Lies," a domestic drama, is also released on the eleventh. Edith Kennedy wrote the scenario from a story by Harold Vickers, which was published in Snappy Stories, and Tom Forman directed. Miss Clayton is given excellent support by Clyde Fillmore, Richard Sterling, Irving Cummings, Jane Acker and others.

The release for July 18 is the Thomas H. Ince production, "Homer Comes Home," starring Charles Ray. There is a liberal amount of the excellent small-town stuff which Ray revels in, the story having been written by Alexander Hull, adapted by Agnes Christine Johnston and directed by Jerome Storm. Priscilla Bonner plays opposite Mr. Ray and the cast also includes Otto Hoffman, Ralph McCullough, John H. Elliott and other excellent character actors.

Robert Warwick Picture Listed.

"The World and His Wife," the new Cosmopolitan production featuring Alma Rubens, comes to the screen July 25, and with it a notable array of dramatic talent. Montagu Love plays opposite Miss Rubens, and there is a galaxy of popular players in the supporting cast, including Pedro de Cordoba, Charles Gerrard, Gaston Glass and Margaret Dale. Frances Marion wrote the scenario from the sensational story by Charles Frederick Nirdlinger.

On this date also is released Robert Warwick in "The Fourteenth Man," which is an adaptation of F. Anstey's "The Man from Blankley's, which the eminent English actor, Charles Hawtrey, dramatized and starred in on the legitimate stage. Walter Woods wrote the scenario and Joseph Henabery directed. The supporting cast is headed by Bebe Daniels, leading woman, and includes Walter Hiers, Robert Milasch, Norman Selby (Kid McCoy), C. H. Geldart and Sylvia Ashton.

Pathe Reports Many Contracts for Serials Offered as Special Attraction for Summer

PATHE reports a large number of contracts for serials to be run in a single week during the summer months. Two and three episodes are to be shown a night at houses in various parts of the country and a fifteen episode serial story completed during a week's bill.

Among the most active pictures booking on this plan are "Bound and Gagged," "The Adventures of Ruth," "The Black Secret" and "Daredevil Jack." These offerings star George B. Seitz with Marguerite Courtot, Ruth Roland, Pearl White and Jack Dempsey respectively.

Reports from the Pathe branches state that this scheme has been fully demonstrated in past seasons as successful in sustaining business during the hot weather. It is the intention of the showmen signing these Pathe serials for a week's solid booking to exploit the picture extensively on the expectation of playing to large audiences for every performance during the week once sufficient interest is created in the story.

The strategy of the plan hit upon by exhibitors for holding their patronage through the summer in this manner seems to be that a well filled house for the showing of the first episode of a good serial practically insures the week's program of successful business. Those who have contracted for serials on this plan have requested all exploitation material, the full line of paper and publicity and advertising material. It is evident, therefore, that a great deal of weight will be thrown behind the pictures to get the greatest amount of exploitation possible.

The serials leading in these novel bookings were all released in 1919 except "Daredevil Jack" which was issued February 15.

Universal Comedians Finish Screen Version of "Lucille"

UNIVERSAL reports the completion of Eddie Lyons and Lee Moran's second comedy feature, "La La Lucille." After the first cut the film was viewed by Isidore Bernstein and newspaper critics, and although it was in nine reels it kept the audience laughing. It will be edited down to 5,000 feet.

"La La Lucille" is from the pen of Fred Jackson, author of "A Full House," "The Naughty Wife," "The Velvet Lady" and other stage successes, and with a musical score was one of the Broadway hits last season. Philip Burn made the screen adaptation. Little Anne Cornwall is the feminine lead, playing opposite Eddie Lyons, while Gladys Walton, an ingenue, appears as the bride of Lee Moran.

The vaudeville juggler is portrayed by Burton Halbert; Henry Meyers and Frank Earle are the opposing lawyers; Rosa Gore and Charles McHugh are the Amazonian wife and her henpecked husband; Arthur Thalasso and Dorothy Wolbert enact the roles of the huge janitor and his unprepossessing wife; Fred Gamble has the role of a fire-eating southern colonel; Sam Appel plays the hotel detective; Marion Skinner appears as the puritanical aunt, and there are many other characters.

Fifth Blackton Picture Is Scheduled by Pathe

WITH the release on July 18 of "Man and His Woman," a drama produced from an original scenario by Shannon Fife, Pathe will present the fifth J. Stuart Blackton produced picture of the year. The uniform quality of these pictures and the recent big success of "Passers By" is claimed by Pathe to have established a particularly high regard for the Blackton offerings; and the fine favor in which they are held is clearly evidenced by the exceptionally big business and early bookings on "Man and His Woman."

In "Man and His Woman" Mr. Blackton has taken a subject dealing with the sterner realities of our complex social scheme. It is a highly dramatic subject and has been pronounced remarkable for the power with which it has been depicted by the producer and director.

Herbert Rawlinson is seen in the leading role and May McAvoy appears as the heroine. Warren Chandler, whose last appearance in a Blackton picture was as the physician in "My Husband's Other Wife" has an important part. Eulalie Jensen and Louis Dean are others who have principal roads.

Exhibitor Praise for "Deep Purple."

"The Deep Purple," R. A. Walsh's adaptation of the Paul Armstrong-Wilson Mizner stage success, presented by the Mayflower through Realart is said to be winning a hearty endorsement from many of the country's foremost showmen. One of them is Fred A. Miller, General Manager of the California Theatre, who says in part:

"The writer wishes to extend his congratulations on 'The Deep Purple,' which was at the California Theatre. The undersigned and his associates twice pre-viewed the production, and arrived at the conclusion that R. A. Walsh has lived up to his fame as a director in making a real picture. It also has exceptional box office possibilities. I heartily endorse it to exhibitors."

Replica for "Way Down East" Cost Higher Than Original

AN example of the increased cost of making motion pictures has developed in New York at the studios where D. W. Griffith is making "Way Down East." A barn erected at the studios at Mamaroneck is said to have cost more to reproduce than would the original barn from which it was copied, the farmhouse and the farm of 180 acres on which the original stood.

The photograph of a typical farm in Vermont was given to the technical department and the barn was reproduced, excepting the roof, says A. L. Grey. "Hay had to be purchased by the bale, corn at the retail rate, and cows rented at prices that make you understand the high cost of milk.

"When the budget of cost was returned on this set it was found that the preliminary cost—not including the furnishings—was $174 higher than the entire farm."

When Mr. Griffith heard the figures, he remarked: "This framework of a barn cost more than one of the great sections of the Babylonian Wall in 'Intolerance.'"

Sells Rights to "Dollars and Destiny."

Alvin Wortham for the foreign sales department of Bech Van Siclen & Co., Inc., announces the sale of "Dollars and Destiny" for England to Royal Film Agency; to the "Eclipse" of Paris for France, Belgium and Switzerland; to South African Films for South Africa also sold Japan, India, Ceylon and Burmah.

Realart Star Franchise Designed to Meet Demands of Independent Showmen, Says Woody; Aim Is for Big Pictures

THE Realart star franchise is described by J. S. Woody, general manager of the company, as being among the most constructive measures devised to bring order out of the chaotic conditions that have existed for some time between producers and exhibitors.

Discussing its provisions Mr. Woody declared the franchise represented the first occasion in his knowledge when an important producer had stepped forward voluntarily to meet the exhibitor more than half way. "The fact of the matter is," he said, "that the franchise is written on the exhibitor's own terms."

Mr. Woody was present in Cleveland early in June, when the exhibitor's convention was held there. He said he had made as accurate a survey of exhibitor opinion on what was needed for the coming year as was possible under the circumstances. Realart, he declared, had gauged the situation correctly and times its announcement to the minute.

"Are Awaiting with Open Arms."

"From all I could gather at Cleveland," Mr. Woody continued, "exhibitors are waiting with open arms for the Realart star franchise. I explained it in a general way to a number of the men I met there, and they agreed with me that it was the fairest, most equitable and constructive measure a producing firm had made in many a moon.

"Looking at the franchise in a large way it is most acceptable to exhibitors because it is written only for a year. Many exhibitors would like this sort of protection for a longer period, but the majority at present don't want to tie up for more than a year.

"From another viewpoint the franchise is the exhibitor's own because it leaves him strictly alone in working out his own problems. That's essentially what they met at Cleveland to establish.

"What the exhibitors want more than anything else is good, strong pictures. Given those, they'll fight their own battles and take care of their own finances.

"And that's what Realart aims to do—give exhibitors the best brand of pictures that are obtainable. As to the quality of our products, what we put out last year is as fair a criterion as any. We do not wish to talk to exhibitors entirely in the future tense. Realart is willing to stand or fall by what it has done as well as what it intends to do.

"Our franchise takes into account an evident fact, that there are a number of other good pictures on the market. For the exhibitor who shows his productions for week runs, the Realart franchise leaves him sixteen weeks in the year in which to play the best that is offered.

"In other words, we are not to glut the market and give an exhibitor more than he can handle and still maintain the reputation of his house. We give him just enough to guarantee his freedom from worries and a chance to cash in on many excellent and big features that are available in the open market.

Films Will Stand Up with Others.

"When we put our proposition in these fair terms it should be apparent to every thinking exhibitor that we have the utmost confidence in our product. In other words, we feel that our pictures will stand up with any others on the market, special features or otherwise.

"In other words, Realart emphasizes the picture, first, last and always. The star is simply an integral part of it—a big part, to be sure—but she must share the honors in the picture's success with her director, the scenarioist, her cast, the vehicle chosen for her and the art and technical organization behind the picture.

"That is the Realart way of making a picture. Consequently it eliminates all elements of a gamble in a picture. There are too many possible elements of guaranteed success in Realart pictures to permit of failure.

"Definite Value to Franchise."

"Realart isn't asking an exhibitor to sit in on a gambler's game. There is a definite value to the Realart star franchise that will make any exhibitor's house pay. It is as varied a program as it is excellent. It appeals to the highest grade of motion picture clientele.

"I'll miss my guess by the width of this country if the Realart star franchise does not double and triple in value within a year's time.

"Realart has picked of the best of all the new young talent that was available in the country. It is giving them every chance and opportunity to make good. Stories, directors, physical equipment of the best—every element that goes to make big pictures has been obtained to aid these young artists."

Confidence of Showmen Makes Possible Star Franchise and Increased Production—Kohn

By Morris Kohn, President of Realart.

WE have made some important and extensive plans for the coming year. They call for a 100 per cent. increase in our production and distributing activities.

But it's not so much of expansion and growth that I want to tell exhibitors as of the things that have made our development possible. They are the things upon which Realart was founded: A square deal for every exhibitor, big or little, productions of an even quality of excellence and co-operation between the two big units of the industry that spells success.

Discussing the practical aspects of the new Realart star franchise, let me say we know that it can accomplish what is promised. We have named thirty-six productions as our season's product and that number will be covered by the new franchise.

Realart progress has never been halted for a minute of the past year. Each picture has been better than the one which preceded it.

Realart was started to carry out a definite idea. It has made good and has been greeted with open arms by exhibitors. The fact that the Realart idea has become a thing of substance has enabled us to offer the Realart star franchise. Without the backing which exhibitors have been quick to give and the confidence they have bestowed on us this new idea could not have been presented.

Five Film Executives Who Are Helping to Keep the Realart Banner Flying.

Left to right: John P. Futts, director of publicity and advertising; Jay A. Gove, assistant general manager; Morris Kohn, president; J. S. Woody, general manager; David P. Faralla, comptroller.

"Come On—Knuckle Down There."
A scene from a new Realart production, "The Soul of Youth."

Taylor to Make Four Super-Special Pictures for Realart; "Soul of Youth" Is the First

WILLIAM DESMOND TAYLOR will make four super-special productions for Realart during the coming year. These will supplement the thirty-six productions issued under the Realart star franchise and will round out the season's output for the company.

The first of these, "The Soul of Youth," from an original story by Julia Crawford Ivers, has been completed and will be available to exhibitors about September 1. Judge Ben Lindsay, of Denver's Juvenile Court, appears personally in the picture in a role similar to the one he has enacted so successfully in actual life.

"The Furnace," from a recent novel of contemporary English life, which has created a sensation in its published form, will be the second of the special productions. It is now in the course of production in Hollywood.

Thomas Play to Be Third Special.

"The Witching Hour," by Augustus Thomas, will be the subject of the third Taylor production. The fourth has not yet been selected, but Mr. Taylor is said to have a number of well-known works under consideration.

The four super-specials will be made by Realart and distributed independently of the Realart star franchise.

Mr. Taylor is a director of many year's experience. During the last year he directed three Mary Miles Minter Realart pictures.

In addition to offering a cast of principals of star calibre the most popular juveniles of the screen appear in the production. Lewis Sargent, who has a leading role, is considered one of the best known and most popular boy actors in pictures since his performance of the title role in "Huckleberry Finn."

Popular Juveniles in Cast.

Ernest Butterworth is another boy who has been seen in numerous film productions for leading companies.

Lila Lee, although rapidly approaching real womanhood, is young enough yet to be classed as a juvenile. She has a prominent part in the feature.

William Collier, Jr., another member of the cast, is the son of the noted Broadway actor.

Julia Crawford Ivers has based her story of "The Soul of Youth" on a woman's crime against Nature, the sale of her unborn child. The story is not morbid, however, but is filled with sparkling comedy to balance the equally effective dramatic scenes.

Taxes Art Department.

"The Furnace," second of the Taylor productions, has caused unprecedented building activity at the Realart studios in Hollywood. The research and art departments have been taxed to supply the numerous large settings, replicas of famous structures abroad, which were required for the picture.

Agnes Ayres appears in the leading feminine role of this production. In many respects this is declared to be among the most beautifully staged and costumed pictures that has been made in a long time.

A company whose names speak of the care and lavish expediture of money made on the production has been brought together by Director Taylor. Among them are Jerome Patrick, the well-known leading man; Milton Sills, Theodore Roberts, the famous character actor in many other Realart productions; Helen Dunbar, Betty Francisco, Fred Turner, Maym Kelso, Lucien Littlefield, Robert Bolder and others.

Justine Johnstone Is Realart's Sixth Star; Picked by Jury Composed of Professionals

JUSTINE JOHNSTONE is to become a Realart star—its sixth. She is the unanimous choice of the jury of twelve internationally known artistic, literary and professional people to whom Realart entrusted the task of picking its new star. Her first picture will be "Moonlight and Honeysuckle," by George Scarborough, a last year's Broadway stage hit. Jack Dillon has been engaged to direct Miss Johnstone, and work on the production is under way.

Possessed Screen Qualifications.

In agreeing on Miss Johnstone the jury found that she possessed in abundant measure all the qualities of beauty, intelligence, personality and ability which were regarded as the essentials of motion picture stardom. Each juryman wrote a verdict explaining why he or she found Justine Johnstone to be the ideal motion picture star.

Is of Swedish Extraction.

Miss Johnstone is of Swedish extraction, and is twenty years old. She was born in Englewood, N. J., and after leaving public school attended the Manor School at Larchmont, N. Y., and later took the full course at the Emma Willard finishing school at Troy, N. Y. She evinced a predilection for the dramatic at a very early age and while at the Emma Willard School was president of the Dramatic Society.

She was a member of the "Follies" of 1915 and again in 1916. In the 1916 edition she appeared as a principal. While a member of the 1915 "Follies" the war was in its early stages and patriotism ran high; Miss Johnstone had the part of "Columbia," and appeared draped in an American flag, her beauty having won the honor for her.

"Legitimate Plans" Abandoned.

During intervals in her "Follies" engagements, she supported the Castles at the New Amsterdam with Ed Wynn in "Over the Top."

Last summer Miss Johnstone was a member of the Poli Stock Company at Waterbury, Conn. She had planned a career on the "legitimate" stage in serious dramatic roles, for which this work in stock was considered excellent preparation, but these plans have been abandoned since placing herself under contract to Realart.

Miss Johnstone is a striking beauty and photographs exceptionally well. Her stage experience coupled with her eager desire to act for the screen, should in a short time, make her one of the favorites among the younger stars.

D'd You Ever See Such a Gathering of Beauties? Neither Did We. They're All Stars Shining in the Realart Sky.
Left to Right: Mary Miles Minter; Constance Binney; Justine Johnstone; Wanda Hawley; Bebe Daniels, and Alice Brady.

Three Pictures a Month Are Scheduled Under Realart Star Franchise; Plan Four Special Productions Extra

UNDER the terms of the Realart star franchise the exhibitor obtains theatre rights to thirty-six productions. In these productions are to be starred six actresses who made Realart pictures last season—Alice Brady, Mary Miles Minter, and Constance Binney—and three new ones —Wanda Hawley, Bebe Daniels and Justine Johnstone.

An elaborately engraved contract, suitable for framing, has been prepared for the franchise holders. This contract is printed on bond paper. It has a scroll work decoration similar to a bond with sketches at the top of the six stars and the Realart trademark at the bottom.

The new proposition will call for almost doubled production activities. For this Realart has been quietly fortifying itself during the last four months by acquiring additional studio facilities, three new stars, a large quantity of the best book and stage material on the market and directors and scenario writers of established ability and reputation.

Fall Releases Completed.

Production activities have been started several months in advance of the release schedule to guard against any mishaps in carrying out the program. Several of the pictures announced for release this Fall have already been completed. On the average three pictures will be released each month under the franchise.

In addition to the thirty-six pictures included in the Realart franchise, the company will make and distribute four William Desmond Taylor super-special productions during the year. The first of these, "The Soul of Youth," of which Lewis Sargent is the star and in which Judge Ben Lindsay of Denver makes his debut as a screen actor, has been completed, and the second is in the course of production.

Specials Not Included in Franchise.

The four special Taylor productions are not included in the franchise and will be sold on a separate booking basis. Each one has been designed on an extremely lavish scale.

Four pictures will be available in September. They are "Sweet Lavender," starring Mary Miles Minter; "You Never Can Tell," Bebe Daniels' initial picture as a Realartist; "Food for Scandal," Wanda Hawley's second starring vehicle, and "The Soul of Youth," the first William Desmond Taylor Production.

For October the following productions have been scheduled: "Tommy and Grizzel," in which Constance Binney is starred; "Blackbirds," the first Alice Brady picture of the new season; and "Moonlight and Honeysuckle," Justine Johnstone's first picture as a Realart star.

Four on November Schedule.

The November schedule calls for four pictures, as follows: "Her Beloved Villain," starring Wanda Hawley, "Oh, Lady, Lady," Bebe Daniels second starring vehicle, a Mary Miles Minter picture not named yet, and "The Furnace," second of the William Desmond Taylor productions.

As an indication of the advance production planned on these, it has been reported from the Coast that Mary Miles Minter has already started work on her November release and the Taylor Special is now more than half completed.

Although Realart officials stated that later developments might necessitate a rearrangement of this schedule, it was offered as correct so far as such matters can be arranged in advance. The purpose in announcing it, according to the company, is to give exhibitors a line on the quality of next year's productions.

Franchise Meets Exhibitors' Wants.

In all its major and minor details the franchise has been worked out by Realart officials to conform to the best and most widely tested exhibitor experience which the company has been able to study. Several months ago the company's field force engaged in an energetic campaign to select and classify exhibitor opinions and needs for the coming year.

During the convention of field men in May this information was carefully examined. In addition the various exhibitor movements of the year have been analyzed for specific complaints or recommendations to bring about better relations between producers and exhibitors.

The Realart star franchise also has been made to meet exhibitor preference in that it includes only female stars. A canvass by Realart officials as to whether male or female stars were desired resulted in a most emphatic call for the latter.

Leaves Sixteen Weeks Open.

From another angle—that of advertising and exploitation—the franchise has been made to order for an exhibitor's needs. Under it the exhibitor is assured of the services of certain stars for a whole. Advertising and exploitation on each one is cumulative because of the star's repeated visits; and while heavy campaigns may be required at times, the total expense for the period is less than it would be under single feature contracts.

Under the Realart franchise the exhibitor who books pictures for a week has his opportunity to run outside attractions sixteen weeks in the year.

Alice Brady Will Seek to Give Variety in Productions

By Alice Brady

IN my work during the new season I mean to establish one thing, if nothing else, very definitely—and that is variety! A pretty little word that may mean nothing at all or everything.

It so happens that on the stage, just as in other professions, one finds he or she is able to do one thing a little better than another. That is to be expected, but it is the intelligent working out of this idea that counts. Doing the thing we do best in the same old way day after day, we call commonplace. Doing it in different ways, constantly exercising our creative powers, makes for variety. When employed in a high degree we call it genius.

The public would always keep you at one thing if they liked it, doing it in the old, hackneyed, stereotyped way. Then when they had tired of it they would discard you. It is up to the artist to forestall this. It is possible to give the public what they expect and still inject enough of one's creative personality into it so as to pique their interest.

1—The Maid of Fashion. 2—A Lass of Deep Thought. 3—A Little Girl of Love.

Mary Miles Minter in "A Cumbersome Romance" doesn't seem to worry about how soon the butter is churned as long as she gets a new dress for the party. Wanda Hawley seems to be wondering, but we don't know what about in "Food for Scandal." Look at that bad boy stealing little golden lock's curl in "The Soul of Youth." All Realart releases.

"Oughter See the Other Guy,"
Says the hero to Mary Miles Minter in Realart's "A Cumbersome Romance."

Constance Binney Has Big Plans for the Coming Year

By Constance Binney

NOTHING has made me happier since becoming a Realart star than the many kind words I have received from exhibitors. I thank them not only for the appreciation they have shown and the encouragement this has given me, but for all they have done to establish me as a star during the last year.

I have some rather ambitious plans for the coming season. Everything has been talked over and settled. I am now working on "39 East," the stage play in which I have been playing a whole season. After that I will do "Tommy and Grizel," by Sir James Barrie. Following that there are some equally wonderful things selected for me.

The exhibitors are a star's best friends, and one would be foolish indeed not to realize it and strive to please. I always try to have the exhibitor's point of view in mind when I am making a picture. It is the exhibitor who buys the picture; it is through the exhibitor that the star builds up a following; our whole success depends finally upon the exhibitor—the power behind the throne.

I am always glad to hear from exhibitors and gladly welcome any suggestions.

Coming Productions of Realart Are Based on Successful Plays and Popular Novels

IN the list of famous novel and stage successes acquired by Realart as screen material for the coming season is "The New York Idea," by Langdon Mitchell, described by a number of critics as the long awaited "Great American Play."

A survey of the list reveals the following notable names in American and European literature: Sir Arthur Wing Pinero, Sir James M. Barrie, Avery Hopwood, P. G. Wodehouse, Guy Bolton, George Scarborough, Harry James Smith, Owen Davis, Dana Burnet, Grace Lovell Bryan, Paul Kester, Alice Duer Miller, Sophia Kerr, "Pan" and Augustus Thomas.

The purchase of this material for 1920-21 shows Realart strongly entrenched in its first announced policy of using only the finest available book and screen material for its productions. Negotiations for a large number of equally successful works are pending and will be acquired well in advance of production needs.

Deserves Distinction.

The record of "The New York Idea," in which Alice Brady will be featured, shows that from the standpoint of popular success its distinction as "The Great American Play" is deserved. It was first produced in 1906 with Mrs. Minnie Maddern Fiske as the star, and had a long run in New York City and through the country.

Mary Miles Minter's first production in the new year will be an adaptation of "Sweet Lavender," one of the most successful plays written by Sir Arthur Wing Pinero. When first produced in London the play ran for 683 performances and has had several productions in the United States. It has also been published in book form and has had a wide circulation.

"Tommy and Grizel," by Sir James Matthew Barrie, has been purchased as material for Constance Binney.

"Little Clown" for Miss Minter.

"The Little Clown," by Avery Hopwood, has been acquired for Mary Miles Minter. It was produced in New York City several years ago and enjoyed the uniform popularity that has been given Mr. Hopwood's plays. He is the author of the current Broadway hit, "The Gold Diggers."

"Oh, Lady, Lady," the recent Broadway comedy hit by Guy Bolton and P. G. Wodehouse, will be adapted to the screen for Bebe Daniels. Bolton and Wodehouse were the co-authors of "Oh, Boy" and independently have written a large number of successful stories and novels. "Oh, Lady, Lady" was presented at the Princess Theatre in New York and had a run of 174 performances during the season of 1917-18.

Justine Johnstone's First Play.

"Moonlight and Honeysuckle," which was presented last season at the Henry Miller Theatre with Ruth Chatterton as the star, with big success, has been purchased as the first starring vehicle for the new Realartist, Justine Johnstone. It was written by George Scarborough.

"The Witching Hour," by Augustus Thomas, a veteran American playwright, has been purchased and will be used by William Desmond Taylor as one of his four special productions for Realart during the coming year.

"The Furnace," a novel of contemporary life in England, by "Pan," an anonymous author, has been purchased as material for another of William Desmond Tayor's super special productions.

Davis Story for Alice Brady.

"Those Who Walk in Darkness," by Owen Davis, has also been purchased for Alice Brady. It was first published as a novel by Perley Poore Sheehan in 1919, dramatized in the same year and produced at the 48th Street Theatre.

"Blindness," a novel which appeared serially in the Ladies' Home Journal during 1919-20, by Dana Brunet, has been acquired for Mary Miles Minter. Mr. Brunet is one of the most accomplished young writers in this country, and has had numerous novels and short stories published within the last few years.

Two stories by Grace Lovell Bryan that ran last year in the Saturday Evening Post, "You Never Can Tell" and "Class," have been bought as material for Bebe Daniels' first starring picture.

Miss Hawley in "Food for Scandal."

"Beverly's Balance," a play by Paul Kester, in which Margaret Anglin made a successful appearance in New York City and on tour throughout the country, will be produced with Wanda Hawley in the stellar role under the title of "Food for Scandal."

"Her First Elopement," by Alice Duer Miller, has been bought for Wanda Hawley. It was published in Lippincott's Magazine for August in 1905.

Wanda Hawley will also appear in "Sweetie Peach" by Sophie Kerf, managing editor of The Woman's Home Companion and author of many short stories.

Oh, Boy, Oh, Boy! Looka Those Kids Fight. The Girl's Thinkin' of the Victor—He's in Picture No. 2.
Perhaps it wasn't the pretty lass they were battling for after all—Maybe it was "Duke" the dog. Three typical scenes from "The Soul of Youth," with Lewis Sargent. A Realart picture made by William D. Taylor.

Frank E. Garbutt Outlines Growth and Extent of Realart's Hollywood Studio

WITH production at capacity and improvements under way or completed, Frank E. Garbutt, manager of the West Coast Realart studios, faces the new season with an optimistic spirit.

"It took a considerable portion of last year," said Mr. Garbutt, "to get under way. That preliminary work is now completed and we have people and equipment fully capable of turning out photoplays of a high artistic standard.

"Only recently we have completed a new glass stage which gives us an enclosed space equal to any in the business. In addition, we have the outside open stage and 'set lot' for exteriors and emergencies.

"Perhaps the improvement which has created the most talk around the studio is the new 'Star's Bungalow.' Realart purchased this seven room house for its private owners and transformed it into two star suites, consisting of sitting room, dressing room, wardrobes, bath and kitchenette. We are proud of this innovation. The rooms were all redecorated and furnished. Few studios, it is said, have provided their stars with such eminently desirable quarters.

Building Big Machine Shop.

"We have just finished a big garage and started the erection of a fine machine shop, with a full equipment of precision instruments so that we may be able to do our own camera repair work. In the past we have been severely handicapped through the necessity of sending East for necessary parts. Factory men will be in charge and the shop will place us free of 'accident fear.'

"We have a fleet of 'power wagons' of special design, which on night locations will be able to flood a street or section of country with illumination from forty Klieg lights. The generators have a capacity of about 200 K. W. The outfit has been built so that it can be operated at any angle, or while running. This is claimed to have never been possible before.

"The machine shop will have specially designed lathes and milling machines, capable of accuracy to 1-10,000 of an inch.

Found Few Changes Necessary.

"We have found it necessary to make but few changes in our laboratory," continued Mr. Garbutt. "It has an excellent record for output. Frank V. Biggy is the superintendent.

"He is installing one machine, however, which will equalize the current passing through the printing machines and do away with the light fluctuations due to the unevenness of curent.

"As far as the production efficiency of the plant is concerned, I think that was demonstrated during the making of 'Miss Hobbs.' I understand we created a new record for speed in turning out the great number of prints ordered one week in advance of a very restricted time limit.

Several Deserve Big Praise.

"In the actual making of the pictures there are several people who deserve the highest praise. Will M. Ritchey, of course, is invaluable in his work as supervising director and scenario editor. To him must go much of the credit for Realart's high standard. Una Nixon Hopkins in 'Miss Hobbs,' Jenny Be Good' and 'Nurse Marjorie' showed that fine creative sense which has made her one of filmdom's leading art directors. Walter Hansen, production manager, has a crew of stage carpenters that have made an enviable record for their speed and workmanship in the construction of important sets.

"We have made additions and improvements to our storage space. Constantly new furniture and other properties are being added to our permanent supply, while agreements with leading stores place at our disposal any of a thousand articles we may want.

Will Make 12 to 16 Pictures.

"Our wardrobe has overflowed until it has been necessary to build a new department on a mezzanine floor of the big glass stage. This is under the charge of Jessie Hallett, casting director, who has evolved a new classification idea in handling 'extras' that is being widely used by other studios.

"We will make between twelve and sixteen pictures during the coming year that will be up to the high grade exhibitors have expected after seeing our previous offerings."

A Flirtatious Scene

From "Food for Scandal," a Realart release starring pretty Wanda Hawley.

Says She Will Make Pictures of Redblooded American Women

By Justine Johnstone

THIS is a radical world, so I am sure exhibitors won't be bewildered when out of a clear sky a new star stretches out a greeting to them.

If I were a conservative I should tell how happy I am to join the ranks of the tried and proved screen artists. But being a newcomer, and in a position to observe the exhibitor's angle of pictures, I feel how lamentably the average star neglects to insist upon material that is universally popular and instead uses vehicles that enhance her own values.

I am unwilling to say this is done to torture exhibitors, but I know that I for one shall attend to the business of making pictures that Mr. Exhibitor will not be ashamed of showing to his audiences. By that I mean pictures containing a definite story and mesage, as contrasted with those which, when analyzed, are simply a succession of star photographs and poses.

Pictures of Romance and Adventure.

Being a real movie fan myself, I cannot but appreciate the pluck and business acumen of the exhibitor. He realizes that we fans are not connoisseurs. If we were there soon would be no more pictures, because connoisseurs always end by having no taste, in the real sense of the word. That is, they can only appreciate the extraordinary and exceptional; the human and ordinary—which, after all, is the most healthy has no savor for them.

Therefore I propose to make photoplays of red-blooded American womanhood which we all understand—full of adventure and romance.

"A Cumberland Romance" in the Course of Operation. In Scene 2—Mary Miles Minter Sure's Some Little Heroine.

Realart's latest release with this bewitching little star. To the left Monte Blue is saying, "You are a little deceiver, I can distinguish you in another lover's arm—but wait till the end—you'll want me back again!" Guess Mary Miles will not lose any sleep over it—seems so at the right, anyway.

William D Taylor
Who will direct super-specials for Realart.

Good, Wholesome Pictures Is What the Public Wants

By Mary Miles Minter

OF COURSE, I should never do any other than absolutely wholesome pictures. Anyway, nobody cares for the other kind. Pictures, it seems to me, must reflect the best in life. The worst, if it appears, is merely for the sake of contrast.

My Realart productions have come closer to being what I regard as ideal photoplays than anything I have ever done in the past. And I feel that each one is going to be better than the last. Of course, I am learning all the time. One never stands still but must either advance or retrograde —and I have no intention of doing the latter.

"Sweet Lavender," which I have recently completed, is one of the sweetest pictures I have ever played in. And Paul Powell, the director, has caught the spirit of the story, as have all the cast, and the result, I feel sure, will be all that could be desired.

The exhibitors have been uniformly kind to me. I am grateful because I realize how much such friendship means."

William D. Taylor Calls His Realart Contract "A Chance to 'Go the Limit'"

AT last I have obtained my ambition! My new contract with Realart gives me the opportunity of years to produce pictures with no thought but perfection," says William D. Taylor, director of super-specials for Realart. "Plenty of time and money, and splendid stories—at last I can 'go the limit' and bring out the fine, enduring things impossible in the days when a release schedule bade me make eight or ten productions each year.

"I have always held that a poor story is a waste of time. On the other hand, the possibilities of good narrative carry endless fascination to a man who imagines. A story that will help people, lift them out of the humdrum of life and bring happiness and new thoughts—such a tale is worth all that is paid for it and deserves every attention that time and money can lavish in its preparation for the screen.

"Soul of Youth" Finished.

"And Realart has given me such stories. I am making for the organization 'The Soul of Youth,' from a gripping story of boy life, by Julia Crawford Ivers; 'The Furnace,' by 'Pan' and 'The Witching Hour,' the Augustus Thomas stage success.

"I have just finished 'The Soul of Youth.' It is the first play under the new contract and I feel that it shows the approach to technical perfection which is posible only when the director is neither hurried nor forced to eliminate desirable effects because his company does not care to stand the expense.

"My first three pictures will present the struggles and conquest of the soul under different conditions of modern life. 'The Soul of Youth' takes the boy of the streets and illustrates the thesis that kindness, sympathy and education will cause the latent seed of character to blossom and flower in the full beauty of a high charactered American citizen.

Judge Lindsay in Cast.

"Lewis Sargent played 'The Boy.' Exhibitors will remember him in 'Huckleberry Finn." He is a consummate actor and I believe his work in the part will do much to create sympathy for the boys who 'haven't had a chance.'

"For the part of the Juvenile Court Judge we secured Judge Ben Lindsay. Lila Lee, Willie Collier, Jr., Sylvia Ashton and Grace Morse also did splendid work.

"At the present moment I am working on 'The Furnace.' It is the greatest story I have ever been given. It is a story of soul growth, this time of a woman who has everything she wants, save the love of her husband.

"The scenes are laid in London, Monte Carlo and aboard ship. The story calls for beautiful settings and gorgeous costumes.

To Cost over $700,000.

"It will be an exceptionally expensive picture. Our original estimates were for half a million, but now it appears that the cost will run well over $700,000. Two remarkable sets alone cost what the average man would consider a fortune. One reproduced the interior of a beautiful English cathedral; the other showed the splendors of a gay Monte Carlo hotel.

"Jerome Patrick and Agnes Ayres portray the leading roles. They are supported by Milton Sills, Betty Francisco, Helen Dunbar, Theodore Roberts and Lucien Littlefield.

"Under Realart's policy I fully believe that 'The Furnace' will grow as the finest thing I have done. 'The Witching Hour,' by Augustus Thomas, is yet in the future. The story is so marvelous I am confident that it will score a success equal to that I expect for 'The Soul of Youth' and 'The Furnace.'

"Realart Pictures Corporation demonstrated its faith in me when it met my request for the conditions necessary for photoplay perfection. In return I wish to express my gratitude to Realart in a manner that will make William D. Taylor Productions even more desirable entertainments than they have ever been in the past."

Discussing Her Work, Realart Star Says "Never So Happy"

By Wanda Hawley

I'VE been so happy of late that it has seemed I could hardly contain myself. Quite suddenly, you see, I plunged into stardom. And my first Realart picture, "Miss Hobbs," has been a big success! Isn't that enough to make me happy?

First Time That We Ever Knew That Crackers and Milk As in Scene 3 Was "Food for Scandal."

We always had an idea that it was the continual diet of the poor artists who dwell in attics. "Look at me in that ancient costume," says Wanda Hawley. "I'm wearing it just to beat the high cost of dresses." Scenes from the star's latest picture, released by Realart.

Character to State Right Its Feature

Character Pictures Corporation announces that is has decided to state right its first special production, "The Isle of Destiny," which was recently made at Oriental Island, Fla., with Paul Gilmore as the featured player. It was only after careful consideration of all the different methods of distribution that this method of releasing the production was decided upon by the company.

A special line of attractive paper and novel exploitation helps, especially designed, to draw money to the box office is now in the process of making and will be ready in a few days.

U. S. Films Do More Than Diplomacy in Convincing Japan We Are Friendly

AMERICAN moving pictures are doing more to cement peacable relationship between the United States and Japan than diplomacy, naval programs and other forms of international dealings, is the opinion of Henry McRae, who recently arrived in New York from the Orient, where he directed Universal's expedition to Japan, China and the Phillipines, filming Marie Walcamp in a new international serial, "The Dragon's Net."

In a recent interview, Mr. McRae explained how American-made moving pictures, which are popular in the Land of the Rising Sun, have engendered in the common people of Japan a wholesome respect and a sympathetic feeling for America and Americans, our ways and customs. They have caused a great change in the attitude of the Japanese toward America, he said. They are being educated in American achievements by moving pictures.

"To Universal should go the greatest credit for this state of affairs because of the wide distribution of its film product in Japan. When I arrived in Japan with Marie Walcamp and the company I found that 'Universal' is a magic word in that country. It proved to be the 'open sesame' everywhere we went.

College Men Entertained.

"We were on the go all of the time. There was one reception after another for Miss Walcamp and the members of the party. We were wined and dined by Columbia, Cornell, Yale and other American college graduates. Miss Walcamp was almost mobbed by Japanese photoplay fans every time she appeared in public. Everywhere we went in the Orient, we found that Miss Walcamp was a most popular screen actress. Eddie Polo, another Universal serial star, and Miss Walcamp, seem to share honors in the East.

Had Tea With Zulus.

"In China our reception was equally as hearty as it had been in Japan. From all I could learn we were the first American serial company to take moving pictures in those countries. In the Phillipines we found that 'Universal' and 'moving pictures' were synonymous. We could not have been more royally received. Even the Sultan of Zulu and his nine wives acted for us and had us to tea, or the Zulu equivalent of that afternoon social rite.

"In the Phillipines I worked the action so we could get pictures of several well-known battle-grounds where our volunteers fought, as well as 'shots' of the scene of Dewey's famous sea victory."

Lasky Signs Six More Noted Authors; Photoplays to Represent British Life

JESSE L. LASKY, who went to England a month ago on important business connected with Famous Players-Lasky production, has completed arrangements with Sir James M. Barrie, Henry Arthur Jones, Justin Huntley McCarthy, Edward Knoblock, Arnold Bennett and H. G. Wells whereby these dramatists and novelists will write original plays for the screen.

All of the authors, with the exception of Mr. Knoblock, are native Britishers and none of them ever has written directly for the screen. While it is understood that their writings for the most part will be produced by Famous Players-Lasky British Producers, Ltd., at the London studios, it is possible that some of the productions will be made in this country at the eastern or Hollywood studios.

In giving the news to the press in London Mr. Lasky said, in part:

"As in the United States, leading authors, realizing their responsibilities in being able to influence vast audiences, are beginning to write specially for the screen. Our arrangements with these famous British authors will provide us with original plays and stories which shall be representative of the British life and people, and they will be acted by famous British players.

"I have the greatest faith in the future of British films and I know that they will be welcomed on introduction to the United States, for after all the picture language is universal because it is universally understood, and the human appeal is the same throughout the world. Each country is anxious to know, and needs to know, more of the people of all other countries, and it is highly appropriate that plays on British themes, filmed in their original settings and interpreted by British players, shall become better known abroad."

Mr. Lasky professed astonishment at the transformation of the former London power station at Islington into a modern motion picture studio. He paid a high tribute to the studio general manager, Milton E. Hoffman, and his assistants, under whose supervision the work of equipping the plant has been accomplished. The building in its present state, he said, equals anything America possesses for the purposes of film production.

Plummer Leaves for Florida

A. W. Plummer, business manager and treasurer of the Character Pictures Corporation, has left for Tampa, Fla., where the company has its headquarters, to transact some business for the organization. Details as to the purposes of Mr. Plummer's trip are not announced, but it is probable the Character's second production will be made in Florida.

Pathe Furnishes Virtually Entire Program for Capitol

SAMUEL L. ROTHAPFEL, managing director of the Capitol Theatre, New York, accords the Pathe product an unusually high honor by comprising his program for the week of July 11 of virtually all Pathe pictures. His bill that week will be made up of H. B. Warner in the Jesse D. Hampton production, "One Hour Before Dawn," the inital Warner picture released by Pathe; Harold Lloyd in the first of his second series of comedy specials, "High and Dizzy," which marks the young comedy genius' debut at the Capitol; the Pathe News, Topics of the Day and Hy Mayer's Capitol Travelaughs, which are to be distributed throughout the world by Pathe following their Capitol showing.

"One Hour Before Dawn" is a mystery romance, bordering somewhat on the type of "The Thirteenth Chair" and containing a situation that is considered as unsolvable as the situation created by Bayard Veiller in his play, H. B. Warner, long a Broadway favorite, has as his leading woman Anna Q. Nilsson, one of the most beautiful players on the screen. Others who help interpret the story, which was adapted from Mansfield Scott's novel, "Behind Red Curtains," by Fred Myton and directed by Henry King, are Dorothy Hagan, Thomas Guise, Augustus Phillips, Ralph McCullough, Adele Farrington, Lillian Rich, Frank Leigh, Howard Davies and Wilton Taylor.

"It Happened at the Cross Roads—the Signals Went Wrong—Then the Smash!"

Says Em Gorman to Alex Shannon in "The Waif at the Cross Roads," a Chopin Features, Inc., picture. Dramatic scene from this new production showing the little girl in the act of explaining how the accident occurred.

Mae Gaston

Who is starring in "$100,000 Kiss," being made by the Broadwell Productions, Inc.

Fox Will Release Lavish Screen Version of "If I Were King" with William Farnum

WILLIAM FOX announces that he has read for early release a stupendous film production of "If I Were King," from the popular novel and stage play by Justin Huntly McCarthy. William Farnum enacts on the screen the character of Francois Villon, in which E. H. Sothern made so great a hit on the stage.

"If I Were King" is one of those superproductions that the Fox company frequently puts out after months of preparation and months of actual filming. According to those who have seen it, and this includes the author, Justin Huntley McCarthy—it is one of the biggest pictures made this year.

As soon as the picture was completed and titled, a copy was shipped to the London office of the Fox company, and the author was invited to see it.

Mr. McCarthy's enthusiasm grew with each reel. "Really Marvelous!" "I didn't believe it was possible"; "Farnum makes a fine Villon" were some of the remarks during the showing.

Author Praises Picture Version.

"I witnessed the Fox Film Company's presentation of my story 'If I Were King' with keen interest," wrote Mr. McCarthy to William Fox. "The tale has been retold vividly and brilliantly in the terms of the new art. The characterization is excellent, the setting remarkable for its beauty, and the handling of the great crowds toward the close a marvel of effect.

"But the triumph of the film was William Farnum's interpretation of the part of Francois Villon. Humor, poetry, rascality, gallantry, valor, passion, tragedy placed in their turn upon William Farnum's face, so eloquent in its wordless action that I could almost believe that I was hearing William Farnum's voice."

Sheldon Writes Scenario.

When the Fox company secured the screen rights to this play and book, the matter was placed in the hands of E. Lloyd Sheldon to write the scenario. Technical men were assigned to study the period of the story so that nothing would appear in the picture that was not absolutely correct. At the time William Farnum and his director, J. Gordon Edwards, were in the east they were in conference day after day with Mr. Sheldon on every dramatic point involved.

The production was made in the east. Mr. Edwards had built an entire street, with houses on both sides. He modeled from old prints the palace of King Louis XI., and made the royal court look real. He used more than a thousand horsemen and soldiers in his big scenes.

Betty Ross Clarke Is Leading Woman.

The comedy to support Mr. Farnum was picked with especial care. Betty Ross Clarke was selected as leading woman to play Lady Katherine de Vaucelles. Fritz Lieber, well known on the speaking stage for his Shakespearean interpretations, was given the part of King Louis XI. Walter Law was entrusted with the role of Thibault, Remita Johnston was cast as Hugette.

The Fox company has inaugurated a specialty publicity campaign to aid the exhibitor in putting "If I Were King" over big. A striking eight-page press sheet is in preparation and some of the finest posters ever put out by Fox have been designed.

Paramount's "Prince Chap" Is Accorded Great Reception at Showing in Chicago

SUCCESS for "The Prince Chap" equal to the popularity of George Loane Tucker's "The Miracle Man" and Cecil B. DeMille's "Male and Female" is claimed because of the reception accorded it during its pre-release run at Orchestra Hall, Chicago, this month. During the week it played there more than 15,000 people saw it, and Manager Gillespie declared that he had more favorable comments upon this production than any picture he had previously played. The dominating note of "The Prince Chap" is a simple, human love appeal.

Every Chicago newspaper reviewed the production at length. The Tribune gave the picture about half a column, using a complete cast and half column cuts of Thomas Meighan and Kathlyn Williams.

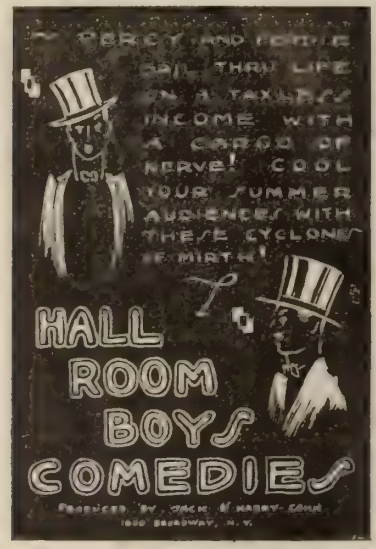
"Not since 'The Miracle Man' has Orchestra Hall entertained a picture of such light and strong grip or one so well acted," commented the Chicago Herald and Examiner in a signed article by "Observer."

Meighan Receives Much Praise.

All of the critics bestowed praise upon Thomas Meighan for his interpretation in his first starring vehicle. The other members of the cast were the subject for favorable comment as well, notably Lila Lee and Kathlyn Williams. Ann Forrest, in the part of the slavey, the critics pronounced a genuine surprise, while the two juvenile Claudias of the play were also acclaimed as finds. That May Giracci, the elder one of the two, will some day be the screen's best emotional actress was the prediction made by the critic of the Chicago Post.

The pre-release showing was preceded by a well planned exploitation campaign. During the limited time available the entire downtown district was "flooded" with 7,000 block one-sheets, half-sheets and posters, so that the name of the picture, in bright yellow letters, attracted much attention. The same message, mentioning Thomas Meighan, was visualized to thousands of pedestrians on Michigan Boulevard, so that the picture played to record-breaking audiences on the first day, despite the fact that it was a holiday and that there was strenuous competition not only from other theatres but from outdoor events.

"The Prince Chap" will be released during the summer. It is likely to have its first New York presentation at the Criterion Theatre, following the engagement of "Humoresque."



Chester Comedy Introduces Child Actress.

Ida May McKenzie, a child actress less than eight years old, is introduced in the second of the Chester Comedies, "An Overall Hero," which will shortly be released by Educational Films Corporation. Arthur Nowell, eighteen months of age, who attracted so much attention in "Four Times Foiled," the first Chester Comedy, will also have an important part.

Little Ida May figures prominently as the jockey in the horse race scene until the villains get in their work and then Alexander, the wonderful chimpanzee, who was the star of "Four Times Foiled" leaps into the saddle and wins the race. As in the first of the series remarkable animal actors play prominent parts in "An Overall Hero."

Says "Honey Bee" Suits All Tastes.

"'The Honey Bee' is especially dapted to please anybody—and that is saying something." So writes D. S. Smith, manager of the Princess Theatre, of Hoopeston, Illinois, to the "Flying A" office. This comment is in line with the producers' forecast when they put their adaptation of Samuel Mervin's big seller on the market and starred in it the Belgian prima donna, Marguerita Sylva, with a strong supporting cast which included Nigel Barrie, Thomas Holding, Albert Ray, George Hernandez, Kid McCoy, Harvey Clark, Charlotte Merriam, Ruth Maurice and Ethel Ullman.

Many Eastern Houses Book Warren Kerrigan's "No. 99"

THAT eastern exhibitors now know the drawing power of the J. Warren Kerigan photoplays, says the W. W. Hodkinson Corporation is proved by the bookings for his new drama, "No. 99." The Park, of Boston, has booked it for a six-day run; it is also booked for 14 days in Detroit—seven days at the Regent Theatre and seven at the Orpheum. It will play the Rex for six days at Wheeling, Signal Amusement Co., Chattanooga, six days; Strand, Brockton, three days; Toy, Milwaukee, seven days; Modern Theatre, Providence, six days; Savoy, Wilmington, Del.; three days; Strand, Nashville, three days; Gem, Quincy, four days; Columbia, Washington, D. C., three days.

The Kerrigan drama has also been booked over the Loew circuit in New York City, the Fox Academy of Music, and Nemo in Washington, and the Sidney Cohen circuit.

"No. 99" is said to have plenty of rapid action, stirring drama, heart interest and humor. It is a screen version of a magazine serial, "One Week-End" by Wyndham Martyn, an English novelist whose writings are becoming more and more known in this country.

"Quack Doctor" Has Many Laughs.

"The Quack Doctor," the latest Paramount-Mack Sennett two-reel comedy, scheduled for release July 4, is said to have many laughs packed into it. The comedy king has extracted much mirth out of the original predicament of two men trying to save themselves from falling into a pond.

The cast includes Louise Fazenda, Billy Bevan, Billy Armstrong, Kalla Pasha, Dave Anderson, Gladys Ballard, Gordon Lewis and John Henry, Jr. The picture was directed by George Gray and Billy Bevan under the personal supervision of Mack Sennett.

Coney Island's Big Electrical Display Forms Setting for "Frontier of Stars"

CONEY ISLAND broke into the pictures June 28 when Director Charles Maigne hired a steamship and took Thomas Meighan, Faire Binney and 200 extras who appear in "The Frontier of the Stars," a Paramount picture adapted from Albert Payson Terhune's novel, on a typical Coney trip.

Several scenes were taken on the boat, and incidentally Mrs. "Kid" Broad made a successful film debut. Mrs. Broad has appeared on the stage hitherto. The "Kid," who has appeared in such pictures as "Dr. Jekyll and Mr. Hyde," "Away Goes Prudence," and other important Paramount pictures, also did a few scenes.

The party dined at Stauch's on arriving at the Island and then went back on the job for some effective night scenes, with the lights of the various pleasure places forming a splendid background. Several thousand people collected at the beach to watch the scenes being taken. The police were called on to help keep the crowds back, and had their hands full, but did their work efficiently. Two big arcs turned the night into day, and gave one of the extras a severe case of sunburn.

Through the courtesy of George C. Tilyou, owner of Steeplechase, the party was given the freedom of the park and took some fine shots of the various thrillers. Again the crowds collected, and for a little over an hour, the amusement-seekers stopped participating in the various novelties to watch the players. During the later scenes the actors wore evening clothes, which were in decided contrast to the overalls that are donned by the patrons to protect their clothes. The camera kept grinding until the park closed.

An amusing incident occurred on the boat when one of the extras, not recognizing Thomas Meighan, asked if he could dance. Tommie said no. "Gee!" she said. "The director told me I had to find a dancing partner for the next scene, and you're the third guy that's turned me down."

Leave Ince Studios

Enid Bennett and her husband-director, Fred Niblo, have left Los Angeles for New York, following the completion of "I Wonder If—," their final picture under the management and supervision of Thomas H. Ince.

Miss Bennett will appear in a series of specials made by a director to be chosen by her husband, while Niblo will engage in the production of specials with all-star casts. A distributing agency to market the productions of Niblo and Miss Bennett will be named during the visit in the East. All pictures of the new independents will be filmed in Los Angeles. The Niblos will return to the West Coast about July 15.

C. A. Willat Brings Stills of Picture Made by His Brother

C. A. WILLAT left New York last week after completing preliminary arrangements for Irvin Willat's first independent production. C. A. Willat, as general manager for his brother, has been in the East for conferences with the W. W. Hodkinson Corporation, through whom future Willat productions will be released, beginning with "Dabney Todd," brought to the screen from the book by F. N. Westcott, author of "Hepsey Burke."

Irvin Willat prepared the original continuity for this picture and then submitted it to three or four of the best continuity writers on the West Coast in order to get all points of view on what he considers some of the finest screen material he has encountered. It is a rural drama of New England and New York. So far about 18,000 feet have been taken, so that the picture is well under way for release on the Hodkinson schedule in September.

"Doc" Willat brought East the first batch of stills from the production, and shows them as evidence that this is the best production Irvin Willat has yet made. It is in an entirely different vein from "Below the Surface," one of the pictures directed by Irvin Willat, which has been running four weeks in Los Angeles. An extensive exploitation campaign is being prepared at the Hodkinson office.

Opens London Office

J. J. McCarthy, who is visiting London and Paris in the interests of Guy Croswell Smith, Ltd., has opened permanent London offices for this organization that are located at 19 Sackville street, Piccadilly.

This move is in keeping with previously announced plans of Guy Croswell Smith, Ltd., to elaborate the American scheme of photoplay productions so that the same ideas can be introduced in the distributing centers of Great Britain and Europe.

Sees the Picture Business Standardized in Two Years

Utica, N. Y., June 24, 1920.

Editor Moving Picture World:

I know that you will agree with me that now the exhibitors of the United States will have a strong national business organization and one that will be a power for good to the whole industry.

I feel that there will be nothing very radical done by this organization without giving the matter very careful consideration, and I also feel that it will put a check on the producer so that the business of not only producing but of distributing and exhibiting pictures will be put on a straight business foundation and that within the next two years our business will be run the same as other legitimate business.

I do not think that any student of human nature could look over the representatives that assembled at the Cleveland convention and feel otherwise than that at last the business men among the exhibitors realized we must have at once a mighty strong organization to combat the evils without and within our ranks.

W. H. LINTON,

New York Member Executive Committee, Motion Picture Theatre Owners of America.

"Married Life" Draws Big Crowds

Mack Sennett's new five-reel comedy, "Married Life," played to big business at the Strand Theatre last week. Booked just four days before the opening date its exploitation required a comprehensive campaign in order to let the public know of its coming. Realizing the importance of quick and intelligent action, Mr. Sennett deputized E. M. Asher, his personal representative, to handle the work.

Fine Lobby Displays.

Unique and attractive lobby displays were installed, the management of the Strand devoting the entire lobby and all of the countless electric lights to this display. Special advertising for the great New York dailies was planned and executed and publicity stunts and new stories put in circulation.

Every performance saw large and appreciative audiences whose laughter at the comedy work of the cast of comedians and comediennes was hearty.

Be Sure and Get "The Point of View" in These Pictures. It's Elaine Hammerstein in a New Selznick Release.

From her point of view the view from the box is not satisfactory. She'd much rather be facing the hero than the villain and his mustache. Not much point to the center view. Now that we've finished about the points and views we'll say that the star has a dashing role in her new play.

Hallmark Offers Ninety-One Specials, Mostly Recreations, for Coming Season

A BUSY summer and fall season is expected by Frank G. Hall, president of Hallmark Pictures Corporation, with his big and complete list of star pictures for release. The list includes more than fifty Triangle star productions in five or more reels and a series of twenty-six Sennett comedies of two reels each. The films feature some of the most popular stars of the screen today, including Charles Ray, Louise Glaum, Frank Keenan, Dorothy Dalton, Constance Talmadge, Dustin Farnum, Bessie Barriscale, Douglas Fairbanks, William S. Hart and Norma Talmadge.

Two of the Triangle specials have already been released. They are "The Pinch Hitter," starring Charles Ray, and "Love of Justice," starring Louise Glaum. "The Aryan," a recreated William S. Hart feature, to be released soon includes the names of William S. Hart, Louise Glaum and Bessie Love. "The Coward," another one of the recreated Triangle specials to be released soon stars Charles Ray and Frank Keenan. Three of Douglas Fairbanks' successes are on the list, including "The Americano," "The Lamb" and "The Habit of Happiness."

Re-Edited by Hopp Hadley.

These recreated Triangle specials have been taken over by Hallmark for distribution in the territories upon which state rights have not been sold. With each one of these features Mr. Hall holds the exclusive rights for distribution in New York. These series of pictures are being retitled and re-edited by Hopp Hadley, production manager. Charles Penser, head of the laboratory department, is working in conjunction with Mr. Hadley.

As a means of placing the films before the public and the exhibitors, Mr. Hall and Harry P. Diggs, advertising manager, have run in the important trade publications, a sixteen-page insert on these subjects, and the field over which Mr. Hall will distribute and book these subjects has been covered by a personal tour by George N. Montgomery, general sales manager. Mr. Montgomery has received flattering reports on the first two releases of this list.

Has Many Attractive Specials.

Mr. Hall also has on his list of specials his own productions, including "The Discarded Woman," released in June, starring Grace Darling and Rod La Rocque; "For Love of Money," starring Virginia Lee, a former Ziegfeld Follies beauty; and "The Common Sin," starring Grace Darling and Rod La Rocque, all three of which are Burton King productions made especially for release by Hallmark. "Should a Wife Work," a Plimpton production starring Edith Stockton, is also on this list.

Diversified Subjects Listed.

In Hallmark's series of releases are included "Wits vs. Wits," starring Marguerite Marsh; "High Speed," co-starring Edward Earle and Gladys Huelette; "Chains of Evidence," starring Edmund Breese, Anna Lehr Love or Money," starring Virginia Lee, a and Marie Shotwell; "Carmen of the North," starring Anna Bos, and "The Veiled Marriage," co-starring Anna Lehr and Ralph Kellard.

On Hallmark series of serial productions are "The Trail of the Octopus," starring Ben Wilson and Neva Gerber; "The Screaming Shadow," starring the same team; "The Fatal Sign," starring Harry Carter and Claire Anderson, and "The Evil Eye," starring Benny Leonard. These four serials are now booking. They consist of fifteen episodes of two reels each.

"Now Spell Cat, Doggie!"

Says Mary Miles Minter to the rebelling canine. A scene from "Peggy Rebels," an American release.

Rothstein & Mack's Keep-to-the-Right Drive Sets Washington Talking on Equity Film

IN last week's issue of this paper only a general idea of the nation-wide tie-up planned by Equity on its five-reel special "Keep to the Right" could be divulged. The rapid developments of this campaign during the past week now make it possible to give further details to exhibitors on the progress of this tie-up so that they may go and do likewise.

How Washington Will Boost Picture.

Twenty-two business and civic organizations of Washington, with a membership of 75,000, including the Civic Club, Merchants' Association, Chamber of Commerce and Board of Trade; fourteen of the country's largest associations, fraternal and welfare, numbering a national membership of 12,000,000, and including the Y. M. C. A., Elks, Rotary Club, K. of C., Big Brothers, etc.; all the city departments of Washington, Cabinet officers, city officials, all the public schools, 30,000 Government employes—in short, every person of importance and influence and every picture fan in the city have been lined up in solid formation behind a motion picture that is a romantic drama, with Edith Taliaferro as the star.

Two men were all that were necessary to achieve this—Nat Rothstein, advertising manager of Equity Pictures, and A. Johnny Mack, exploitation man.

In fact, it was no stunt at all to put the picture across. What follows will show that "Keep to the Right" and the official co-operation of the city or town in which the picture is shown go inevitably hand in hand.

Campaign Suggested by Title.

The entire campaign was suggested by the title of the production, "Keep to the Right." Putting two and two together, the logical hook-up was to start a keep-to-the-right movement in co-operation with city officials to prevent accidents on city streets.

At this time of the year, when motoring and joy riding is at its height, there is not a city or hamlet that would not gladly welcome a keep-to-the-right campaign, especially when it doesn't cost them a cent. With this idea in mind, the rest was smooth sailing.

The nation's capital was selected for the premiere showing. Every official interviewed took to the idea like a fish to water. The police, health, fire and public service departments fell into line cheerfully.

Movement Sanctioned Everywhere.

Newspapers opened their columns to the fullest publicity of a Keep-to-the-Right Week for Washington. Posters, stickers, tags, window cards, every device of free advertising, was sanctioned by headquarters, and every available foot of space of billboards, public stations and thoroughfares was thrown open to Equity to cover the city with the campaign.

Opens at the Shubert.

The picture opens at Shubert-Poli Theatre July 4. The campaign was so arranged that the program of events calls for the climax of celebration on that day, when the campaign will wind up.

"Old Pal, I'll Never Part with You—Not Even for '3 Gold Coins'!"

Says Tom Mix in horse language, while old faithful looks knowingly on at his master. See that 'P A" on the fence? Well, that stands for the press agent who failed to get in the picture.

New Vehicle for MacLean.

Charles Belmont Davis' stirring story, "When Johnny Comes Marching Home," has been purchased by Thomas H. Ince for adaptation to the screen with Douglas MacLean in the title role.

The Davis narrative bears no relation to the stage play of a similar name, and to avoid any confusion, will be released to exhibitors under an original box-office title to be announced later.

Tourneur About to Sound Assembly for New Associated Producers Organization

WITH a larger force of craftsmen, newly signed artists, his studio overhauled, and settled comfortably in a new Hollywood home, Maurice Tourneur, who is to make feature pictures for Associated Producers, of which new organization he is an important part, is about to sound assembly for his organization.

The last picture his present contract calls for is being completed with Hope Hamilton in the title role. It is "The Tiger Lady," adapted by Jack Gibert from Sidney Toler's play of that name. When this production is finished, Mr. Tourneur will begin at once on his initial Associated offering, the picturization of a virile American story, the title of which is being carefully guarded by the producer and his staff. Jack Gilbert, who has been writing Tourneur scenarios for some time, has this book in preparation.

Tourneur to Retain Gilbert.

Because of his clever continuities, directing abilities and popularity on the screen, Mr. Tourneur has arranged to retain Gilbert for a long term, intending to give him a company in the near future so that he can produce independently, but under the supervision of the Associated representative.

Barbara Bedford, Mr. Tourneur's new find, likewise has been signed on a term contract to appear in his pictures. She played the leading feminine role in "Deep Waters," a Paramount release.

In order to elevate his productions to the highest possible standard, photographically as well as in all other ways he has just signed Henry Cronjager for a three year period to crank his first camera.

Floyd Mueller, who has been producing the artistic settings in Tourneur pictures for a long time, will continue as art director. Clarke Irvine is handling the exploitation. James B. Elliott and Charles Dorian are the assistant directors.

Wiley Elected Chairman of Class 5

The members of the General Division, Class 5, of the National Association of the Motion Picture Industry, met last week for the election of officers. Thomas G. Wiley was elected chairman; George Blaisdell, vice-chairman, and Julian M. Solomon, Jr., secretary.

It was decided to appoint a membership committee of three and also a committee of five which is to draft certain recommendations relative to proposed changes in the by-laws, affecting a revision of classification of the membership in this division.

Various suggestions were offered in connection with the proposed inauguration of a drive for new members, and a meeting of the membership committee will be called to consider ways and means. The following attended; Thomas G. Wiley, Paul Gulick, George Blaisdell, Robert W. Priest, James Beecroft, J. W. Alicoate, Fred J. Rothenberg, Julian M. Solomon, Jr.; H. S. Fulds and Frederick H. Elliott.

"Charlie" Stern Makes Good as Officer of Graphic Firm

CHARLIE" STERN, who has been in the moving picture business for about sixteen years, having started as proprietor of a pioneer nickelodeon in New York City and lately rising to fame as one of the most successful Universal branch office managers in the country, has resigned as Universal manager for Bangor and Northern Maine and is making a success as the executive officer of the Graphic Theatres Corporation.

This company, which started in a small way by taking over the long established Graphic Theatre of Bangor, run by Grant & Burns, has branched out to Dover, where it has taken over the Star Theatre, and also runs the Chic Theatre at Milo and the Strand at Dexter.

All four houses are meeting with phenomenal good luck and bystanders in a position to know attribute this encouraging fact to a "Charlie's" skillful management.

Prepare Publicity for "Son of Tarzan"

Realizing to a maximum degree the public popularity of the character of Tarzan, the ape man of the jungles, work was started last week on the advertising and publicity accessories which will accompany the fifteen-episode animal serial, "The Son of Tarzan," now being produced by the National Film Company for David P. Howells, Inc.

The completed campaign will provide a special line of accessories for each of the episodes, including at least three styles of posters, black and white and hand-colored sets of photographs for lobby frames, slides, and lithographed cut-out figures for window and lobby trims.

Rotarians See "That Something"

Maurie Meyers, publicity representative for Sol Lesser, has just returned from Atlantic City, N. J., where he gave a premiere presentation of "That Something," the inspirational picture dedicated to the Rotary Clubs of the World, which is to be distributed by Irving Lesser.

The Rotarians held their annual convention at Atlantic City this year.

The picture was shown Thursday, June 24, at the Casino Hall of the Steel Pier, which was the headquarters of the convention. In addition to the Rotarians present members of the press also attended and put their stamp of approval on the production.

"That Something" is well-known to all Rotarians. It was written by W. W. Woodbridge, produced by the Hermann Film Corporation and dedicated to the Rotary Clubs of the world by the Tacoma Rotary Club Number 8, of Tacoma, Wash.

Irving Lesser expects to make an announcement shortly in regard to releasing date and policy of the attraction.

Censors Pass "Greater Sinner"

After considerable difficulty "The Greater Sinner," the five-reel feature which marked the return of James K. Hackett to the screen and in which Ormi Hawley is co-starred, has been passed by the Pennsylvania Board of Censors with very few eliminations.

This picture is being handled on a state rights basis, the First National exchanges having the rights for a majority of the territories. Now that the picture has been passed negotiations will be entered into immediately arranging for its distribution in that territory.

Lesser Returns to Coast

Sol Lesser has left for Los Angeles. Mr. Lesser had intended staying a few weeks longer, but the plans for his new theatre have developed quicker than he expected and this called him back.

Mr. Lesser plans to return in about six weeks with George Beban, who is now completing the cutting of his production, "One Man in a Million."

Book Films Too Closely

The practice of some exchange managers in booking their films too closely is being criticised by Washington, D. C., exhibitors. This criticism is more frequent now that a jury in a Washington court has awarded damages to a Maryland exhibitor for the failure of an exchange to deliver a certain film according to contract.

"Oh, Corinne — Remember We're Just Whispering This—What an Attractive B-B-Bathing Suit You Have On!"

Scenes from "The Whisper Market," starring Corinne Griffith and being released by Vitagraph. The action takes place in Rio de Janeiro, where she appears as the wife of the American consul. The modest modiste at the left is breaking the sad news—the gown costs only about $1,200.

With New William DeMille Film, Six Will be Under Way at Lasky Studio

BACK at the Lasky studio of Paramount after a vacation of several weeks, Wallace Reid has begun work, under the direction of James Cruze, upon "The Charm School," adapted by Tom Geraghty from the story by Alice Duer Miller, which appeared in a prominent magazine and was later published as a novelette. Mr. Reid will be supported by fifty beautiful girls, "all under twenty," besides the regular cast, which includes Lila Lee as leading woman, Adele Farrington, Beulah Baines, Edwin Stevens and Lincoln Stedman. Mr. Reid plays the role of a young man who inherits a young ladies' school, and believing that women shouldn't be educated for the business world—that their chief business is to be charming.

Melford at Truckee.

George Melford and a cast are at Truckee filming scenes for Opie Read's "The Jucklins," scenarized by Frank Condon. The party includes Mabel Juliene Scott, Ruth Renick, Monte Blue, Charles Ogle, Fannie Midgely, Zella Covington, Winter Hall, J. M. Dumont, Clarence Burton, Guy Oliver, Robert Brower, Jack Herbert, Jack Hull, William Scott, Arthur Treboal, Jack Byron, Frank Weatherwax, Charles Wildash and "Uncle George" Curry.

Arbuckle Making Progress.

Roscoe Arbuckle is making progress on his latest picture, a screen adaptation of James Forbes' play, "The Traveling Salesman." Walter Woods wrote the scenario and Joseph Henabery is directing. The company, including Betty Ross Clark, the leading woman, is at Jamestown, Tuloumne County, California, where small town exterior scenes will be filmed.

Tom Forman, director, and Ethel Clayton, star in "Rosanne Ozanne," from the story by Cynthia Stockley, scenario by Mary H. O'Connor, are working overtime so that all scenes in which the star appears may be filmed this week, as Miss Clayton intends to depart soon for Europe. After her tour, Miss Clayton will begin work in the London studios of Famous Players-Lasky British Producers, Ltd.

DeMille to Start July 7

William DeMille is scheduled to start about July 7 on his new special production which will be an adaptation of Cosmo Hamilton's new novel, "His Friend and His Wife." Genevieve Daniels is writing the scenario.

Bryant Washburn, under the direction of Major Maurice Campbell, is being filmed in a new Paramount picture temporarily titled, "Wanted: A Blemish." Douglas Bronston wrote the scenario from a short story by J. E. Henderson and Henry J. Buxton.

Sennett Comedies Announced

"Dodging His Doom," starring Chester Conklin, supported by Dora Rogers; "Madcap Ambrose," starring Mack Swain and Polly Moran; "Thirst," starring Mack Swain and Ethel Tearle and "The Betrayal of Maggie," a three-star special with Charles Murray. Louise Fazenda and Chester Conklin are the first four of a series of two-reel Sennett produced comedies, scheduled for immediate release by Frank G. Hall, president of Hallmark.

Fox News Photographer Secures First Aeroplane Views of Yosemite Valley

A REMARKABLE aviation achievement was recorded when a Fox News cameraman, S. E. Greenwald, piloted by Dan Davison, succeeded in flying over the Yosemite Valley and photographed at close range some of the most beautiful natural scenery on this continent.

In running the print of the Yosemite Valley films, it has been found that not only does the film show beautiful scenes but in addition all the thrills which accompanied the making of the pictures have been photographed, so to speak, in the dangerous dips, side-slips and spins through which the pilot put his plane.

This is announced as the first and only time that an airplane has succeeded in landing in the Yosemite Valley. Mr. Greenwald and Mr. Davison flew over the valley, dangerously near the precipitous cliffs, waterfalls and peaks

The trip started from San Francisco with the breaking up of a fog. The gateway was perfect. The two men flew over the Sierra Nevadas to Stockton. From Stockton they headed for the entrance to the valley of El Portal, reaching an altitiude of 11,000 feet. The plane circled all prominent points of interest, while the Fox camera recorded the Bridal Veil, Nevada Falls, Vernal, North Dome, South Dome, Yosemite Falls, and numerous other points.

During the flight in and around the valley Davison flew near the different peaks, falls and slopes, registering altitudes of from 4,000 to 7,000 feet.

Coming out of the valley at a height of 9,000 feet the photographer and his pilot made a fast and safe trip back to San Francisco. From there the film was immediately raced to the Fox building in New York. It was fast work all around.

Ben Blake Joins Levey

Ben Blake has been appointed chief of direction staff of the new film producing company organized by Harry Levey, to be known as the Harry Levey Corporation. Mr. Blake will have charge of all production details for this company.

Mr. Blake's experience in the motion picture field dates back ten years. He has been associated with Imp, Pathe and Famous Players.

Exhibitors Fail to Properly Study Films, Says McAllister

A NEW angle to the study of motion pictures from the point of view of the exhibitor and the spectator was given by Paul McAllister in a talk before the Associated Motion Picture Advertisers at their last weekly luncheon.

"The result of study has convinced me," he said, "of two things: That the crowds on the lower East Side appreciate a good production just as much as a Broadway crowd does, and that the average exhibitor does not view pictures in the proper light. In other words, he does not look at his pictures as an audience would. The average New York exhibitor very naturally studies a picture from the financial point of view. He first gets it on the strength, probably, of what the salesman has told him, and after that he sees it only in snatches, and even then looks at it only to see how the audience is taking it.

"The exhibitor should study his pictures as his audiences view them—for the element of genuine entertainment in them. If he did that he would soon be able to make his own selections on his own judgment and not be swayed by so-called 'selling talks'."

Arthur James announced at the meeting that Nellie Revell is seriously ill at St. Vincent's Hospital and that a big benefit is being planned for her. President Paul Gulick said that plans are proceeding satisfactorily for the golf tournament to be held by the A. M. P. A. at the Bayside Golf Club on July 10.

Stills of the Latest J. Warren Kerrigan Picture, "The Green Flame," That Is Being Released by Hodkinson.

"You see," says the star, "this green flame is not as green as it looks. Guess I can open anything from a can of beans to a bank safe with it. Can make fancy jewelry also." Then to prove it he steps out at the right with said jewelry.

All Educational Releases Have Showings on Broadway; Many Featured in Displays

THE Educational Films Corporation claims that it has set a new record in that every release of the company to date has been given a showing at one of the leading Broadway motion picture houses. It also claims that practically every picture has been featured in lobby displays, electric lights and newspaper advertising.

"This week 'A Fresh Start,' the first of the Mermaid Comedies, is given a prominent position on the bill at the Strand. Managing Director Joseph Plunkett has called attention to it in his newspaper ads and has given it a portion of the lobby display. This is unusual, because the Mermaid brand is entirely new and this first picture has no star. After the Strand showing the picture will be exhibited over the Loew metropolitan circuit.

"Chester-Outing pictures are also being shown at the Strand and the bill last week included one of these, 'Dreams Come True.' These pictures are also being shown over the Loew circuit. At the Strand, Brooklyn, 'The Valley of Ten Thousand Smokes,' one of the two specials that we have released, occupied a prominent position on the bill last week. It was given its pre-release showing on Broadway at the Criterion. The other special, 'Modern Centaurs,' was shown at the New York Strand, where it attracted much attention.

"The Robert C. Bruce Scenics are being shown at the Rialto or Rivoli and already Dr. Riesenfeld is well ahead of the release schedule with these pictures. Managing Director Edward L. Hyman of the Brooklyn Strand is also using these pictures and gives them special musical settings, often employing a soloist in connection with their showing.

"'Four Times Foiled,' the first of the Chester comedies, was shown at both the Rialto and Rivoli, and Dr. Riesenfeld has booked others of this series. The second, 'An Overall Hero,' will be given a showing in advance of its regular release."

Keeping in Personal Touch

(*Continued from page* 186)

Bob Horsley, Vitagraph's Connecticut salesman, had his car stolen from in front of the Mecca Building, on June 28. He will make his New York trip this week by train and shank's mare.

* * *

Morris Schlank, producer of the Hank Mann comedies is in New York, from Hollywood, to spend a week outlining his plans for the coming year.

* * *

Lee Kugel has established offices for his new producing enterprises at 140 West Forty-second street, New York.

* * *

Merritt Crawford on leaving Fox's publicity department to enter business for himself, was greatly surprised when he was "held up" by the staff of assistants who worked with him in the Fox organization. When George Fleming had finished an appropriate little speech, Mr. Crawford found himself the possessor of a beautiful desk set, the gift of those who helped him over with Fox publicity and wished him well in his new undertaking. It would be untrue to say that Merritt was "struck dumb" with surprise—the surprise part of it is all right, but he was able to make a response in appreciation of the gift.

* * *

Travis Vale is to direct the W. A. Brady production, "Life." William Haddock ("Silent Bill") has been mentioned as associate director.

* * *

Morris Simon, formerly salesman with the Famous Players-Lasky's New Haven office, has joined the Metro sales force in that city.

* * *

Harry Ward and Henry Kundy, of the Hayward Production, London, left for England June 26, after purchasing many American productions. They will return here in the fall for an extended visit. Among their fellow passengers were: Richard A. Rowland, of the Metro; J. Frank Brockliss and Paul Kimberly, of Hepworth Productions, London. The exodus of Englishmen from America this month, it is understood, to be prompted by anxiety to schedule their newly acquired releases on the fall programme.

* * *

Meyer Solomon, select salesman, will start his two weeks vacation on July 12. He lives at Edgemere, L. I.—and that's a mighty fine summer resort.

* * *

Agnes Egan Cobb, formerly sales manager of the Schomer-Ross Productions, is now with the Stanley Frame Company.

* * *

The Motion Picture Directors' Association meet only on the first Tuesday of the month, during the summer season, making the next meeting fall on Tuesday July 6. Director James Vincent has sent a message broadcast, in addition to the regular notification of meetings, urging a large attendance.

"Got Any Dessert Now, Ma?"
Asks the hungry lad in "Johnny," the Kaufman Weekly released by Selznick.

Doug Fairbank's Breezy "Mollycoddle" Nationally Popular Despite Hot Spell

GLOWING reports continued to arrive at the United Artists Corporation last week from the various branch managers of the organization regarding the showing which is being made by "The Mollycoddle," Douglas Fairbanks' latest "Big Four" production.

According to Hiram Abrams, president of United Artists, Doug's present release is proving to be one of the most popular pictures of the year, despite the fact that it was released when the country was in the grip of a hot spell.

Philadelphia furnished one of the best examples of the possibilities for theatre operation during the hot weather when "The Mollycoddle" was played at the Metropolitan Opera House. The week this production occupied the boards found the mercury high up the scale, but despite this the Fairbanks picture broke all records for this massive house and could easily have continued on for a second week and probably longer, had not other plans been made for the theatre.

Boston was even more enthusiastic over "The Mollycoddle" and for two very hot weeks the Bostonians packed the Majestic Theatre at every showing. One of the unusual happenings here proved to be the matinee attendance every day which resulted in capacity business.

Continuing on through the Middle West, "The Mollycoddle" is in many instances establishing new box office records which have been of long standing and which were recorded under ideal picture weather conditions.

On the Pacific Coast "The Mollycoddle" also is scoring. In Los Angeles, at Grauman's Rialto Theatre, it is on for an indefinite run, and now in its second week is daily turning away thousands of theatregoers. From San Francisco up through Portland, Seattle, Spokane and the entire Northwest, "the Mollycoddle" is being received with the same character of enthusiasm as that which has preceded its release in other cities throughout the country.

Hemmer to Make Four Pictures Annually; Plans Big Changes

RADICAL departure from recognized methods in motion picture production is promised by Hemmer Superior Productions, Inc., now engaged in making its first feature film. Edward Hemmer, president, plans to turn out a minimum of four big productions a year and has surrounded himself with a cast that numbers among its members the most widely known screen stars of the silent drama. The first production, according to Mr. Hemmer, will be ready for release in the near future.

When discussing his plans for the future Mr. Hemmer pointed out that in forming the present company he had decided to introduce into his methods radical changes which he considered necessary if his productions were to live up to the standard he had set for them.

"One of these changes," said Mr. Hemmer, "is a good screen story. I intend producing romantic dramas the stories of which are bound to find popular favor."

Though the cast is far from completion and while most of the names which will make up the all-star production are still being withheld, Mr. Hemmer already has surrounded himself with such stars as Flora Finch and Pete Raymond.

Maud Sylvester, ingenue of the cast, is destined, through the forthcoming production, to write her name indelibly in the heart of the public. Three-year-old Peggy Parnel, baby vamp of the cast, is quite the champ and will vie favorably with her older sister and brother artists.

Then there are a number of other kid stars, such as eleven-year-old Milton Berlinger, juvenile impersonator of Al Jolson; Opie Read, a veteran screen kid; Thor Larsen and Phil and James Brady, both of whom were raised in a studio from infancy.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Dollars and Sense
(Madge Kennedy—Goldwyn)

M. P. W.—Appealingly human is "Dollars and Sense" with its youthful optimism, its fine pathos, its quick humor. It is a story of everyday people and of everyday experience, but it is not commonplace.

N.—Should interest.

T. R.—Simple appealing romance in which human interest element predominates.

W.—Plenty of amusement and vivacious personality of star makes this pleasing entertainment.

E. H.—Gives Madge Kennedy a chance to portray a more serious role than she has been accustomed to.

Double Dyed Deceiver
(Jack Pickford—Goldwyn)

M. P. W.—Fair entertainment.

N.—Is strong in drama despite its simplicity.

T. R.—Below the average Goldwyn standard.

W.—Carefully reproduced but not suited to the personality of the star.

The Figurehead
(Eugene O'Brien—Selznick)

M. P. W.—Should be highly interesting to the masses.

T. R.—Interesting drama of love, intrigue and politics.

W.—Sympathetic story with star well cast and finely handled spectacular scenes result in very satisfactory picture.

E. H.—Has been done into a screen play with unusual care and makes a splendid vehicle for Eugene O'Brien.

The Great Accident
(Tom Moore—Goldwyn)

M. P. W.—Splendid melodramatic production of popular appeal.

N.—An average offering of its kind.

T. R.—Tom Moore at his best.

W.—Moderately interesting melodrama of small town.

E. H.—Tom Moore fans are going to enjoy him in "The Great Accident."

The Girl in the Rain
(Anne Cornwall—Universal)

M. P. W.—Unfolds engaging mystery and romantic story.

N.—Picture has many traits of the old time melo.

T. R.—Will please as an average program attraction.

W.—Terribly convenient melodrama with most of action anticipated in sub-titles.

Twins of Suffering Creek
(William Russell—Fox)

M. P. W.—A western subject of unusual strength.

N.—Will entertain but not thrill.

T. R.—Good Western.

W.—Very acceptable Western with rather unusual story.

The One-Way Trail
(Edythe Sterling—Republic)

M. P. W.—Story of Canadian wilds provides fine material for thrilling film drama.

N.—A good average western which should satisfy in any house where this type of picture takes the preference.

T. R.—Plenty of action, thrills and excitement keep the picture moving at a startling rate of speed.

Bright Skies
(Zasu Pitts—Robertson-Cole)

M. P. W.—Is a pleasing story of the open road.

N.—If your patrons like the star, and this is a big gamble, they will get average entertainment.

T. R.—Fully justifies its title. It is a radiant picture, a real sunlight film aglow with cheerfulness, the sort of thing warranted to strengthen one's belief in the better side of human nature.

E. H.—It is a pleasing production similar in many ways to previous Brentwood offerings.

The Flame of Hellgate
(Beatriz Michelena—Robertson-Cole)

M. P. W.—Strength of plot is lacking and consequently opportunities for the star are few.

N.—As a good old western thriller nothing better could be wanted.

T. R.—Enough hard riding, rapid fighting, hair breadth escapes and love-making under difficulties in this picture to satisfy the most ardent lover of Wild West adventure.

The Girl in Number 29
(Frank Mayo and Elinor Fair—Universal)

M. P. W.—Sprightly little mystery yarn from novel by Elizabeth Jordan.

N.—Surprise ending picture provides average entertainment.

T. R.—Good mystery picture.

Human Stuff
(Harry Carey—Universal)

M. P. W.—Will entertain the Carey enthusiasts.

N.—This feature won't excite any undue interest.

W.—Not very forceful or compact.

The Imp
(Elsie Janis—Selznick)

M. P. W.—Affords good entertainment, with several thrills and heart throbs in the last reels.

T. R.—Possesses a plot of original construction and strong melodramatic trend, mostly underworld settings and good crook atmosphere.

E. H.—A not wholly unfamiliar plot is handled with Selznick care as to development and amid the typically excellent Selznick settings.

Comments on Short Subjects

THE AERO-NUT (Warner).—This comedy, featuring Al St. John, is one of the most novel and thrilling of farce-comedies. The hero, after various skirmishes on terra firma, takes to an aeroplane and pulls some hair-raising stunts. The comedy of the picture is ordinarily good.

FOOTPRINTS (Vitagraph-Big V).—A comedy of a super-farcical nature which is distinctly entertaining. The plot is centered about a kidnapped bride and a detective employed to trail the villain and the girl. There are some very funny and original stunts worked in, including some aeroplane tricks.

PRIDE AND PO'K CHOPS (James Montgomery Flagg).—This is a clever satire on the old-fashioned pride of the South. The daughter of a poor but proud Southern gentleman tries to replenish the family exchequer by working in the interests of a certain hair tonic. With her beautiful hair she demonstrates for the traveling agent the marvelous effectiveness of the restorative. Her father, finally discovering why his daughter is absent from home evenings, tries to dissuade her. When he fails to gain his point he backs a hair restorer made by another concern, using his own locks as an advertising medium, and tries to overcome his daughter's wilfulness by attempting to put the other concern out of business. The picture gets its title from the fact that its various complications originate in the necessity for paying the butcher's bill and is very entertaining.

THE GREAT MYSTERY (Fox).—Mutt and Jeff are in good trim in this animated subject. Mutt plays the role of a detective and Jeff his assistant. The latter inadvertently locks Mutt in a trunk during the investigation of an important case and gets the usual beating at the close. Exceptionally funny.

THE TOY MAKERS (Fox).—A Mutt and Jeff animated, in which Mutt has a wonderful love affair with a nurse in a park. A fish in a nearby lake becomes excited and takes part in the wooing. This is built along the usual amusing lines.

PATHE REVIEW, No. 49.—The tinted views of Merida, Spain, which lead off this number are very attractive, and interesting glimpses of life there are shown. The making of ice cream novelties is a good feature and will interest women spectators immensely. Various other subjects are pictured.

PATHE REVIEW, No. 52.—The athletic stunts, treated by the slow camera process, are unusually good in this number. An amusing feature for these prohibition days are the scenes picturing a camel and other animals drinking. Making pottery in the Blue Ridge Mountains is a pleasing subject, and various others are also shown, including travel scenes in Southeastern France.

YOU'RE PINCHED (Rolin-Pathe).—A one-reel comic, with Snub Pollard and little Sambo in the cast. Snub, once more appearing as the Dandy, joins the motorcycle cops in this subject. Orders are given out to make some arrests and he captures the small colored boy on his velocipede. A "speak-easy" is also featured in the story. This number is good in action and turns up various amusing moments of a characteristic sort.

"Vanishing Dagger" Goes Big on Hottest Day.

Universal's latest serial, "The Vanishing Dagger," with Eddie Polo has proven a big success. Bob Abraham, manager of the Frolic Theatre, San Francisco, ran "The Vanishing Dagger," on one of the hottest days in June, and did the biggest business he ever did with the exception of Harry Carey in "Marked Men."

The Frolic is a first run house. It was the first time in a year that a serial was shown in Abraham's house.

Making Scenes for "Who Am I?"

Following the completion of "The Palace of Darkened Windows," an elaborate production invested with huge sets of East India life, directed by Henry Kolker for National Picture Theatres, Inc., first scenes for "Who Am I?" another National picture, were taken recently at the Selznick West Coast studio.

Playing the leading roles are Claire Anderson and Niles Welch. Henry Kolker is directing.

The story is said to concern the adventures that befell a young girl who receives a gambling house as an inheritance.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

THE manager of the theatre was adjusting a drinking fountain in the lobby when I handed him my card.

"I don't want to sell you anything," said I.

"Come in and stay a month," said he.

— — —

Having started out to gather in as much first-hand information about the way the moving picture game is conducted in the large and the small cities of the Middle West, I found that it was his individual problems that interested most the manager of every theatre I visited and that the gentleman who extended the generous invitation was no exception to the rule. He owns and manages two small picture theatres in the capital city of one of the lake states.

Seated in the office of the theatre I proceeded to ply the proprietor with questions.

"Do you find the reviews of feature pictures in the trade papers of value?" I asked.

"Not to me," was the reply.

"Why not?"

"I don't run features. The town is full of all sorts of theatres. My houses are small and low price, and I find it pays best to run short western subjects and comedies. Some of my competitors find fault with the way I do things, but I'm making money, so I don't believe I'll change just to please them."

— — —

"What started you in the picture business?"

"My father. He invested some money in this theatre and did so well, on the start, that I was more than willing to help him build the theatre on the next corner. My regular business is structural steel and I have quite a good-sized plant—for a small one. We put a man in to run the two houses and before long we started to run behind on our investment."

"That's when you took hold of the managerial reins?"

"There wasn't any other way out of it that I could see."

"What about your steel business?"

"I hired a manager for it and its coming along all right."

— — —

"Then you were a practical business man before you were a showman?"

"Yes. And, believe me, the picture business has a lot to learn in several of its branches about real business methods. A man's commercial rating doesn't seem to count any in this game. A few months ago I needed a piece of machinery for the plant. The matter involved several thousand dollars. The machine was delivered here before the company that sold it to me received one penny. I've been careful to keep my credit good, but that fact doesn't get me anything in the running of my two moving picture theatres."

"But you are making a success of them?"

"Yes. I was mighty green when I started, but I tinkered around until I got folks coming, and we cleaned up about fifteen thousand dollars last year."

EDWARD WEITZEL.

IN THIS ISSUE.

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"The Joyous Trouble Makers" (Fox).
"The Invisible Divorce" (Selznick).
"Homer Comes Home" (Paramount).
"A Tokio Siren" (Universal).
"Whispers" (Selznick).
"The Slim Princess" (Goldwyn).
"Cynthia - of - the - Minute" (Hodkinson).
"If I Were King" (Fox).

"The Ladder of Lies"

Paramount Domestic Drama Starring Ethel Clayton Takes Up Popular Subject of Marital Intrigue and Infidelity.

Reviewed by Mary Kelly.

TWO women, both accomplished in the gentle art of prevarication, but widely differing in their motives, find themselves seriously involved in "The Ladder of Lies." Many of the situations in this photoplay are not unusual, and the principal characters are well-known types, but the story travels on entertainingly, the dramatic construction is thorough and the acting is up to a high standard. The subtitles are unusually good and lend character and charm to the scenes.

There is naturalness and smoothness in the way the plot unfolds and yet in the background undeniable suspense, an effect which shows finesse on the part of director and scenarist.

Ethel Clayton successfully characterizes the disinterested friend. It is a role, that exploits the intelligence rather than the personality of the star. The contrasting type of woman is portrayed by Jane Acker, who is attractively youthful and quick-spirited. Charles Meredith, as the man who worships truth gives an accurate performance and Irving Cummings gracefully adapts himself to the role of the gay Lothario.

Cast.

Edith Parrish.....Ethel Clayton
Peter Gordon.....Clyde Fillmore
Dora.....Jane Acker
Ralph Brent.....Irving Cummings
Blaine.....Charles Meredith
Maid.....Ruth Ashby

Story by Harold Vickers.
Scenario by Edith Kennedy.
Direction by Tom Forman.
Length, Five Reels.

The Story.

Edith Parrish, a young artist, is told by Peter Gordon of his engagement to Dora whose fickle frivolous nature is not in the least suspected by him. Edith decides that it is up to her to prevent this match. She invites Ralph Brent, an acknowledged success with ladies, to come to her studio frequently and on these occasions she manages to have Dora present too. Dora flirts recklessly with Brent and at the proper time Edith summons Peter. But Dora is too quick-witted for them all and immediately allays Peter's suspicions by telling him that Brent is a very good friend of Edith's and that she is trying to dissuade Edith from accepting Brent's attentions. Peter believes her and Edith is forced to admit defeat. Soon after Peter and Dora are married.

Edith is invited to spend a few days at their home while Peter is on a business trip. Late in the evening she thinks she hears someone leave the house. She goes downstairs and discovers that Dora is in the drawing room, apparently alone. In reality, Brent is hidden in the room and when Edith leaves they both go out. Dora wears Edith's coat, which is a rather unusual garment of fur and tassels. Later, as the two are leaving the Oak Tree, an out-of-the-way cafe, they are seen by Brent and his partner Blaine, who is in love with Edith. Dora is veiled so her husband does not recognize her.

The next day, however, he sees the coat and remembers it as having been worn by the woman with Brent on the night before. He believes that Edith is not a fit companion for his wife and he requests her to leave.

Blaine is pressing his attentions to Edith and is about to ask her to marry him when Peter intervenes by telling him about Edith and the Oak Tree Roadhouse. Edith is summoned, but does not deny the charge, wishing to shield Peter from knowing the truth about his wife. The affair between Blaine and Edith is unhappily broken off, but an unexpected move from Brent reinstates her in the eyes of Blaine, who recognizes her worth.

Program and Exploitation Catchlines: When Is a Lie Not a Lie? When It's Told to Safeguard a Friend. So She Risked Her Own Happiness by Telling a Lie. All His Life He Had Loved the Truth and Hated Falsehood. And When He Learned—See How It Ended.

One Woman's Life Had Been a Series of Lies—Another Woman Had Told One Untruth to Save a Friend—Yet the First Woman Was Unsuspected While the Life Happiness of the Other Was Threatened.

"The Ladder of Lies"—When the First Round Is Weak, Each Step Becomes More and More Hazardous. Knowing This, She Tried to Save Him from a Fall. See How It Resulted.

Exploitation Angles: This is a conventional society drama of the familiar but popular type, and this fact ought to be put over. The advisability of telling lies can be brought before the public in some way like this: "Does One Lie Make a Liar? Would You Lie to Save the Happiness of a Friend?"

"The Joyous Troublemakers"

Six-Part Fox Production Features William Farnum in Breezy Vacation Yarn.

Reviewed by Robert C. McElravy.

A STEP in advance for the summer story is registered in this new six-part Fox subject, featuring William Farnum. It gives the spectator some real vacation thrills, opening with the hero on a fishing trip in a beautiful mountain country. His favorite resort, known as Hell's Goblet, lies along Little Thunder River, at the foot of a waterfall. The locations are fine all through this production and the sharp, clear sepia effects are very alluring.

Some clever acting is required from Mr. Farnum and Louise Lovely, in the leading roles, and both respond admirably to the demands made upon them. Henry J. Hebert is also strong in the role of the villain. Quite a large supporting cast appears in this story, some of the scenes being taken in a small town inhabited by a band of rough characters. The production as a

whole is quite unusual and sparkles with good humor. Many of the subtitles will bring laughter, as they are well above the average.

Cast.

William Steele.....William Farnum
Beatrice Corlin.....Louise Lovely
Joe Embry.....Henry J. Hebert
Richard Stanton.....Harry Devere
Bill Rice.....G. Raymond Nye
Turk Smith.....Clarence Morgan
Cash Truit.....George Nichols
First Miner.....Sedley Brown
Butler.....John Underhill
Under Butler.....Harry Archer
Roughs.....Al Frement, Earl Crain, Chiek Leyva
Hostler.....Pedro DeLeon
Mrs. Denham.....Claire Delorez
Maid.....Molly Bishop

Story by Jackson Gregory.
Scenario by Charles Kenyon.
Directed by J. Gordon Edwards.
Length, Six Reels.

The Story.

William Steele, in "The Joyous Troublemakers," is a rich young business man with a passion for vacation outings. His favorite fishing resort is Hell's Goblet, lying at the foot of a pretty waterfall. He buys this little resort from the government, but when he appears to claim it finds that Beatrice Corlin considers herself the owner. Miss Corlin owns the adjoining property, but does not know that Hell's Goblet had passed out of her father's possession before his death.

There are some amusing scenes between Steele and the girl, in which he offends "The Queen," as she is called. He informs her, after she has invited him to leave, that he intends to build a cabin at Hell's Goblet, and she tells him ironically that she will get a dinner for him when he does so. She intends to have her men keep Steele off the property, but one of them knows him personally and before long Steele has the Queen's man helping him with the cabin. When it is finished the Queen angrily keeps her promise to cook the meal, but leaves later in disgust.

Steele clashes with Joe Embry, one of the Queen's admirers, with whom he had previously come into contact. He saves the girl from Embry and his followers and later wins her love. Gold is discovered in Hell's Goblet.

Program and Exploitation Catchlines:

Sparkling Tale of Good Humor and Vacation Days, with William Farnum.

Story of a Wealthy Young Man Who Liked Fun and Frolic—He Buys a Resort Which Is Claimed by a Pretty Young Girl, Who Has to Give It Up—See William Farnum—How He Gets the Site and the Girl Besides.

A Story of Summer and Its Days of Outdoor Sports—See William Farnum as a Roving Vacationist.

Exploitation Angles: Play on Farnum, but make most of your bid with the vacation angle. This will be the best bet. Go to it strong, starting off with teasers about vacation and advising the reader to spend his outing in "Hell's Goblet," then working into the title.

"The Invisible Divorce"

Selznick Drama Based on Sacredness of Love Bears Poignant, Compelling Message.

Reviewed by Mary Kelly.

"THE Invisible Divorce" is an intimate, beautiful revelation of the forces that separate and unite human hearts. It has a lesson as profound as love itself, a story that commands and holds interest, and a star of supreme loveliness in the person of Leatrice Joy. The picture is propaganda, but it is propaganda in highly dramatic form.

The dramatic construction is excellent. Climaxes are approached and seized with marked skill. The treatment of a somewhat familiar subject is free from any touches of cheapness and the emotional passages are full of subtle significance. Much of the credit for this goes to Leatrice Joy, whose beauty, graciousness and expressiveness illuminate every scene wherein she appears. Walter McGrail, in the less attractive role of the young husband, has responded sensitively to the demands of the director. Careful direction as well as individual ability is evident in the work of Grace Darmond and Walter Miller. The pleasing effect of the whole is greatly augmented by good photography.

A Kiss on the Menu
Charles Ray getting his order in Paramount's "Homer Comes Home."

The picture is one that carries an influence with it. It leaves the spectator thoughtful and impressed.

Cast.

Peggy Gray.....Leatrice Joy
Jimmy Ryder.....Walter McGrail
Claire Howard.....Grace Darmond
John Barry.....Walter Miller

Story by Lila Burton Wells.
Scenario by Katherine Field.
Direction by Nat C. Deverich and Thomas R. Mills.
Length, Six Reels.

The Story.

Peggy Gray and Jimmy Ryder are married without possessing any capital but an all-engulfing love for each other and $200 in cash. In leaving their home town they bid good-by to Claire Howard, who is secretly in love with Jimmy.

Arriving in San Francisco they stop at an attractive hotel and Jimmy sets out to find work. He turns down all mediocre offers and waits for a big opportunity where he can utilize all the ability which he believes himself to possess. But the world is slow in recognizing him as a superman, and with the depletion of his funds his disposition undergoes some changes for the worse. They are forced to go into very humble quarters and to stretch their pennies.

Peggy remembers something her father had told them about buying a statue of the Winged Victory, symbolic of happiness. Eager to own one of these, she decides to work for the landlady, unknown to Jimmy. He believes that her small savings are the result of scrupulous economy on her part. One night they go to buy the statue, and on the way home Peggy falls and the wings are broken off from the figure. Jimmy is no longer able to conceal his accumulated rage and bitterness and cruelly accuses her of heedless extravagance. The breach between them widens and Peggy grows more and more unhappy, although she says nothing.

Then Jimmy meets Claire, who has been married to Walter Miller, an artist. She offers Jimmy the position of looking after her property. He immediately sees a possibility for showing his business acumen by suggesting that he be allowed to dig for oil on her land. Claire consents.

But failure again awaits him. Peggy lends her sympathy and support, but is silently hurt by the growing attachment between Jimmy and Claire. She suggests that they set up the wells in another part of the land. Claire agrees once more to finance the undertaking and this time it turns out successfully.

After three years Jimmy has accomplished what he set out to do in a day. He is established in a beautiful home and gives an expensive dinner to celebrate his success. After the dinner he overhears a remark of his wife's which sets him to thinking. He hears her say to Barry that the period of their married life had been to her as an invisible divorce. Her words strike hard and he begins to realize that love is almost dead. He pleads for forgiveness and promises to atone.

Program and Exploitation Catchlines:

He Set Out to Conquer the World—Married Life to Him Meant a Hard Struggle for Financial Success—To Her It Meant Patient Endurance of His Slights, the Experience of a Life Without Love—"The Invisible Divorce" She Called It.

It May Exist in Your Home, in Anyone's Home—With the Death of Love It Comes—"The Invisible Divorce"—See How One Young Couple Recognized It and Fought It.

"The Invisible Divorce"—a Picture with a Meaning That Comes Close to Human Hearts.

She Bought a Statue of Winged Victory as a Symbol of Their Happiness—But the Wings of the Statue Fell to Pieces and the Wings of their Love Broke. She Mended the Statue—Time Mended Their Love.

Exploitation Angles: Owing to the bigness of the subject this picture deserves stupendous advertising. Treat it as a propaganda picture in the form of stirring drama. Make a personal appeal to your patrons something like this: "'The Invisible Divorce' has a lesson that belongs in every home. Yours is no exception. It will make you think," etc. Also play on the ambiguity of the title—"What is 'The Invisible Divorce'?—a menace that exists all over the world—See what it is and decide whether it threatens your home." Work with any art goods store that carries a line of Winged Victory statues.

"Homer Comes Home"

Paramount Presents Charles Ray in a Comedy of Youthful Aspiration, Thos H. Ince Supervision.

Reviewed by Louis Reeves Harrison.

WITH plenty of comedy material and the star at home in a congenial role, "Homer Comes Home" sails along in pleasing style with the exception of too much repetition of "Hooray" scenes. These may be gratifying to the star, but, just as the spectator fails to laugh when the screen actor does too much of that sort of thing, so people in the theatre fail to applaud when this is overdone in the pictured ensembles. A large amount of film is devoted to showing how "Homer" is fairly idolized by the citizens of his native town. The central idea is a bright one, and its development so skilled as to reflect high credit on author and scenario department, but that an entire town should go mad over a young man who comes back in a nice suit of clothes and intimates that he had done well in the city, is hard to swallow in one dose. When constantly repeated, it tends to choke off interest.

Ray is at his best, and the story correspondingly entertaining, where he is brought into direct relation with a few characters and given opportunity to reveal amusing phases of human nature. He is ably seconded by the men of his support, all admirably selected for the parts they play. But a Ray comedy is one dependent for success largely on an outlet for his own distinctive personality, and this is rarely brought out in large ensembles. The general sum of values, however, of "Homer Comes Home," as shown at the Rivoli Theatre, is so high that it will prove a decided entertainment whenever and wherever shown. A safe number for any program.

Cast.

Homer Cavender.....Charles Ray
Silas Prouty.....Otto Hoffman
Rachael Prouty.....Priscilla Bonner
Arthur Machim.....Ralph McCullough
Old Machim.....Walter Higby
Mr. Bailey.....John H. Elliott
Mr. Kort.....Harry Hyde
The Grocer.....Gus Leonard

The Shoe Store Man.....Joe Hazleton
Farmer Higgins.....Bert Woodruff
Old Tracey.....Lew Morrison

Alexander Hull, Author.
Agnes Johnston, Scenarist.
Jerome Storm, Director.
Length, Five Reels.

The Story.

Homer lives in a country town and has "ideas." One of them is a non-skid device, but it fails to work on a rainy night, and Homer loses his job. He goes to the city and works there in an effort to make good. At the end of two years he has saved three hundred dollars and has thin prospects. He decides to take a vacation and suggests to his boss that the home town would be a fine place to establish a factory. He is told that it will be established there when cold cash is deposited to build it. At the home town Homer is received with general rejoicings. He has on a new suit and spends money freely .A report is started that he has made a vast fortune. He is entertained publicly and privately, but he cannot confess his love for Rachael Prouty because he is a sham. At the last moment, when he has spent nearly all his money, he is asked to lay the corner stone of the new City Hall. He also learns that Rachael's father is in financial distress. Homer, at last, has a live idea. He makes a speech at the mass meeting at the corner-stone laying, demands that the home town be made a live one, and promises to interest his firm in locating a factory there. He permits loyal citizens to subscribe for stock, and he goes away with a satchel full of money. He is suspected of being a fakir when he does not turn up at the office, but he gets there—he had to walk, having spent his last cent and refusing to touch that in the satchel. When Homer comes home again, it is with real triumph—his firm has consented to place a manufacturing plant in the home town, and he is to be its manager. Now, also, is modest Rachel's moment of triumph.

Program and Exploitation Catchlines: A Drama of Youthful Aspiration with Charles Ray.

He Was the Town Joke—But He Made Up His Mind That He'd Show 'Em and "Her" Too—Wouldn't It Be Great If He Came Back a Great Man and They Met Him with a Band 'n Everything—Well, Homer Came Home and His Dream Came True.

He Left His Home Town Just to Show Them What Was in Him—He Wanted to Show the Girl Too That He Was Not Just An Ordinary Fellow—One Day He Did Come Back—And Strong—They All Were at the Station with a Band—He Was Made! See Charles Ray in This Drama of Plain Folks.

Exploitation Angles: Beyond telling your patrons that this is a Ray story—and a good one, you do not have to work very hard. Just keep plugging on the Ray name, but do it in a large way with liberal advertising, according to your appropriation.

"A Tokio Siren"

Tsuru Aoki Stars as a Romantic Japanese Maid in a Pretty Story Pictured by Universal.

Reviewed by Mary Kelly.

AS an example of light, picturesque entertainment, skimming the surface of life and not touching the undercurrents of realism, "A Tokio Siren" qualifies. It will not satisfy all classes and will be more apt to strike the fancy of women than of men. It is a painted story, with painted characters and painted situations, and carries an esthetic rather than emotional appeal.

Many members of the cast are Japanese, and this increases the authenticity and the pictorial value of the scenes. Some of them, especially Toyo Fugita, who plays the father, and Goro Kino, the unloved suitor, are highly trained actors. Tsuru Aoki is a dainty mistress of the art of harmless coquetry and playfulness. Her mood is gay almost continuously, but with now and then a moment of pathos which further discloses her charm and ability.

Japenese stories and settings always carry with them a certain romantic charm,

He's Just Learning the Game
In "The Ladder of Lies," a Paramount production with Ethel Clayton.

and "A Tokio Siren" is no exception. The sub-titles seem overstocked with native idioms, however, and would be less monotonous if the same expressions did not occur and recur.

Cast.

Asuti Hishuri.....Tsuru Aoki
Dr. Niblock.....Jack Livingston
Hakami.....Goro Kino
Hishuri.....Toyo Fugita
Ito.....Arthur Jasmine
Ethel.....Peggy Pearce
Amelia Niblock.....Florence Hart
Mr. Chandler.....Frederick Vroom

Story by Gwendolyn Logan.
Scenario by Doris Schroeder.
Direction by Norman Dawn.
Length, Five Reels.

The Story.

On the eve of her marriage to Hakami, whom she hates, Asuti Hishuri has a narrow escape from a runaway horse. She is rescued, just in time, by Dr. Niblock, a young American scientist traveling in Japan. After she has gone home he discovers her fan, that she has dropped, and he decides to make the return of it an excuse for calling that evening so as to witness a Japanese wedding.

Before she tastes of the sacred wine which seals her marriage with Hakami, Asuti suddenly faints. Her father frantically asks for Niblock's attentions, and when no one is observing Asuti slyly gives the doctor the wink, assuring him that it was a ruse.

The next day she escapes, wearing the gardener's clothing, and makes her way to Niblock's Hotel, where she begs him to take her to America, where she will be free. He decides to marry her, so that she will be protected from any prosecution at her father's hands. Meanwhile she has been followed by her father and the enraged Hakami, who arrive just after the ceremony has been performed.

When Niblock and his Japanese bride arrive in San Francisco his former sweetheart is heartbroken. Asuti realizes that she and her husband are not in love with each other and she soon finds that Ito, Niblock's secretary and a former playmate of hers, is the man of her heart's choice. Thereupon she stages a love scene between Ito and herself so that her husband may find an excuse for denouncing her. Her scheme works and the happiness of all four is made possible.

Program and Exploitation Catchlines:

A Pretty Story of the Cherry Blossom Country, Where a Father Decrees and a Maid Must Marry.

The "Most Honorable American" Did Not Love Her—But He Pitied Her and Married Her—She Came to America and Found Her Real Love—See What Happened Then.

Her Husband Found Her in the Arms of a Servant—She Met Him with a Smile and a Naive Explanation—Did He Accept Her Reason?

Exploitation Angles: Exploit this as another "Madame Butterfly" story, but without the tragic element. Be sure to emphasize the happy ending. The fact that Tsuru Aoki is Sessue Hayakawa's wife will arouse interest. Atmospheric lobby displays and collaboration with Japanese art stores are obvious but effective methods of attracting attention.

"Whispers"

Pleasing Society Comedy Drama Starring Elaine Hammerstein and Produced by Selznick.

Reviewed by Louis Reeves Harrison.

BRIGHT modern theme, shall the young lady of today shape her own career in accordance with her own needs and ideals, or shall she closely adhere to established conventions? Many are now in revolt against old arbitrary rules of society and are demanding that their liberty of action be extended. More than one intelligent girl of good family is satisfied that she can safely "live her own life." They encounter the dread power of circumstance and the destructive influences of ill repute, whether deserved or not, the "Whispers" that condemn them without any form of investigation or trial.

Elaine Hammerstein is sparklingly alert to the opportunities of her role, that of a pure-minded girl who follows inclination in a gay comradeship with a young married man. She depicts the varying phases of a girl's mind and heart under trying circumstances with both skill and charm. The performance of Phillips Tead is delightfully human, so admirably done as to arouse kindly amusement and sympathy at the same time. Charles Girard is at home in his part of the social adventurer. The personality of these three carries practically all the human interest, but they are supported by well-chosen settings and generally good direction. The Selznick social comedy moves with the ease and grace of fine workmanship, and should prove a pleasing addition to any program.

Cast.

Daphne Morton.....Elaine Hammerstein
Pat Darrick.....Matt Moore
Wesley Mace.....Phillips Tead
J. Dyke Summers.....Charles Girard
Aunt Carolina.....Ida Darling
Saxon.....Warren Cook

Story by Marcus V. Connolly.
Directed by William R. S. Earle.
Length, Five Reels.

The Story.

"Whispers" are heard in the social circle of Daphne Morton because of her constant association with Dyke Summers, young married man with an attractive wife. In vain her aunt urges Daphne to accept wealthy young Wesley Mace. The girl is innocent of wrong intention and she enjoys the companionship of Summers. When she appears at the opera with him, there is a clash with his wife, and a veiled account of the affair appears in a scandal sheet. During a quarrel with her aunt, Daphne decides to seek out her father, whom she has not seen since a child. Meanwhile Pat Darrick is assigned to follow up the scandal and report the details for his paper. Circumstances combine against Daphne. On the train by which she leaves is Summers. She sits down opposite him in the dining car before she realizes that he is there. On leaving him she drops her purse. He does not return it to her. On arrival in Washington she finds herself penniless. She wanders out at night to pawn a ring and finds the shop closed. Caught in the rain she meets the reporter, Darrick, and they become interested in each other without revelation of identity. Next morning, while Darrick is in search of the scandal he is to report about Daphne, he finds her at breakfast with Summers, who has called to return the purse. Darrick, however, decides that Daphne is the victim of circumstances and gossip. She leaves Washington by train for Rockville. Both Summers and Darrick are too late to catch the train. Both hire cars. There is a race won by Darrick. He finds Daphne in the office of a country news-

paper; that of her father. There he decides to abandon the scandal sheet and cast his fortunes with the live girl who dared disregard a few conventions of good society.

Program and Exploitation Catchlines: A Comedy Drama of Social Life, with Elaine Hammerstein.

She Associated with a Married Man So the Society Members Began to Whisper—Then When She Went to the Opera With Him the Clash Came—It Reached the Scandal Sheet and Then Things Started—See Elaine Hammerstein in This Society Drama.

Story of a Girl Who Caused the Society Circle to Whisper—The Reporter Who Followed Her Up to Get a Story for the Scandal Sheet Falls in Love with Her and—See This Comedy Drama with Elaine Hammerstein.

Exploitation Angles: Play up Miss Hammerstein's name, but make most of your bid with the very live theme of this story. Make most of your drive on mothers and daughters with startling warnings against "whispers." You can work up a live interest in the production which can rise even superior to the star appeal.

"The Slim Princess"

Goldwyn Presents Mabel Normand in an Amusing Fantasy by George Ade.

Reviewed by Louis Reeves Harrison.

SOMETHING out of the ordinary, more like an extravaganza of the mythical kingdom type than anything else, the Goldwyn picture, "The Slim Princess," contains original ideas, is a burlesque on the "get-thin" mania, and affords sprightly Mabel the opportunities she seems to enjoy quite as much as the average spectator enjoys her antics. Most amusing of all the incidents is one where "The Slim Princess" attempts a false front, and a false back for that matter, in a land where it is the fashion to be obese. It is done by means of a rubber suit blown up through a tube. She has a rollicking time until a cactus plant dashes her hopes by letting the wind out of her pretense.

Mabel Normand is the exponent of what the French call "Let-well-enough-alone happiness," the rollicking, don't-care kind. She romps at will among sedate dignitaries, scattering self importance to the four winds. She suits that type, and it suits her so well that it wins sympathetic interest as well as provides good cheer. To accomplish this, however, requires a fine cast for contrast, and that is provided in "The Slim Princess." Chief contributor to the fun is Tully Marshall, whose comical dignity is tha tof a first-class comedian at times. Hugh Thompson, Russ Powell, Lillian Sylvester and Harry Lorraine contribute to the fun, making a support of the highest order. The whole story, as presented at the Capitol Theatre, is one of fine direction, authorship and interpretation, an entertainment of high value on any program.

Cast.

Kalora.....Mabel Normand
Pike.....Hugh Thompson
Papova.....Tully Marshall
Governor-General.....Russ Powell
Jeneka.....Lillian Sylvester
Detective.....Harry Lorraine
Counsellor General.....Pomeroy Cannon

Story by George Ade.
Director, Victor L. Schertzinger.
Length, Five Reels.

The Story.

"The Slim Princess" of Morevania is the despair of her family because she is the elder of two sisters and cannot get a husband in a country where only fat women are in demand, thus depriving her three hundred pound younger sister of marriage, the law being that daughters must be wed by seniority. She is kept in strict seclusion on account of her infirmity of being slim, but she meets an adventurous American, who comes secretly over the garden wall, and hears flattery for the first time in her young life. She falls desperately in love with him, and devises a plan to appear in public for the first time at a garden party. She puts on a rubber suit and has it inflated until she appears to be nearly as fat as her sister. She is received with surprise and admiration—it had been reported that she was slim. In the midst of her triumph, she comes in contact with a cactus plant and her deception is revealed to the horror of all present.

Her father hears of an institution in America where women are fattened and sends the Slim Princess there in charge of a trusted physician. At an ambassador's ball in Washington, the Slim Princess dances with no one—she is looking for the beloved American she met in the garden. When he hears that she is the attraction at the ball, he hastens there, dressing on the way. They create a sensation, but her happiness is short-lived. She is summoned home by her father.

The American follows. He is received with distrust at first, but finally with high honor, when it is discovered that he is immensely rich. It is supposed that he wishes to court the fat princess. When it is discovered that the Slim Cinderella is his choice, there is great rejoicing, which merges into a revolution against fat. Throughout all her adventures, the Slim Princess finds her way to happiness from the loyalty of her true heart.

Program and Exploitation Catchlines: She Had to Be Fat Before She Could Marry—That Was the Law in Morevania—What Could She Do? Well, She Blew Herself Up Like a Balloon, But Bumped Against a Cactus Plant and—See Mabel Normand in This Rollicking Comedy Drama.

She Was Thin But Had to Get Fat Before Her Sister Could Marry—So Her Father Sent Her to the United States to Get the Necessary Weight—She Meets a Fellow Whom She Falls in Love With and Then Everything Takes a Turn for the Good.

Mabel Normand as a Princess of Morevania—She Is Supposed to Be Very Fat Because the Men There Marry Only Fat Women—See the Fun She Creates When She Makes An Effort to Take on the Necessary Avoirdupois.

Exploitation Angles: Make Miss Normand your big point, but get all you can out of the vogue this stage production enjoyed some years ago. Have a special matinee performance for girls ten pounds under and fifty pounds over normal weight for their height. You can get a wonderful ballyhoo with a measuring rod and scales. Any insurance man can give you a table of proper weights. Get the newspapers in on this and you can get all sorts of stories.

"Shipwrecked Among Cannibals"

Six-Reel Universal Production Reveals Fascinating Adventures on Cannibal Isle.

Reviewed by Robert C. McElravy.

SPECTATORS viewing these six reels of thrilling adventurous episodes, released by Universal, are certain to feel a debt of gratitude to Edward Laemmle, a nephew of Carl Laemmle of the Universal company, and William F. Alder, a member of the Southern California Academy of Sciences. These men traveled for a period of fourteen months, collecting material for this subject, and the results of this tour are gratifying from the standpoint of entertainment and educational value. There have been other films taken in the land of the cannibals, but this present collection stands upon its own merits.

The chief interest naturally attaches to the intimate views of the Kia Kia cannibals themselves, but the reels lead off with a good selection of scenes taken en route. These include sports on shipboard, views of live and extinct volcanoes on the island of Java, an underground river bubbling to the surface, waterfalls, cloud effects of rare beauty, a coral island, the Ghost Rocks of Buru and pictures taken during a suspenseful tiger hunt in Siam. This latter event is a strong feature in itself.

Following a shipwreck, the travelers reach the land of the Kia Kia head hunters, where they are met by a startling reception committee of savages, decorated in the height of native fashion. During the visit in this risky country many close-ups of the natives were made, picturing them in all manner of pastimes. Such costumes as they wore of their own accord are in the nature of sheer ornament, but others have been furnished at times by the travelers themselves in order that the pictures might be exhibited in civilized countries. These, however, do not rob the subjects entirely of their weird and frank appearance in everyday life.

The Kia Kia cannibals were prevailed upon, through kindness and personal presents, to pose before the camera, but Edward Laemmle explains that they did not in the least understand what it was for. The beautiful unconsciousness of their poses supports this assertion.

These camera studies reveal the head hunters as a hard, cruel race, chiefly bent upon killing off one another at a rate which it is said will exterminate them almost altogether in a period of fourteen or fifteen years. They are constantly prosecuted for these practices, but persist in them when opportunity affords. Personal vanity and lust for power seem to be their outstanding passions. The final scenes show a number of the head hunters on trial before a military court.

"Cynthia-of-the-Minute"

Hodkinson Photoplay With Leah Baird a Very Good Adventure Melodrama.

Reviewed by M. A. Malaney.

CYNTHIA-OF-THE-MINUTE," a Hodkinson production, is a good photoplay and one that will make a hit with lovers of adventurous melodrama. It was adapted from a widely read novel by Louis Joseph Vance and might be called a story of the sea, since a great portion of the production was made aboard ocean steamships. However, one should not get the idea that it is a war or navy story. Its sea action concerns a romance between the heroine and the young purser, a wireless conspiracy and a mutiny. The scenes on deck and in the cabins of the steamship are quite attractive and the fight during the mutiny makes a fine climax.

There is considerable mystery in the fore part of the story. Cynthia, a young English girl in New York seeking work, meets two men in Greenwich Village. She finds her name written on a card that one of them dropped. Later on, when companion to a wealthy woman on a voyage, she finds out who the men really are and unearths a plot to sink the ship for insurance.

Leah Baird has the leading part. She appears to excellent advantage and puts lots of pep in her work, doing a thrilling high dive from the ship's rail into the sea. Another who deserves particular mention is Burr McIntosh, who plays the role of Rhode. The ship's purser, played by Hugh Thompson, is a human and gallant character. If you want to show your patrons a great melodrama, one with lots of action, mystery, fist-fights, water stuff, wireless thrills and—love, here it is.

Cast.

Cynthia.....Leah Baird
Bruce Crittenden.....Hugh Thompson
George Rhode.....Burr McIntosh
William Claret.....Alex. Gaden
Madame Savarin.....Mathilde Brundage
Letty Mureal.....Ruby Hoffman
Captain Bloch.....John Webb Dillon
Mr. Acklin.....William Welsh
Senor Parez.....Wallace Widdecombe

Story by Louis Joseph Vance.
Directed by Perry Vekroff.
Length, 5,900 Feet.

The story and exploitation angles of "Cynthia-of-the-Minute" will appear in the next issue.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1234; C-R-Vol. 44; P-299.
Should a Husband Forgive. Vol. 42; P-1191.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Trouble Makers.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118.
A World of Folly (Vivian Rich). Vol. 44; P-1790; C-R, Vol. 45; P-117.
A Sister To Salome (Gladys Brockwell).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse).
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell).
Firebrand Trevison (Buck Jones).
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff.
3 Raisens and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur). L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick); L-5003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
[illegible]oad (Enid Bennett-Ince). Vol. 44; P-724.
Terro Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5,590 Ft. Vol. 44; P-727; C-R, 857; Ex. P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Change Your Wife? (Cecil B. DeMille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332 1,596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4, 138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, P-1359.
The Dancin' Fool (Wallace Reid)—L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
Lady in Love (Ethel Clayton)—Vol. 44; P-1238.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special) L-5987 Ft. Vol. 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray)—L-4257 Ft.
Remodeling Her Husband (Dorothy Gish); L-4844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick) L-4708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid) L-4327 Ft. Vol. 44; P-1793.
Sand (William S. Hart)—L-4869 Ft.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue)—L-5382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4565 Ft.
Away Goes Prudence (Billie Burke). L-5046 Ft.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4501 Ft. Vol. 44; P-1503; C-R, Vol. 45, P-117.
The Ladder of Lies (Ethel Clayton). L-4271 Ft.
Homer Comes Home (Charles Ray. L-4555 Ft.)
The Fourteenth Man (Robert Warwick).
The World and His Wife (Cosmopolitan Production). L-6702 Ft.

COMEDIES

May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'Er Go (Sennett).
May 30—Beating Cheaters (DeHaven).
June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett—Two Reels).

PARAMOUNT BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Loreley.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.

PARAMOUNT MAGAZINE.

(One Reel.)

Apr. 18—Mental Acrobatics.
Apr. 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of the Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 30—A Forest Fantasy.
June 27—Quizzing the Prophets.

GOLDWYN DISTRIBUTING

Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115, Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King)—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134 .
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45, P-117.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634.
A Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 25—Take with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarite Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels)
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH—BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43 P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

PATHE EXCHANGE, INC.

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels). Vol. 44; P-989; C-R, P-1233.
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger).
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels). Vol. 44; C-R, P-1499.
No. 9 of Trailed by Three (The Pasha's Revenge).
No. 2 of The Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News Nos. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder). Vol. 44; P-1504; C-R, Vol. 45; P-117.
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos 46 and 47 (Shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of The Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week June 20.

Passers By (Herbert Rawlinson—Six Reels). Vol. 44; P-1735; C-R Vol. 45; P-117.
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rolin Comedy—One Reel).
Pathe Review No. 56.
Topics of the Day No. 60.
Pathe News Nos. 50 and 51 (Shipped June 23 and 26).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death.
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).
Pathe Review No. 57.
Topics of the Day No. 61.
Pathe News Nos. 52 and 53 (Shipped June 30 and July 3).

Releases for Week of July 4.

The Man From Make Believe (William Desmond).
No. 14 of Trailed by Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).
Pathe Review No. 58.
Topics of the Day No. 62.
Pathe News Nos. 54 and 55 (Shipped July 7 and 10).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of The Timberlands (Young Buffalo Series—Two Reels).
Hello Uncle (Beatrice La Plante—One Reel).
Pathe Review No. 59.
Topics of the Day No. 63.
Pathe News No. 56 and 57 (Shipped July 14 and 17).

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).
Pathe Review No. 60.
Topics of the Day No. 64.
Pathe News Nos. 58 and 59 (Shipped July 21 and 24).

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Saloonskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979. Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts).
June 7—The Cheater (May Allison—Six Parts). Vol. 44; P-1791.
July 5—Parlor, Bedroom and Bath (All Star Six Jarts).
July 19—The Misfit Wife (Alice Lake—Six Parts).
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Four Horsemen of Apocalypse (All Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC., PROD.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108.
Aug. 23—The Mutiny of the Elsinore (All Star—Six Reels).
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

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UNIVERSAL FILM MFG. CO.

Releases for Week of May 24.

The Path She Chose (Anne Cornwell). Vol 44; P-1237; C-R, P-1359.
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 5 of The Moon Riders (The Death Trap).
Caught in the End (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 67.
International News Nos. 29 and 30 (Shipped May 25 and 28).

Releases for Week May 31.

Everything but the Truth (Lyons-Moran—Five Reels). Vol. 44; P-1106; C-R, P-1359.
No. 17 of Elmo the Fearless (The Trap).
No. 6 of The Moon Riders (The Caves of Mystery).
His Friend's Tip (Lyons-Moran—One Reel).
An Artist's Muddle (Harry Mann and Lillian Byron—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 68.
International News Nos. 31 and 32 (Shipped June 1 and 4).

Releases for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'N Everything (Monty Banks—One Reel).
Moonshines and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrell McDonald—Two Reels).
New Screen Magazine No. 69.
International News Nos. 33 and 34 (Shipped June 8 and 11).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki).
No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).
Bought and Fought For (Magda Lane—Western—Two Reels).
New Screen Magazine No. 70.
International News Nos. 35 and 36 (Shipped June 15 and 18).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts). Vol. 44; P-1633; C-R, P-1787.
No. 9 of The Moonriders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—Two Reels).
The Fightin' Terror (Hoot Gibson—Two Reels—Western).
International News Nos. 37 and 38 (Shipped June 22 and June 25).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792.
No. 10 of The Moon Riders (The Moon Rider's Bride).
No. 4 of The Vanishing Dagger (On the Trail of the Dagger).
Twin Lizzies (Star Comedy—One Reel).
A Villain's Broken Heart (Billy Engel and Celeste Zimlick—Two Reels).
A Tough Tenderfoot (Helen Lynch and Jack Carlyle—Two Reels).
New Screen Magazine No. 72.
International News Nos. 39 and 40 (Shipped June 19 and July 2).

Releases for Week of July 5.

No. 11 of The Moon Riders (Death's Door).
No. 5 of The Vanishing Dagger (The End of the Rustlers).
Pills for Papa (Neal Burns and Josephine Hill—One Reel).
Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; 1503; C-R, Vol. 45, P-117.
Should Waiters Marry? (George Ovey—Two Reels).
The Boss of Copperhead (J. Farrel McDonald—Two Reels).
New Screen Magazine No. 73.
International News Nos. 41 and 42 (Shipped July 6 and 9).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45, P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.

STAR PRODUCTIONS.

The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey). Vol. 44; P-1362; C-R, P-1787.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith).
July—The Gauntlet (Harry T. Morey).

VITAGRAPH.

Sept.—Trumpet Island (All Star Cast—Special).
Sept.—The Prey (Alice Joyce).
Sept.—The Whisper Market (Corinne Griffith).
Sept.—The Purple Cipher (Earle Williams).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

LARRY SEMON COMEDIES.

School Days.
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earl Montgomery).
August—Springtime (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels)

The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex, 828, 1328, 1477, 1480.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-46; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, 979; Ex., P-1743.
April 18—The Love Expert (Constance Talmadge — John Emerson - Anita Loos Production). Vol. 44; P-860; C-R, P.1105.
April 25—Passion's Playground (Katharine MacDonald). L-5968 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
Aug. 2—Curtain (Katherine MacDonald).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray.)
Oct. 18—R. A. Walsh Production.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love or Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart).
June—Fifty-Fifty (Norma Talmadge).
July—The Coward (Frank Keenen).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenen).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; B-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein).
May 24—The Valley of Doubt (Special).
June 14—The Servant Question (William Collier).
June 7—The Desperate Hero (Owen Moore).
June 21—The Figurehead (Eugene O'Brien). Vol. 45; P-118.
July 5—Stop That Man (Owen Moore).
July 12—The Point of View (Elaine Hammerstein).
July 19—Jennie (Olive Thomas).
Aug. 2—Marooned Hearts (Zena Keefe and Conway Tearle.

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
An Adventuress (Julien Eltinge). Vol. 44; P-985.
The Woman God Sent (Special). Vol. 44; P-726.
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774; Ex. P-1085.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts). Ex. 339.
The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1595-1744.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44, P-1630; Ex. 1599; C-R, Vol. 45; P-117.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P—1239; C-R, P-1787.

EQUITY PICTURES.

The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Chamber Mystery.
Circumstantial Evidence (Glen White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

Celebrated Players Film Corp.
("The Gumps" Comedies.)

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Nobody's Child (Jose Collins — Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

Apple Tree Girl.
Law of the North.
Cy Wittaker's Ward.

Flagg Comedy Revivals.

Girls You Know (One Reel).
The Bride.
The Screen Fan.
The Matinee Girl.
The Man Eater.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

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The Dreamer.
Hands Up.

Texas Guinan Comedies.
(Two Reels.)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.
(One Reel.)

Tarred and Feathered.
The Glutton.
Hard Cider.
The Hasher.
Play Hookey.

Milburn Moranti Comedies.
(Two Reels.)

Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

RADIN PICTURES, INC.
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

How He Did It

HARRY T. DOBSON, Toronto, Ontario, responds to our request (April 10 issue) for diagram of fifty-five degree arc reflector, as follows:

In your reply to Melvin A. Davis, McLean, Texas, you request diagram of fifty-five degree arc reflector. Here is the way I did it. First drill three small holes in lamphouse door, and with piece of bell wire, stripped of its insulation, passed through the two outside ones, fasten a piece of broken condenser lens over the center hole. Now move the aforesaid piece of condenser until the arc image comes where you want it. I use the lamphouse of the left hand projector for one image, and the projection room wall for the other.

Grab a Protractor.

Now get a "protractor," which may be had from almost any stationery store, price from ten cents to a quarter, and on a piece of cardboard, say one foot square, lay the flat side of the protractor to the top right hand corner and mark out the fifty-five degree line. With a straight edge carry this line clear across the card. Next cut off the portion outside the degree line—that is to say, the top left hand portion, which leaves us a card which makes a perfect fifty-five degree angle with bottom of the card.

I placed this card on the door of the lamphouse of the left hand projector, and on the same level, or pitch as the axis of projection (angle of the projector) and with a nail drew a mark on the door along the fifty-five degree line of the card. I then fastened a strip of tin one half inch wide to the door to mark this line, whereupon I had a very visible and perfect fifty-five degree angle to hold my crater image to.

On the Wall.

When using the wall for a screen it is best, first having ascertained the exact pitch of the projector, to draw two lines from floor up to the desired height, and about a foot apart. Add to the back one the difference in height due to pitch of projector. Connect the tops of the two lines and you have the same slant the projectors have. It is then a simple matter to place the card on this line and draw the angle line, using a straight edge to carry the line as far as is desired.

I would advise the use of the wall for a screen, because the crater image shows up larger and better. If the projectionist is careful to get his arc burning exactly right and his spot the right size and properly adjusted, he may then juggle the piece of condenser until the image is exactly right, whereupon he wont need to look at his arc or spot at all. He can maintain perfect conditions by working entirely from the crater image.

Questions Remind Him.

Your series of optical questions are the real dope. Reminds me of the time when another series of questions ran for two years. I have been out of the game for four years, but I'm back now and absorbing knowledge. Will drop a line occasionally to the "We lead—others follow" department.

Don't know about the "leading" brother, but we don't aim to do much following. Don't have to!

Mucha gracias for the angle dope, but either you've left out the important item, or else I'm full of prunes, and I've no immediate way of proving which. A pin-hole-in-the-lamphouse-door will invert the image of the crater and as I remember it a lens over the aforesaid pinhole won't tip it back over right side up. And it was just for that reason we asked detailed information as to exactly how the angle could be laid out under different conditions, or different locations of the image, rather, since some have it on the floor, ceiling or front wall and with the combined pin hole-lens is the image right side up? Am I wrong?

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it to both himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

For Projector Manufacturers

Mark Isaacs, projectionist, Steinway Theatre, Astoria, Long Island, makes the following suggestion, which seem to us to be both excellent and timely:

Much if not most projector trouble is caused by takeup refusing to work, which in turn is due to crooked reel or broken belt or patches. This causes, or may cause, the damage of some film, besides very decidedly increasing the fire hazard. As A REMEDY I would suggest: First, deepen the magazines one-quarter of an inch, then make the collar against which the reel hub rests half an inch thick, instead of a quarter of an inch, as at present. This would operate to prevent the God-forsaken, bent-up, wobbly caricature of reels with which the average exchange favors us from striking the sides of the magazine and sticking, thus pulling weak patches or takeup belts in two.

Presumptuous.

I suppose it would be presumptuous and savor of pure gall for the 'umble projectionist to ask the g-r-e-a-t film producers to lend a bit of aid and co-operation. It is, however, rather sad to see producers spend hundreds of thousands of dollars on a feature, almost sweating blood and certainly sweating considerable money to get it perfect, and then make it difficult and often entirely impossible for the projectionist to render it on the screen in the best way possible. For instance, they will frequently place a bit of very important action right at the end of a reel and then expect the projectionist to give it full value on the screen.

For the information of those gentlemen let me say, in the slang of the street, there is no such animal. It just simply is not done. If it were attempted there would be a bum change-over, with consequent well-justified kick from the manager. Also, we must change over as soon as the first of the punch marks the "other fellow" put in show up on the screen.

Why not use a little ordinary sense and end with a sub-title, beginning the next reel with same, or end on some unimportant action—of which God knows there is an abundance in the average feature. I might also add, for good measure, that when the reel ends on important action and the punch fiend gets busy, oh, boy! You know the rest.

All of which is, as we said in the first place, eminently true, very timely and just plain fact.

Another Intermittentless Projector

At the Montreal meeting of the Society of Motion Picture Engineers, we had the pleasure of examining the main optical element of and listen to an explanation of an invention of C. Francis Jenkins, Washington, D. C., in the form of an intermittentless, or "continuous" projector.

We were very sorry indeed not to be able to witness a practical demonstration of the machine, because, with all due respect to Mr. Jenkins, we have examined very many intermittentless projectors, some of which were demonstrated to us by projecting a picture, during the past few years. Most of these near inventions were exactly what the term "near invention" implies. They came very near to delivering the goods, BUT there was always some un-removable fly in the ointment which spoiled it.

Mr. Jenkins frankly admitted he ran into just such a "fly," but claims to have successfully removed it. We hope so, but seeing is believing, especially after the wasting of so very much valuable time examining into the claims of other inventors, who also claimed, doubtless honestly enough, they had removed the fly, but found their dream just would not come true.

Economy in Light Problematical.

Several members of the society remarked that there would be a saving of "fifty per cent. of the light" through the elimination of the revolving shutter. Nothing of the sort. Just what, if any saving would result, we are not certain, but it would not be, we think, very much, because of the fact that since the film picture must be illuminated through a considerable period of its travel, the "spot" must be very large indeed, which not only sets up loss, but calls for a totally different focal length of condenser.

Well, anyhow, Mr. Jenkins has our very best wishes for success. The optical member he has worked out for "stopping" the picture during its projection, though the film continues to move, is simple—extremely so, and seems as though it **ought** to work. It consists of what in effect are two very thin, long glass prisms, bent into a circle and placed end to end. This combined prism revolves just like a revolving shutter, the prism band being at its edge, and about, as we remember it, an inch in width. It is placed, we suppose, at some point between the film and objective,

though exactly where we are not quite sure.

The trouble seems to be in getting such a glass ground as it must be ground to deliver perfect results. It also occurs to us that quite possibly even the very slightest lost motion in the driving gear of the prism wheel, or the slightest deflection of the film itself would tend to an exaggerated effect on the screen. This latter is, however, pure speculation. We shall see what we shall see, and we sincerely hope Jenkins will realize his hopes.

Honolulu Talks

W. A. Olseson, Seventeenth Cavalry, Schofield Barracks, Honolulu, T. H., writes interesting, as follows:

Noticed in department an item concerning army vocational schools. I am not one of those chaps who fears some one is going to swipe my job. I give my "boss" the best there is in me, and keep striving to do better.

Just at present I have charge of the school at Schofield Barracks. We do not claim to make a projectionist out of a man in four months, but we do try to give him a fair idea of the nature of the work, and fit him to take a position as helper in some projection room when his time comes to leave the army. We use your handbook for everything. Have just put in a requisition for a dozen more. They sure believe in sticking us for them over here. I paid six dollars for the last one.

Handbook Worth Fifty Dollars.

But at that it is alright, for I really would not accept fifty dollars for mine, were it impossible to secure another copy.

I am in charge of two Type S Simplexes at the regimental theatre. Am getting good results, except for one thing, viz: they insist on using A C through a G E Compensarc. Am using White A C Special carbons. They are the best I have found for A C. Have been trying to get our officers to get a motor generator, but to date, without success.

Honolulu Projection Fierce.

Projection in Honolulu is nothing short of fierce. They have a bunch of Chinese and Jap kids, except in one place where a lone white man is putting a real result on the screen—good as one could wish for, considering the pretty awful condition of the films after the Chino-Jap wrecking crew gets through with them. I have to spend from three to four hours daily on my programme before I can even attempt to run it. Never mind publishing my name. Just wanted you to know where we stood on the school question.

Wouldn't do a bit of good to omit your name because your position would amply identify you. And anyhow you have said nothing which could get you in wrong with your officers—which is all that counts in your case.

Army Schools Alright If—

Our position on army schools is that they are all right, insofar as applies to projection work, provided the man be given a genuine grounding in projection theory and technique, and sent forth with the idea that he must serve a competent apprenticeship in a projection room, but this is not always the case.

In some of the army schools (so called) the soldier is given a mere smattering of technical knowledge, to all intents and purposes no real practical projection experience at all and then sent forth with the idea that he is a projectionist, which is an outrage, pure and simple.

More Harm than Good.

But, while you seem to be proceeding along sane lines, and lines which, if the man follows them out to the real apprenticeship (a matter of some doubt), will result in real help to your men, the fact remains that the average army vocational school of which we have knowledge does far more harm than good, in so far as applies to the projection field.

A Suggestion

Mark Isaacs, who recently sent in a plan for an adjustable revolving shutter, now suggests a shutter blade width chart to be used in conjunction with the second chart of the lens chart. In brief his proposal is that such a shutter as he has proposed be adopted, but that there be a scale of degrees marked thereon, so that the projectionist may instantly determine from the marking, or degree scale, the adjustment necessary to get a master blade of any given number of degrees. Then he proposes that friend Griffith work out a table which will give the number of degrees of master blade necessary to any given condition.

Well, I dunno. Like the Scotsman, I 'hae me doots' as to the feasibility of such a chart or table, but hereby sidestep and conceal my ign'rance by passing the matter up to brother Griffith. Let him be the goat—I'm goat often enough.

Notes from Wilkes-Barre

THE following are excerpts from a letter from Edward Seaman, Secretary Local 325, Wilkes-Barre, Pennsylvania:

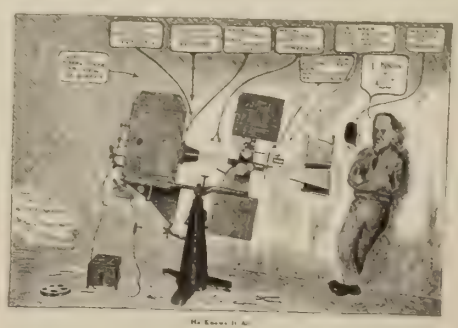
"Have been nosing around a bit since your visit to see if your visit and lecture actually produced tangible results. I find that it has, in more than one case.

"Personally I found that the knowledge acquired enabled me to remedy several things which were wrong. And when I say the lecture and visit produced results I mean that it has produced them both as applies to the projectionist and the managers.

"Almost every time a number of our men meet something is mentioned about your visit, and it is good stuff too."

Cartoon Points Lesson

In the January 25, 1919, issue of the Moving Picture World we published the accompanying cartoon.



Down in Pennsylvania, in the City of Philadelphia, is the headquarters of the Stanley Company of America, which owns forty-three theatres in Philadelphia alone. On our recent visit to that city we inspected three or four of their projection rooms, models of their kind, or very nearly so, and were surprised to find enlarged copies of the cartoon, neatly framed, hanging on the walls of them all.

We remarked upon this and were informed that the company had caused a copy of this cartoon to be made, framed and hung on the walls of every one of their projection rooms.

This is what we call practical work, because naturally with such a thing constantly before him a man is going to make at least some attempt to find out if those various things are wrong on his projectors.

We might add that General Manager Frank Buhler has purchased a handbook for every one of the theatres his company owns; also he insists that they be kept at all times in the theatre, available for instant use.

Just Look Who Is Here

God bless my soul, just look who's yanked the latch-string after an absence of something like three years. Well, well, well! Come right in, shake, kick the office cat off the best chair in the room and sit down, Ralph W. Martin, Los Angeles, California. Real glad to see you again. Thought you'd gone an' went an' quit us for good.

Last time we were in Los Angeles we had looked ahead to meeting friend Martin personally, and when he did call at our hotel we were just simply done completely up, fagged entirely out and dead to the world. We couldn't talk—could hardly hold our eyes open. And we let him depart without getting his local address (which we did not have with us at the time) or phone number or anything.

Then we wrote him twice when we got back home, but received no answer. So that seemed to have ended that, and we did not blame Martin. We've really felt mighty bad over it, in proof of which Martin is hereby and now cordially invited to dinner with us at the best danged place he can pick out when we visit the "Home of the Moving Picture" next time—which may be next fall. Also he is hereby fully authorized to order humming birds wings on truffles if he wants to, and that represents penance. Don't it, huh?

What Martin Writes.

Brother Martin writes:

I notice in the Projection Department for May fifteenth a question on optics No. 38, viz: "What is the practical effect on screen illumination of spherical aberration in the condenser beam?"

I do not know whether the questions are printed there for the purpose of extracting correct answers from the readers, or not (probably not); but anyhow I am going to volunteer to give the only correct answer that has ever been given to that question this side of the Rockey Mountains, or from any other side of any other kind of mountains.

About five years ago the Projection Department propounded the question, "What is the practical effect on screen illumination of spherical aberration in the condenser beam?" Now, after five years the question is again asked: "What is the practical effect on screen illumination of spherical aberration in the condenser beam?"

Answer:—Nobody actually knows anything whatever about what the practical effect on screen illumination of spherical aberration in the condenser beam is.

These are cold facts; nothing more or less. The writer is not presenting any arguments pro or con, or blaming anyone whatsoever, and hopes to be condemned into everlasting redemption if these are not cold facts.

Facts are stubborn things. So is a mule. So is the practical effect on screen illumination of spherical aberration in the condenser beam.

Believe That He Is In Error.

Umph, we wouldn't wish to see friend Martin condemned to everlasting anything, but we firmly believe that he is in error, wrong and mistaken in his conclusion in this particular matter.

Our view is that Griffith's theory that spherical aberration serves a very useful purpose in evening up the aperture illumination, hence the screen illumination, is correct. It is a proven fact that screen illumination is extremely uneven, due we personally believe, to unevenness in illumination of floor of electric crater, due probably to impurities in the carbon, and to lack of perfect optical surface in the front condenser.

Experiments seem to prove this to be

true. And if it is true it seems to us that with a condenser corrected for spherical aberration the effect of unevenness of illumination at the aperture, hence at the screen, would be decidedly greater.

With these few stabs at the gizzard of brother Martin's argument, we will pass the matter along to friend Griffith, and any others who care to take sides.

The Condenser and Economy

There are certain things about the condenser concerning which little is as yet understood, except by those who have listened to our lecture on "Optics of Projection," and even those have not a very clear idea on one or two points, since it is only now that we have been dealing nightly with certain phases of the matter for some time that we have come to better understand other phases.

For instance, suppose we have a projectionist who has his arc located at proper distance, as per lens chart, and that distance happens to be just three and one-half inches. Another projectionist, who perhaps does not believe in lens charts, and who has excessive condenser breakage by reason of poor lamphouse ventilation, or other cause, has his arc located four and a half inches from the condenser. Amperage in both cases is the same. What is the effect and how can we express it understandingly and intelligently?

In the first diagram we think we have found the correct answer to that.

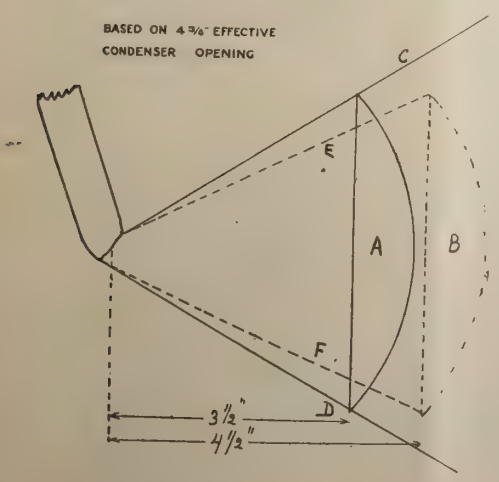
A is 3.5 inches from the center of the crater. It picks up light cone C D.

We now remove it to position B, whereupon it can only pick up light cone E F. Now, as we see the matter, the practical effect of added distance of lens from crater as to reduce the collector lens diameter exactly as in the proportion shown.

The Optical Law.

The optical law involved is that "intensity of light decreases with increased distince from source inversely as the square of the distance," but to the average man this is largely meaningless. He just thinks to himself, "Gee, that must be a hell of a lot!" and lets it go at that. But when we see that one inch of added distance reduces the light-collecting power the same as though we decreased the lens diameter by seven-eighths of an inch when it was in position A we readily understand exactly what practical effect added distance has.

In effect one inch of added distance acts to stop down the lens to almost a 3.5 inch diameter, in so far as concerns its light



collecting power. If my reasoning is wrong, show me wherein the error lies.

Another Thing.

And now another thing. Many men have a slide carrier permanently installed in front of the condenser of their projector. Have you ever stopped to figure out exactly what this means in light loss,

If not, suppose you take a slant at the second cut accompanying this article.

The black ring represents the part of the lens ordinarily eliminated by the condenser holder. May be somewhat less in some cases. Leaves an effective condenser opening of about 4⅜ inch diameter. The

Projection Experience

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white part is the slide carrier opening, and the shaded part the area of the condenser cut off by the slide carrier.

It is 28 per cent. of the whole effective lens opening. In other words, always provided you are picking up the entire light beam with your projection lens, by removing your slide carrier you should get exactly the same result with 28 per cent. less current. Of course, if you are not picking up the entire beam with the objective, the loss due to the slide carrier will not be so great. It may even be no loss at all if you are working under conditions which only allow of using the central zones of the condenser. Better study up on these things.

Light Plant Wanted

E. Dorig, 542 Chicago street, Seattle, Washington, says:

I have a truck and a motion picture camera and propose to travel from one town to another. Want my own electric light outfit and want to use the truck engine for power. Will use T 20 six hundred watt lamp for projection. Kindly let me know which is the best, cheapest and lightest outfit. I have no experience in such matters.

The very best advice I can give you is don't. I suppose of course you propose giving motion picture shows in various towns. Brother, that game is a mighty hard easy-looking stunt, and few there are who manage to get away with it. We prophesy that you will do more actual work for every dollar received than you would do working by the day for a sewer contractor. But if you are determined to give it a whirl you probably will and that's the end of that.

As To Outfits.

Presumably you want an electric generator and a projector. As to the former we would advise that you visit the Seattle office of the General Electric or Westinghouse companies, or both, state your needs and let them figure it out. They would be better able to advise you than would I. As to a projector, the present standard projectors all lend themselves to such service rather poorly. The Powers Six would be best, but you may have to get one from the factory, which will involve considerable delay. Maybe you could pick up one out there. But I again repeat, you had better drop the whole matter, if it is a traveling show you are figuring on. That stunt is hard enough for those with experience. For the novice it is mighty nearly impossible. Looks easy, yes, but looks are darned deceiving, as you will find if you go ahead.

Paper Screens?

Walter Preddy, the San Francisco supply dealer, who ought to advertise his wares in the Old Reliable, the Moving Picture World, but who doesn't (there, darn you, Walter, waddy y' gotta say for yourself, huh?), sends us sample of a paper screen that he is putting out.

Says it is very cheap, as compared to ordinary screens; also that it "increases light wonderfully." Um, yes; also we suspect the sample submitted would increase the fade-away quite wonderfully also, though it might be almost equal to a satin finish Mirror screen for a long, narrow house. But even so, the thing has possibilities, it seems to us, because almost any desired type of paper surface may be secured, and it might be possible to send out a screen in wall paper width, rolled up in rolls, hang it with butt joints and have them, the joints invisible.

In fact the Preddy paper screen is put out exactly that way, if we rightly understand. We repeat, the thing seems to have possibilities.

Feed Reel—Yes? No?

It has occurred to us that "upper reel" hardly is the proper term by which to designate the reel in the upper magazine. Seems to us that "Feed Reel" would be very much better. What do you chaps think about it?

A Unique Souvenir

At the time of our recent visit to Wilkes-Barre, Pennsylvania, the men of local Union 325 gave a midnight dinner, which was attended by the exhibitors and managers as well as the membership of the local.

The dinner was succeeded by a lecture on the Optics of Projection, but prior to that Toastmaster Fred W. Herman, manager Savoy Theatre, surprised the editor by presenting on behalf of the members of local union 325, a combined testimonial of their regard and souvenir of Wilkes-Barre in the form of a beautifully carved and polished ink well something like eight inches long by six wide by five high, made of coal.

AREA OF 4½" CONDENSER LENS 15.9 SQ. IN.
AREA OF BLACK CIRCLE, 3/16" WIDE, 2.54 SQ. IN.
OR 16% OF THE TOTAL AREA OF THE LENS.

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Wilkes-Barre is the center of an enormously productive hard coal region, hence the gift is eminently appropriate. We shall treasure it as among the most unique of all the many tokens of friendship we have received from unions and individuals during the past years.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The How and Why of Theatre Uniforms As Told by Representative Exhibitors

PART II.

WILLARD PATTERSON is manager of the large first-run Criterion Theatre of Atlanta.

When interviewed by a representative of the Moving Picture World, Mr. Patterson expressed the opinion that the size of the house makes little difference in regard to the advisability of uniforming the staff.

"Almost any house, large or small, should uniform its ushers," said Mr. Patterson.

"As for color, gray combines attractiveness with durability and as it will not show dirt quickly, this color represents economy in cleaning charges.

Patterson Prefers Plain Uniform.

"While summer and winter uniforms should differ in weight, Atlanta's winter weather is such as to minimize the importance of seasonable uniforms in this section.

"Plain uniforms," continued Mr. Patterson," are, in my opinion, always the most attractive.

"The manager should go carefully over all uniforms at least once a week and note their condition, both in regard to cleanliness and repair, and be particularly careful that no hooks or buttons are missing from same. Dry cleaning is, in my opinion, the best method.

The House Should Pay.

"As theatre employes are not as a rule very highly paid, and are generally young people getting a start in life, the house should pay the entire uniform cost."

The uniforms used by the Criterion are gray and white, plain, hooked. A little braid is used for trimming, but not enough to be conspicuous.

In Mr. Patterson's opinion there is no argument against the use of uniforms in moving picture houses, as he considers that they add to the individuality and up-to-date appearance of the theatre in which they are used.

Remond Uniforms Them All.

The S. A. Lynch Enterprises controls in Atlanta the eighteen hundred seat Forsyth, the eighteen hundred seat Lyric, the nine hundred and sixty seat Rialto, the six hundred and ten seat Strand and the five hundred seat Vaudette, of which Messrs. L. P. Whaley, L. M. Semon, H. B. Clarke, J. R. MacEachron, Jr., and A. B. Ewing are the respective managers.

All of these houses are under the general management of N. W. Remond, who expressed the following views:

"No house is too small to uniform its ushers and other employes who may come in contact with the public.

"Which is why in all the Lynch Atlanta houses, porters, ushers, and stage hands wear the same kind of uniforms.

"The material to be used," continued Mr. Remond, "depends upon how much a theatre desires to expand on its uniforms. Palm Beach is an excellent material for hot weather, and should be of a color to minimize the cleaning expense. In my opinion, gray comes closest to filling these specifications and combine attractiveness and durability.

Choose Plain Uniform.

"Plain uniforms, with no figures or designs in the goods, should be chosen and black or colored braid offers a pleasing ornament.

"Dry cleaning is the best method of keeping the uniforms attractive and the house manager should make weekly inspections. By ordering an assortment of the different sizes most commonly in demand, the stock of misfits is reduced to a minimum."

The Lynch houses adopt the method of utilizing separate collar bands of a great assortment of sizes which may be used for the individual fitting of the employes.

In Mr. Remond's opinion, the house should always pay the entire cost of uniforms.

San Francisco Attitude.

The question of uniforms in the moving picture theatre has not received the same amount of attention in San Francisco and on the Pacific Coast, as in some other parts of the country. This is probably due to the fact that people here are more easy going in their habits, do not observe the niceties of dress considered so essential in other places and dislike display in this respect. The war has increased this dislike of uniforms and some moving picture houses that formerly garbed their aides, from ticket sellers to ushers, in distinctive attire, have thrown this idea into the discard.

The general expression of opinion on this question is that the location and clientele of the theatre has more to do with the adoption of a uniform than has the size of the house. The owner of a four hundred seat house may find it advisable to make his attendants stand out sharply, while no uniforms may be just the thing in a two thousand seat house in the same city.

Costello's View.

The T. & D. Circuit, with headquarters at San Francisco, controlling eight moving picture houses, is an illustration of the lack of attention that has been paid to the subject of uniforms. In this connection it might be mentioned, however, that the subject is now receiving the consideration of the management and that it is the plan to adopt a uniform type of garment for all the houses, taking advantage of collective purchasing power.

At the Tivoli Theatre, the leading house of the circuit, girls are employed as ushers and they furnish their own attire. They are instructed to wear dark skirts and waists and these are set off by white collars and cuffs. Manager Frank Costello states that there has never been any difficulty experienced by patrons in finding the persons in authority at this house, which has a seating capacity of two thousand.

Clement Keeps Eighteen Sets.

The Portola Theatre on Market street, San Francisco, has employed girl ushers for several years and furnishes uniforms outright. The ones in use at present are of wash goods in a tan color, with white detachable cuffs and a dainty white apron. The dresses are sent to the laundry each week and the cuffs and apron changed whenever soiled.

A light color is chosen because of its attractiveness and the tendency to keep dark garments in use until badly soiled. Manager Van B. Clement states that the same uniforms are used winter and summer, owing to the fact that this city enjoys perfect climate and there is but little difference between the two seasons. This house, which has a seating capacity of about one thousand keeps eighteen sets of uniforms on hand, a part of which goes to the laundry weekly, this expense being met by the theatre. Three sizes are purchased, 34, 36 and 38. Care is taken in the selection of girls and there is never any difficulty in finding a dress that will fit those chosen.

Pincus Girls Are Bluebirds.

The California Theatre, San Francisco, whose house manager is Charles Pincus, uses almost the same type of dress for its ushers as the Portola Theatre, which is owned by the same interests. The dresses here are blue, in the simplest design possible, set off by white caps, cuffs and aprons. The girls are furnished with clean garments weekly and the same plan is followed in the matter of selecting sizes and in selecting workers.

Moore Discards Uniforms.

A. L. Moore, of the U. S. Theatre, Berkeley, a house with a seating capacity of

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

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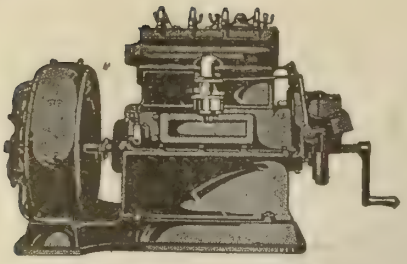

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two thousand, has found through experience that both his patrons and his help prefer the elimination of uniforms. Before discarding these he made use of Tuxedo suits, with a ribbon of blue and gold, the college colors, across the vest.

In discussing this question he said: "I find that we are able to secure a better class of ushers when we permit them to wear their regular clothes. This is a city of homes, where people are acquainted with each other, and our ushers are high school boys, full of vim and action. They resent being placed in a uniform and their friends, who are our patrons, prefer to see them in regulation attire.

"If we were located in a city like San Francisco, where theatres get many transient visitors, a neat uniform for ushers would probably be advisable, and if we were employing girls some badge of distinction would likely be used. There is no need of a uniform to distinguish our ushers from the patrons of the house, their business-like air and enthusiasm serving the purpose as well as any mode of dress."

Donovan Is Strong for Them.

J. P. Donovan, manager of Rowland and Clark's one thousand seat Regent theatre, East Liberty, Pittsburgh, says:

"In my opinion, no matter how small the picture house, uniforms on employes can be used to advantage. Of course in a small mining town or the like, where the class of patronage is not very high, this would not be necessary.

"In a house as large as mine, to think of employes without uniforms would be ridiculous. In fact, all types of public servants are uniformed, and by the makeup of these, we know their positions immediately, and just what is expected of them. The Regent caters to the best people in East Liberty, and accordingly the uniforms add tone, class and distinction to the environment already created.

"In the winter my employes are clothed in plain dark gray uniforms, as this color differs from the color of the seats or the patron's clothes, thus adding variety without confusing the eye with bright colors. The uniforms are trimmed with black, and have a gold monogram, 'R. & C.' In the summer, the boys wear light grey silk mohair suits and a white leather cap.

House Pays Entire Cost.

"We pay the entire cost of the uniforms, and the boys are given instructions to keep them neat at all times. Each boy has his individual locker, and has his suit pressed every month. We furnish shoe polish, etc., so the boys have no excuse for looking shabby. We purchase standard size uniforms, and these take care of the average sized boy.

"I can't see why any exhibitor with a house of any size at all would attempt to do business without uniforming his employes. As I said before, they add tone to the place, and in case of an emergency or anything of a like nature, the patron naturally looks to the man in uniform to help him. If the usher is dressed in civilian clothes, how does the patron know whether or not he is an employe of the house?"

Salt Lake City Supplys a Mighty Good Ball Team

R. E. SCHAYER, of the Salt Lake Theatre Supply Co., Salt Lake City, sends us a clipping from a newspaper published in his city, which indicates that this concern has a lot of good ball players connected with it.

We give the full score herewith, and can understand why Mr. Schayer wishes us to negotiate with the New York Giants for a game so that he can demonstrate in the East just what the Salt Lake Theatre Supply team can do on the diamond.

Theatre Supply Nine Beats Motor Mercantile.

The Salt Lake Theatre Supply nine won from the Motor Mercantile company by a score of 32 to 9.

The lineup:

Salt Lake Theatre Supply—M. Smith, p.; E. Burrows, 1b.; S. Bruckner, 2b.; F. Hill, 3b.; J. McMilty, ss.; C. Miller, rf.; M. Fendal, cf.; C. Buckle, lf.; Anderson, c.

Motor Mercantile Co.—N. Murphy, c.; R. Gordon, p.; S. Sanderson, 1b.; F. Whitey, 2b.; R. Cahoon, 3b.; F. Devine, ss;. A. Cargill, rf.; R. Buddy, cf.; A. Anderson, lf.

Score by innings:

S. L. Theatre Supply..	5	4	6	3	7	4	3	—32
Motor Mercantile Co..	2	0	3	2	0	2	0	— 9

Howells' Man Travels in Most Shocking Company

THE difficulty of getting goods delivered on time to fill contracts these days of railroad difficulties and lack of production applies to the film business as well as to everything else in the country.

The Howells Cine Equipment Company recently received an order for the entire equipment of the Valentine Theatre, Fordham road and Valentine avenue, New York City, with a forfeit clause in case all of the work wasn't completed on time. All of the equipment arrived with the exception of the motor generator, outside of the projection machine, the most important piece of machinery in the booth.

Brown Was the Goat.

A telegraphic tracer located the missing piece of machinery at Syracuse. A representative, L. Brown, hurried to Syracuse, found the car in which the motor was contained and after much persuasion succeeded in having it routed for Albany.

He stayed right in the car with the machinery until it reached West Albany. There it was sidetracked for two days, Brown sleeping in the freight car all of the time and sending a boy out to bring him something to eat.

At last he got the car moving again, routed for Yonkers, still sticking close to that motor generator and making a bedfellow of it. The car was finally put on a side track at Croton-on-the-Hudson on the day the theatre was scheduled to open, and by means of a motor truck Brown got the generator to the theatre and installed just fifteen minutes before the house opened its doors for the first performance.

Inter-Ocean Brings Out Handsome Export Catalog

A PARTICULARLY attractive twenty-eight page catalog with a cover of buff and gold has just been issued in English, French and German by the Inter-Ocean Film Corporation, foreign film and accessory distributors of 218 West Forty-second street, New York.

The book, each page of which measures eight and one quarter by eleven inches is devoted to accessories describing and illustrating Master projectors, transformers and rheostats, Westinghouse electric motor generator sets, Fulco accessories, Acme and Globe accessories, Speer carbons, Pro-jex lenses, Wohl studio equipment, Hawk spotlights, Universal cameras, Kraus advertising helps, Argus-Scheck projector lamps, Argus Crystal Bead screens and Westinghouse incandescent lamps.

The splendid illustrations, clear and concise descriptive matter and two pages of export prices in United States gold make the volume a valuable buyer's guide.

It will be mailed upon application to interested parties applying for same.

The book is bound in heavy covers that will stand the wear and tear of constant reference and being bound on the loose leaf principle which permits of the addition

The Thirsty Child That Disturbs the Audience

Can be quieted with a drink of water, if you furnish the means to drink it.

Don't blame the youngster. Don't make the mother leave the house without seeing the show through.

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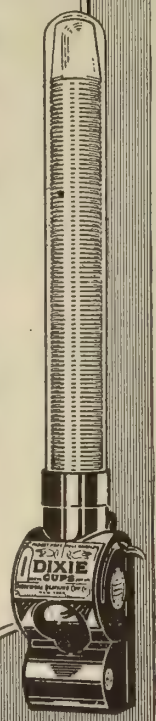

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Simplex Distributors Visit the Home Office

A RECENT distributor visitor to the Simplex plant was L. H. Francis, general sales manager of the Teco Products Manufacturing Company, Loeb Arcade Building, Minneapolis, which holds the distributing franchise for Simplex in Minnesota, the Dakotas, Northern and Eastern Iowa and Northern and Western Wisconsin.

Mr. Francis, who, with George Feinberg, organized the Teco Company, took occasion to bring a batch of Simplex orders in person to the home office and to see that the Simplex orders already at the factory were started moving.

Order for 125 Simplexes.

At the present time the Teco Company has orders for at least 125 Simplexes at the factory, and so great has been the demands for this popular projector in its territory that Messrs. Feinberg and Francis are planning on a cross-country motor truck delivery service in order that the theatres waiting for installations may not be inconvenienced by the service characterizing the several transportation companies today.

Mr. Francis reports that the Teco Company has just taken over the franchise for the National distribution in theatres, schools and churches of the "Safe and Sure" fire extinguisher, early advance orders on which indicate that this will prove a most popular accessory.

Boston Simplex Manager Here.

Sam Merchant, for years with the Famous Players-Lasky Corporation and known to practically every film man and exhibitor in New England, is now the manager of the Boston Motion Picture Supply Company. This company, of which Harry Asher, also late with the Famous Players Company is the head, has just opened up its new headquarters at 69 Church street, Boston.

Mr. Merchant spent several days at the Simplex factory, and reports that the theatres in the cities of Fall River and New Bedford are rapidly following the lead taken by other New England cities in installing Simplex. Among recent installations are those for the Boston Theatre (a Keith house), and the Congress Hall Theatre.

Mr. Merchant brings with him to his new position, the best wishes of hundreds of friends throughout New England, while Mr. Asher, since severing his connections with Famous Players Company, will devote a great deal of his personal attention to the affairs of his company.

Webster Was Also There.

Another visitor was George G. (Electric) Webster, the dynamic head of the Webster Electric Company, Simplex distributor in Washington, D. C., Western Maryland and Northern Virginia.

According to Mr. Webster, the number of Simplex Projectors being installed in and around his territory far exceeds his fondest expectations. A recent order of 25 Mazda equipped Simplexes for use in a branch of the War Department was particularly pleasing to Mr. Webster, who keeps in close touch with the numerous government departments as is evidenced by the large number of Simplexes now in use in the buildings comprising the seat of Government.

Spoor-Thompson Has New Quarters

Spoor-Thompson Laboratories have secured new quarters at 110 West 40th street for their New York Sales Office and Service Bureau. Phone Bryant 994.

Take a Day Off and Read "Argus Ideas"—It's Bully

THE June issue of "Argus Ideas" has just reached our desk. It's a bird of a house organ with a cover in blue and gold with a peacock perching at the top.

Besides breaking the glad news of the acquisition of the Swanson Equipment Company by the Argus Enterprises, Inc., and the latter's appointment as exclusive West Coast distributors for Fulco products, the contents includes many other interesting items.

Among these should be mentioned a glance at the recent Cleveland Convention from the spiritualistic viewpoint and a thrilling narrative of how a compatriot of the late Christopher Columbus was filmed in the act of working which in these days constitutes considerable of a crime if permitted to continue unchecked.

The new Argus lamp setter, the Argus G. E. motor generator, a ticket chopper that converts admissions into breakfast food and the Lightning coin changer are served up in a style calculated to make every exhibitor want several and our old friend George Washington Armstrong is cartooned in the act of bringing home the bacon in a very classy looking grip.

Please keep us on the mailing list.

The Warm Weather Makes Typhoon Plants Popular

THE warm weather of the past week or two has convinced theatre owners throughout the country that it is time to install their cooling systems to prevent falling off in attendance during the summer months, and as a result the Typhoon Fan Company of New York has secured orders from the following theatres for Typhoon cooling equipment:

Levin Theatre, Coney Island, N. Y., Garing Theatre, Greenville, S. C., Imperial Theatre, Forrest City, Ark., Glendale Theatre, Glendale, Cal., Kinema Theatre, Fresno, Cal., Atkins Theatre, Maryville, Cal., Amber Theatre, Philadelphia, Pa., Peoples Park Theatre, Paterson, N. J., Colonial Theatre, Egg Harbor, N. J., Coliseum Theatre, Marseilles, Ill., Garden Theatre, Washington, D. C., Batesburg Theatre, Batesburg, S. C., Richmond Theatre, Richmond, Ind., Nassau Theatre, Port Washington, L. I., Strand Theatre, Danis, Cal., Novelty Theatre, Martinez, Cal., Palmetter Theatre, Rock Hill, S. C., Weingarten Theatre, Brooklyn, N. Y., New Majestic Theatre, Kenosha, Wis., Rylander Theatre, Americus, Ga., Central Motion Picture Corp., Danville, Ill.

Monsoon Draws Big Crowd at the Cleveland Convention

ONE of the most interesting and popular exhibitions at the recent Cleveland convention was the demonstration of an eight-foot Monsoon blower in the lobby of the Hotel Winton, personally conducted by "Monsoon" Dailey, president of the Monsoon Cooling System, Inc.

This enormous blower was so perfectly balanced that a little ten-inch desk fan propelled the blades at a good rate of speed. The novel demonstration aroused a great amount of interest among the exhibitors at the convention and drew good-sized crowds. Mr. Dailey had many interesting things to say about this system, which is designed especially for theatre cooling and ventilating, and the demonstration led to the signing up of several big orders.

"Monsoon" Dailey is going to make an extended trip through the South very soon to get acquainted with the exhibitors in that section of the country.

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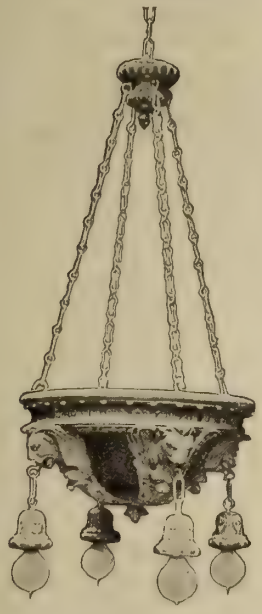

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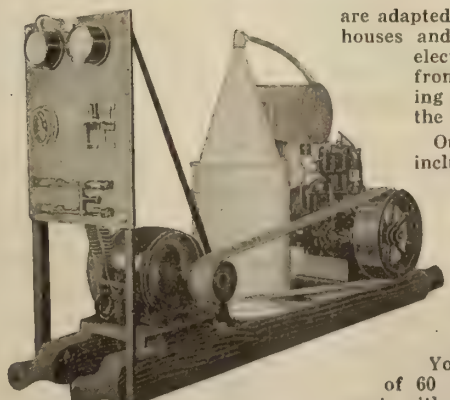

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The Representative Weekly Journal of the British Film Industry
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The Burned-Out Simplex Building Again in Shape

THE five-story factory building at 327-329 East Thirty-fourth street, New York City, belonging to the Simplex factory group, and which was destroyed by fire on January 31 last, is again quite ready for occupancy, according to a recent announcement by E. M. Porter, general manager of the Precision Machine Company.

"The trade will remember," said Mr. Porter, "the many wild rumors that were sent in action all over the country concerning our manufacturing conditions immediately following the fire, which destroyed only one building, the loss of which could not possibly put us out of business, as our main factory is located in the twelve-story building. The fire did, however, slow us down somewhat, which was quite natural.

Roof and Floors Completed.

"We are pleased to announce that the roof and new floors in the burned building are now completed and that shortly some of the departments that were temporarily housed in the main factory building will again occupy their former locations in the new building. The new building plans afforded us an opportunity of embracing new ideas for systems that could not have been worked out in the building previous to the fire.

"We will now be enabled to transfer our shipping department from its present location on the twelfth floor to the ground floor of the new structure, allowing us to entirely re-design our offices and executive departments, which will, when complete, occupy the entire top floor of our main factory building."

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Is Advertised in
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in the United States—no more. Use our addressing or list service and save 30 to 50% in postage.
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244 West 42nd Street, New York, N. Y.
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MUSICAL AND ART DIRECTOR, in New York highly recommended as to his musical and executive ability, desires engagement out of New York; extensive modern library of music for pictures. Address Musical Director, Apartment 5-B, 433 Central Park West, New York City.

SCENIC CAMERAMAN desires change. Competent operator motion picture and stills. Excellent references from well-known producers. Best outfit for this kind of work. Complete sets of color screens, etc. Thorough knowledge of laboratory color work. Scenic box 119, care M. P. World, New York City.

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FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalogue and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational money-saving prices. Write for this valuable, F-R-E-E catalogue today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

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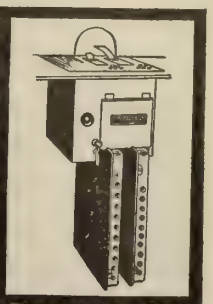

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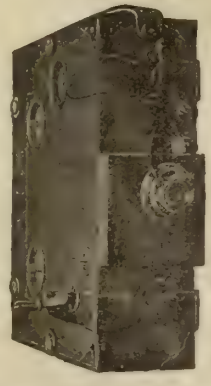

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"Behind the Motion Picture Screen." A complete treatise on motion picture taking and making. Postpaid, $3.65.

Let Bass supply your motion picture equipment.

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109 North Dearborn Street, Chicago, Ill.

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"HOUSE OF QUALITY"

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MARTINS FERRY, OHIO

DEALERS IN MOTIOGRAPH MOVING PICTURE MACHINES, SPEER CARBONS, MIRROROID SCREENS, and EVERYTHING FOR THE MOVING PICTURE THEATRE.

WE SELL ON INSTALLMENT PLAN

If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY
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BOUND VOLUMES

OF THE

MOVING PICTURE WORLD

JANUARY-MARCH, 1920

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YOU NEED THIS COMPLETE AND ACCURATE RECORD OF FILM EVENTS

Chalmers Publishing Company
516 Fifth Avenue, New York

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DO YOU KNOW THAT?

Seven out of ten purchasers of Simplex are buying them to replace other makes of Projectors—

SELLS ONLY ON MERIT

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

CAPITAL $ 2.000.000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

GENERAL OFFICES RIALTO THEATRE BUILDING FRANKLIN 3750

WASHINGTON, D.C.

April 26, 1920.

RECEIVED APR 27 1920 12 09 PM NICHOLAS POWER CO. INC

Nicholas Power Company,
90 Gold Street,
New York City, N.Y.

Attention of Mr. Will C. Smith, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theaters in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machine, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufactured, with the result that I have always had to replace such other makes with Powers to be sure I had the best. I am taking no chances of further experimenting--hence the above order.

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser. Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

Tom Moore

President,
Moore's Theaters Corporation.

TM:NG.

Good Will is Built Into Power's Projectors

No. 3—Fifteen Years Co-operation

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of

personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser.

Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

Tom Moore

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

JULY 17, 1920 Price 1

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

RNIA

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Motion Picture Certainties

CERTAINLY wild oats is about the one crop that requires no cultivation, but just as certainly a worth while crop of anything else requires a pretty steady cultivation. A crop of box-office receipts for instance. To get a full and constant crop of these RITCHEY posters are essentially necessary. That's certain, because the amount of box-office receipts vary in direct proportion to the quality of the posters used, and the greater their advertising value, the greater the ticket sales. That's certain!

That the RITCHEY poster always has the maximum advertising value is likewise certain. It is certain because the RITCHEY LITHO. CORP. is the greatest organization of motion picture poster advertising experts, poster artists and poster printers in the world. Certainly the poster these men execute is attractive, and it is certainly convincing.

The exhibitor is certainly entitled to have them, and certainly he will get them when he demands them in no uncertain terms. But he will never be certain of having them unless they bear the RITCHEY trade mark, for then only is it certain to be a genuine RITCHEY poster!

Ritchey

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK PHONE, CHELSEA 8388

We Are Not Your Competitors

Associated Producers are not coming into your cities and towns to buy or lease theatres—thereby becoming your direct competitors. We are not going to do this in the open or under cover.

We know our side of the fence and are going to stay on our side and leave your side to you.

All of our branch managers are on duty with sales policies and contract forms in hand. Our Home Offices are open in New York to serve you

Associated Producers haven't anything to sell you except their big productions. We will deliver for release in the year from September 12th thirty big productions—and you may buy any producer's picture or pictures you want.

You may bind into your theatre—at your option and not under compulsion—the pictures of any one, two, three or more Producers. Or, you may obtain all of our productions at the prices we are individually worth in your city. We are not linked together or averaged as to rentals.

Knowing at first hand the pictures we are making we believe exhibitors will be glad to control our entire output—but that decision rests with you, not with ourselves.

If you are leaving for New York, have your mail and telegrams sent in care of our Home Offices, and we will be glad to make your hotel reservations for you if you wire or write us in advance.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

"A Friendly Organization"

729 SEVENTH AVE., NEW YORK CITY

TREMENDOUS BUSINESS!

MARY PICKFORD
in
"SUDS"

From the Charles Frohman Production
"'Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher.

Form 1204

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Night Message	Nite
Night Letter	N L

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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HIRAM ABRAMS
729 SEVENTH AVE

MARY PICKFORD IN SUDS IS CLEANING UP AT THE NEW
GRAND CENTRAL AND WEST END LYRIC TREMENDOUS BUSINESS

SPYROS SKOURAS

605P

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT

AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC.

THE END

By Cosmo Hamilton

Margarita Fisher

Supported by Milton Sills Bertram Grassby and an All-Star Cast

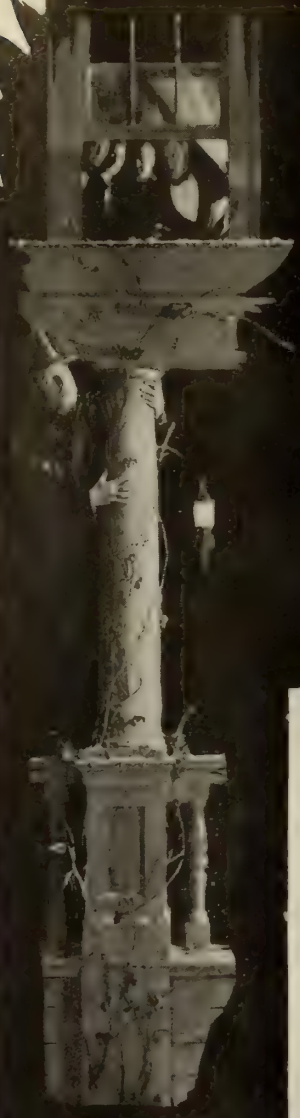
An unconventional and tantalizingly delightful summer romance.
Just enough jazz to keep any audience enchanted.
The story of an unchaperoned house-party.
Deliciously daring—yet delightfully wholesome.
Directed by George L. Cox.

It's a housepacker!
Get it!

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, Pres.

Distributed by
PATHÉ

One of the Best of the Popular KERRIGAN Pictures



A big motor car submerges through the ice and Kerrigan escapes from prison in one of the spectacular scenes that make "No. 99" the talk of the town. Make it the talk of your town.

N°99

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

By Wyndham Martyn

directed by

Ernest C. Warde.

N°99

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

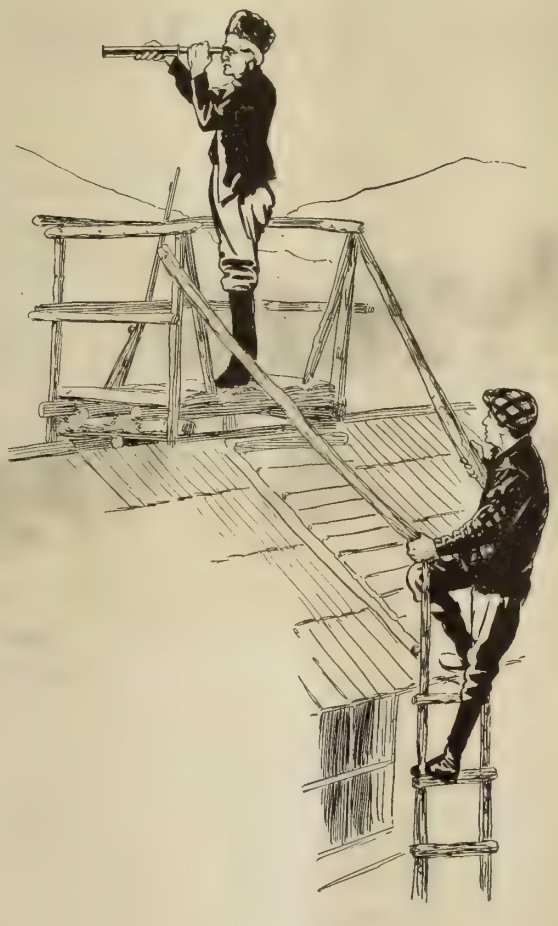
The MAN on the LOOKOUT
for a Good Screen Drama

to fill an open date
today—not next September

Will not overlook the great
melodrama of the Maine woods

King Spruce

from the novel by Holman Day



Take your patrons on a joy ride to Maine—to the borderline of civilization. Give them a thrill of forest fires flaring, log dams bursting, strong men fighting, great love calling. In fact, give them "King Spruce."

In Maine the Gray Circuit is playing "King Spruce" because they know it is the real thing. The Beacon and The Modern play "King Spruce" for first runs in Boston. It plays The Regent, Kansas City, and The Regent, Pittsburgh. "King Spruce" plays The Garrick in St. Louis and The Palace at Buffalo, The Tabor Grand at Denver and The Liberty at Spokane and The Palace at New Orleans.

SPRUCE UP YOUR THEATRE BUSINESS WITH "KING SPRUCE"

Produced by
DIAL FILM COMPANY

Directed by
ROY CLEMENTS

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

URBAN POPULAR CLASSICS

All film men—Producers, Exchangemen, Exhibitors—like to believe they know better than anybody else; better even than each other, just what it is that the public wants.

There was a liberal education for all of them at Dr. Riesenfeld's Rivoli Theatre during the week of July 4.

The audiences during that week offered especial material for study. Not on account of the feature picture. Not on account of any "special." Not on account of anything that cannot be repeated week in, week out.

***But* all on account of two brief subjects in the Rivoli Pictorial. These two were called "The Chemistry of Combustion" and "The Tragedy of the Praying Mantis."**

Both are from the *URBAN POPULAR CLASSICS*, classified more particularly under *Urban Science Series.*

They held the audiences in such rapt attention that one did not have to be a student of audiences to notice it.

And showed unmistakably that high quality, high educational value in films can be so entertaining as to attract more interest than the "acted-picture."

Alison Smith, writing about it in the New York Globe on July 6 compared it to a chapter from studies by Fabre, the great French scientist.

URBAN POPULAR CLASSICS* will add quality and patronage to any theatre which plays them. They include, among other series of classics, the famous *Charles Urban Movie Chats.

Some Territories Still Open ***Buyers Write to***

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-Third Street — PRESIDENT. — New York City

From The Play That Stole The Public's Heart!

A comedy that travels "on high" from the first flicker to the final amazing climax. Tom Moore's gayest and most lovable role.

Samuel Goldwyn Presents

TOM MOORE in Stop Thief

The COHAN & HARRIS notable stage success by CARLYLE MOORE

Directed by

Harry Beaumont

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

Alkire Productions
Present
Joseph Bennett
in "YOUTH'S DESIRE"
by P. H. White

Released by
FORWARD FILM DISTRIBUTORS, INC.
J. JOSEPH SAMETH Pres.
110 WEST 40th STREET
NEW YORK CITY
9326 BRYANT

THEY'LL ALL WANT TO GET IN TO SEE HER

INIMITABLE

FAY TINCHER

And the Christie Comedy "BEACH VAMPS"

IN "A SEASIDE SIREN"

Laughs As Countless As Sands of the Sea

2d of the New Christie's in 2 reels

HAVE YOUR PATRONS MISSED "KISS ME CAROLINE"? IT'S BRAND NEW

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

NATIONAL NP PICTURES

NATIONAL PICTURE THEATRES, Inc.

CALL ATTENTION TO

SEVEN BIG PRODUCTIONS
NOW PLAYING OR READY TO PLAY

Distributed by Select

"JUST A WIFE"
From the Stage Play by EUGENE WALTER
Directed by HOWARD HICKMAN

"BLIND YOUTH"
From the Stage Play by LOU TELLEGEN and WILLARD MACK
Directed by TED SLOMAN

"THE INVISIBLE DIVORCE"
By LEILA BURTON WELLS
Directed by NAT C. DEVERICH and THOMAS MILLS

CONWAY TEARLE in "MAROONED HEARTS"
By LEWIS ALLEN BROWNE
Directed by GEORGE ARCHAINBAUD

"THE PALACE OF DARKENED WINDOWS"
By MARY HASTINGS BRADLEY
Directed by HENRY KOLKER

"OUT OF THE SNOWS"
A RALPH INCE PRODUCTION
By E. LORD CORBETT

"WHO AM I?"
From the Novel by MAX BRAND
Directed by HENRY KOLKER

Get a Franchise
At Any Select Office

NATIONAL PICTURE THEATRES, Inc.
LEWIS J. SELZNICK, President
729 Seventh Avenue, New York City

MOVING PICTURE WORLD
The Trade Paper of Features

Trade Follows the White Lights

OUT in Omaha the Daily News calls attention to one of the "unsung wonders of the film industry," i. e., the influence in a business way on its immediate territory exercised by the motion picture theatre. The newspaper points out what has been accomplished in creating new business by the attraction of throngs of people to brilliantly illuminated streets where previously there had been darkness and silence.

Manager Thomas, of Omaha's Rialto, who sends to us the editorial which is reproduced on another page, remarks in an accompanying note that the newspapers of his city are unusually friendly toward motion pictures. Very likely this friendliness may not be entirely unrelated to the fact that Omaha exhibitors are not unmindful of the newspapers when making up their advertising appropriations.

"The managers of newspapers are only human," writes Mr. Thomas, "and while, of course, there are instances, especially in the largest cities, where personal contact does not get the desired results, owing to set rules, I believe if the exhibitors would cater to the papers they would gradually overcome the tendency on the part of some papers to sneer at pictures."

Showing Pictures Without Music

CHICAGO on the Fourth of July saw its pictures without music, and our correspondent in that city reports that with few exceptions patrons seemed quite satisfied with the situation. To witness the showing of pictures without music is an every-day occurrence to many men and women in the film industry. To these the absence of music means next to nothing so far as estimating the value of the picture is concerned.

In some larger houses a certain proportion of the clientele may attend primarily for the purpose of hearing the music, the desire to see the pictures being secondary. The vast majority of persons who pass the box office do so to see what is on the screen. We do not wish to be understood as depreciating the importance of music in the better presentation of pictures, but the musicians in leaving their places in the pit should bear in mind that their classification in the scheme of things is more of an important accessory rather than that of an actual necessity. The large proportion of the public that wants to see pictures will not be stopped from so doing by an absence of an orchestra or even a piano player.

Clean Salesmanship

WE believe all men engaged in the selling and buying of motion pictures for showing in theatres will find matter for serious contemplation in the advertisement which appeared on Page 147 of last week's issue of the Moving Picture World. The announcement gives in full the brief but definite instructions of a general manager of a newly formed organization to his branch managers. Summarized these orders are:

Sell your own pictures and leave alone those of your competitors.

There is one paragraph especially which well might be posted conspicuously in every exchange: "Every big, successful picture in the market—no matter who makes and owns it—helps us in maintaining and getting proper rentals for our own big successes."

Certain it is exhibitors will doubly welcome a visit from salesmen who do business along these lines, whether they represent Fred Warren or any other up-to-the-minute manager.

The Girl in the Box Office

IN the series of articles now being printed in the Moving Picture World from the pen of Samuel Rothapfel, perhaps none will have more direct concern for the average exhibitor than the one that goes to them this week. It has to do with the box office and the young woman who presides over it and in it. As Mr. Rothapfel points out, here is where is established the patron's initial contact with the house as an institution; here are formed his first impressions.

"If they are the right kind of girls they will add an atmosphere to your booth and to your theatre," says the writer after pointing out they should be well informed, cool, courteous and rapid. "If they are the wrong kind of girls they will cost you more money every hour of your rush business than their salary amounts to each week."

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Snappy News Secured from Sundry Sources

Asks Repeal of New York Law Regulating Classroom Films

THE New York State statute that no films should be run in classrooms that are not on safety standard—narrow width—stock should be repealed," says Carl H. Pierce, vice-president of the Kineto Company of America, Inc., in a letter to Nathan Vidaver, chairman of the legislative committee of the National Association of the Motion Picture Industry.

"Manufacturers of standard width films are now ready to manufacture on non-flam stock," the letter continues. "The claim of the Victor and Pathescope people, who manufacture narrow width films, that standard width projection machines will offer the teacher the opportunity to run inflammable stock, no longer obtains because the new proposed statute can be mandatory on this point.

"On the other hand, the children are entitled to such productions as have already been made or are now about to be made, both in English courses and others, offering to them the advantages to be obtained from these issues—I cite particularly such films as 'Macbeth,' 'Ivanhoe,' 'Oliver Twist' and others which have been produced on standard width stock.

"I believe the hour is now come for the proper authorities to present a new bill on this subject to the legislature of New York and make such other plans as will be necessary to obtain the rescinding of this discriminatory legislation."

Rap Methods of "Big Four," Robertson-Cole and Famous

CRITICISM of United Artists, Robertson-Cole and Famous Players-Lasky was voiced at a recent meeting of the Theatre Owners' Chamber of Commerce of New York, which was largely attended. Criticism of the "Big Four" was expressed in the form of the following resolution:

"That the Theatre Owners' Chamber of Commerce is opposed to paying in full for any picture as an advance deposit; that we condemn the efforts of any distributing organization attempting to force full payment from the signing of contract and that the members of this organization in self defence pledge themselves not to enter into any contract requiring payment in full for any picture more than seven days in advance of play dates."

Lord's Day Alliance Loses Sunday Fight in Baltimore

THE people of Baltimore City, Md., will vote in the autumn on the question of whether Sunday motion pictures will be permitted in that place, as the result of a decision handed down on July 7 by Judge Soper in the Superior Court upholding the action of the legislature in providing for the referendum vote.

The action of the court is a blow to the hopes of the Lord's Day Alliance, which petitioned the court for a mandamus to prevent the supervisors of elections from printing the question on the ballots for next November. The Alliance attacked the right of the legislature to make such provision. It will now take the case to the Court of Appeals.

Discussion of the resolution brought out the statement that Robertson-Cole, which is releasing "The Wonder Man," is exacting full payment in advance, upon the signing of the contract, and the door is thus left open for other distributing companies to adopt a similar policy.

A committee was appointed to investigate the reason for an alleged reduction in the number of releases contracted for with Famous Players-Lasky, and if no "satisfactory" reason is forthcoming, the committee is to institute action to "enforce the completion of the contracts."

Movies and Cities

(From the Omaha Daily News)

THE changes that movies have wrought in nearly every community are among the unsung wonders of the film industry. It takes no old man to remember the time the business districts in towns and even some cities went dead at 6 p. m. and dark after 9 or 10.

But today—or rather tonight—the main street of any town is a white way, a product of the movies which has revolutionized night life in town as well as in the larger cities, just as it has broadened individual life and, generally speaking, made it more worth while.

First the lights of the Little Gem Theatre burst upon the gloom of business districts after 6 p. m. and it was quickly shaded by the electrics of the Bijou, a few doors up, while across the street the Elite opened for business with a glass conopy in front, bordered with red, white and blue lights, and, over all, an illuminated sign.

Next came a gorgeous new candy and ice cream store and a train of three or four competitors to cater to the night trade.

No single influence has operated to cause so many changes in the business and social life of American communities as have motion pictures during the past ten years. And, in general, the changes have been for the better.

Georgia Exhibitors to Form Branch of Nation-Wide Body

TO take definite action with relation to the strong declaration as expressed at the recent meeting of the Motion Picture Theatre Owners of America in Cleveland and carrying the plan to organize cooperative State Leagues of Independent Exhibitors, a mass meeting of Georgia exhibitors has been called by Willard C. Patterson, third vice-president and member of the executive committee of the Motion Picture Theatre Owners of America.

Date for this meeting has been set for Sunday, July 11, and according to telegraphic and long-distance telephone responses, Mr. Patterson declared Tuesday afternoon he expected in attendance one of the most representative groups of Georgia showmen ever assembled to attend the meeting.

Rabbis Hit Drama and Screen

A resolution impartially scoring the drama and moving pictures was adopted on July 1 at the annual convention at Rochester, N. Y., of the Central Conference of American Rabbis. While it commended "the unbounded possibilities of good" of the "legitimate drama and movie shows," it deplored "the frequent degradation and demoralization of the drama and moving picture to the menace of our youth and to the peril of the nation."

London Theatrical Landmarks Give Way to Picture Houses

THE Empire Theatre and the Queen's Hotel in Leicester Square, two well-known landmarks of the London, England, theatrical district, are to be pulled down shortly. In their place the Allen Enterprises of Canada will erect two large picture houses, to seat together about 6,000. The Canadian company had hoped to begin work on the new scheme, but the restrictions on luxury building and the general state of the building trade indicate that it may be some little time before the work is begun. The Empire Theatre will probably be converted temporarily into a cinema theatre.

The new theatres will be constructed on the continental model, which means that they will be far more spacious and luxurious than any picture theatres in England at the present time. One of the new buildings will seat 4,000 people and will have a symphony orchestra of at least sixty members—a degree of cinema development not before reached in England.

The other building will be smaller and will be used entirely for giving long runs of certain good pictures, after the theatrical model. A similar system has been inaugurated at the Alhambra with "Broken Blossome." S. W. Smith, European manager for Allen Enterprises, states that this is only the start of their work in England.

National Association List Tells Population of Cities

THE first authentic list of cities with a population of 15,000 or more under the census of 1920 has been delivered to all companies. This was prepared in the Washington bureau of the National Association of the Motion Picture Industry and represents a large amount of work.

For the last four months the census bureau has been issuing daily bulletins on the census of the cities, but no effort has been made before to compile the list and to segregate the cities by states, it is said. The list as compiled by the National Association classifies alphabetically the cities in each state, and gives the population in 1920, the population in 1910 and the percentage of increase or decrease.

In the first list sent out there are 322 cities. That will be supplemented by an additional list to be issued each week, giving the population of the other cities.

Censorship and Politics Look Like Twin Brothers

THEY say politics has no connection with film censors; that censors are not politicians.

Be that as it may—

Mrs. Maude Murray Miller, a member of the Ohio Board of Censors, was in attendance at the National Democratic Convention at San Francisco.

And Mrs. Miller was on the national committee from Ohio.

And the Ohio delegation secured Governor Cox the nomination.

And E. H. Moore, of Youngstown, Cox campaign manager, headed the delegation.

And Mrs. Miller was appointed and reappointed by Governor Cox.

The Way to Kill Percentage, Declares Exhibitor Head, Is to Leave It Alone

By SYDNEY S. COHEN
President of Motion Picture Theatre Owners of America

EVERY motion picture theatre owner is naturally jealous of his ownership. He wants to protect his own investment, use his own judgment because he is putting his own time and his own money into his enterprise.

It is natural for him to resent any intrusion on his rights of ownership. To suggest to him that he should give up in advance any certain portion of his profits is to entertain a low opinion both of his ambition and his independence.

We all feel instinctively that the man who seeks to intrude upon our business to the extent of asking us to share our profits with him when he has no stake in our property is no friend of ours.

Gives Insight into Profits.

Certain interests have advocated percentage booking as a fair proposition. Percentage booking in the very nature of things can never be quite fair. It immediately handicaps the owner of the theatre. It establishes a precedent for rental prices for subsequent pictures irrespective of the extraordinary conditions prevailing with the playing of the percentage picture. It is an indirect method for certain interests to secure your theatre or to find a location for a new theatre, if their percentage returns are sufficiently inviting.

They carry away with them detailed information as to the exhibitors business.

Therein lies the greatest danger of all. In consenting to a temporary partnership with a producer you must, at least for a day or two, give him the full privileges of partnership. In this way you enable him to obtain a full accurate knowledge of your business.

Partner in Theory Only.

No business man wants to share the full knowledge of his business with others. Percentage booking, although it wears the guise and semblance of partnership, is just the opposite of what a partnership should be. Your partner, in theory at least, is your friend. His interests and your interests are identical. What hurts him hurts you. What benefits him benefits you. How different the situation of a man who obtains complete information regarding your theatre but who is not your friend and is very apt to be a prospective competitor.

The way to kill percentage booking is to keep away from it as you would from a dose of bichloride of mercury.

Stand by your friends.

Shut your ears against even the suggestion of percentage booking. Refuse to entertain any argument which a glib tongued salesman might offer you.

Should Know Picture's Cost.

The renting of films involves but two transactions: Fixing of a price mutually fair and payment of that price. When that is through the business is done. The men who advocate percentage have not taken into consideration the fact that the exhibitor taking the risks in the days when the future of the business was uncertain is the backbone of the industry. It is my opinion that before the producer can consistently ask to be allowed to see the books of the exhibitor to determine the price of a picture he should be willing to let the exhibitor go over his books to see how much the picture actually cost him.

The Motion Picture Theatre Owners of America must bind themselves, as per their action in convention assembled, against the producer with the two contracts: One for straight rental and one for percentage booking, because the man who has two contracts to offer has but one to sell, and that is percentage booking. If this organization means anything it means the prevention of any attempts by producers to force percentage booking on the exhibitors of the United States.

May Result in Loss of Theatre.

If the prices quoted you for the rental of film is so high that you cannot entertain it, remember that it is the purpose of the man with two contracts to always force the percentage one. Do not entertain either one of the two, and especially do I plead to the big theatre owners who have often listened to the siren call of the big producers.

Remember that while your contract on percentage may have netted you a little bit more money, do not forget the eighty per cent., the great backbone of the business. If percentage is ever forced on him, the ownership of **your** theatre is gone for all times.

The interests which at this time may be too weak or too cautious to make a frontal attack on your property now resort to a roundabout way or to a flank movement. Resent! Resent now and forever! Remedies are always late.

Footner at West Coast

Hulbert Footner, writer of stories of the Canadian Northwest, is the first of Metro's long list of recently acquired writers to reach the company's west coast studios in Hollywood. He reached Los Angeles last week and took up his residence in Hollywood, where he will remain during the term of his contract with the producing company. He will study the production end of pictures from the moment the story leaves the typewriter until it is unfolded in film.

Fox Man on Tour

Armed with complete plans of the 1920-21 season production campaign, Louis Levin, special representative of Fox Film Corporation's sales department, has left for Omaha, Neb., the first stop in a six weeks' trip that will carry him to ten of the Fox branches in the West and Southwest. The trip, which annually precedes the regular opening of the new Fox season, is for the purpose of outlining to exchange managers the plans and policy to be followed during the new year.

After completing his business at the Omaha exchange, Mr. Levin will proceed to Kansas City, Oklahoma City, Denver, Salt Lake City, Butte, Mont., Los Angeles, San Francisco and Seattle.

Her Heart It Pines in the Pine Tree Bough as She Basks in the Rays of the Harvest Moon.

Scenes from the latest Olive Thomas production, "Darling Mine," made by Selznick. Guess any one'd be willing to call this little heroine "Darling" and then fight to call her "Mine." She's a lover of pets, and loans a helping hand to a friend in this new release.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Paper Shortage Considered It's Fortunate McAdoodn't

His moving picture associations would have made him sure death to what is left of newsprint.

His Secretary of State would have become a Secretary of **Statements.**

Movies will not, in any event, be ignored. The cabinet-makers are thus early selecting a Secretary of Interiors.

Exteriors will be in charge of the Secretary of Agriculture.

For a man who didn't want the nomination Mr. McAdoo put up a fight that compared well with those who admitted they did; and he finished as good as any of them—except one.

Folks outside filmdom knew little about the Oscar Price McAdoo paid.

Mr. McAdoo's entire attitude was unfilmlike and unpolitical.

It's an Ill Quake That Rents Nobody's Bungalow

Pat and Mrs. Dowling are visiting New York, the "Missus" coming along because her hubby was able to rent their Holllywood bungalow. And this is how come.

An advertisement in a Los Angeles paper brought only one applicant to rent the furnished Dowling mansion while Pat came east on Christie's business. The evening before the Dowlings started the bungalow was still unrented.

Then came the earthquake that has been somewhat press agented in the papers hereabouts. The prospective renter and his wife beat it out of the tenth story room they were occupying in a downtown hotel and hired a taxi.

And the Dowlings pocketed two months' rent in advance.

o—o

Picture showmen are referred to by many in the trade as ex--a-biters.

That's how sprocket-holes get in films.

o—o

"Should Kickapoo Indians Who Are Employed as Theatre Ushers Wear Plug Hats?" is a question just now worrying J. Ray Murray, the Josh Billings of Chicago.

More concerned are we in the possibility of Harry Reichenbach outfitting usherettes at the Astor Theatre in costumes appropriate to "Shipwrecked Among Cannibals."

Something real is to be expected from Harry's $1,000-a-week.

o—o

The first thing an "Efficiency Man" does in taking a film job is to organize a **fire** drill.

In which "women and children first" is not always the slogan.

Smith C. McGregor has discovered a press agent in Stamford, N. Y., who hooks up his photoplay items with the local paper's obituary column.

Which same might be termed a live stunt.

o—o

They Sought the Scent.

When a careful search of the shoes failed to reveal any further trace of the unfortunate writer of the note the order was issued to drag the river.—Exhibitors' Trade Review.

o—o

Add to the Cheer-Ups:

Hope Loring.

o—o

"Whispering Devils" is the title of an on-coming photofilm.

Glad somebody is starting a drive against the title-readers and gossips at the movies.

o—o

The Saturday Evening Post was wildly enthusiastic over Hoover and boosted his nomination.

Now you know how much publicity in the Sateve Post amounts to.

o—o

"'Stick to Your Last,' Frank E. Woods Tells 'So Called Producing Companies'" is a trade-paper headline that brings Thomas Bedding to his feet. Tom seeks permission to "produce if I choose or exit if I may."

Choose, Tom, your exit now. Run, don't walk.

o—o

Don't Overlook Nellie Ravell's Benefit, C. & H. Theatre, July 11.

Flinging Around Big Figures Has Worn Out the Ordinary Millions

"Before you incorporate that new film venture, Melanchton," said the Key Man of the First Class in Figures, "get off that 'million' stuff. It's worn frazzly along its sproket-holes."

Melanchton meditated.

"Give us the rotation of the higher degrees," said he.

"After millions comes billions," began the Key Man.

"Quadrillions, quintillions, sextillions, septillions, **octillions,** nonillions and decillions," the Key Man was going on to say when Melanchton cried:

"Hold! Enough! I'll incorporate for **One Dollar** and create a sensation."

o—o

"'Scratch My Back' with an All-Star Cast" is a sign Charley Sewell lamped uptown in electric lights.

o—o

A Boston film salesman was told to call on an exhibitor in Ware, Mass.

"Ware?" he queried.

"Ware, in Massachusetts," was the answer.

"Well, Ware in Massachusetts?" he demanded.

And if he had not been fired he would have been asking until this very day.

o—o

Fox Will Release 10 in July.— Trade Paper Headline.

In which department?

o—o

Porches of resort hotels and boarding houses are populated at this season by "Neglected Wives."

Clip and Paste

For Photoplay Editors and Theatre Programs

The cast for "Hearts Are Trumps," which Rex Ingram is directing for Metro, includes Francelia Billington, Alice Terry, Joseph Kilgour, Frank Brownlee, Thomas Jefferson, Brinsley Shaw, Edward Connelly and Norman Kennedy.

Charles Swickard will direct Alice Lake in her new Metro feature, "Body and Soul."

Ora Carew, now playing in the new Clermont Photoplay being made by Lloyd B. Carleton, has been engaged for a leading role in the William De Mille feature, "His Friend and His Wife," soon to be filmed by Famous Players-Lasky.

Marshall Neilan is putting the finishing touches to "Dinty," in which Wesley Barry, Marjorie Daw, Colleen Moore and Pat O'Malley, play the principal roles.

Emory Johnson, Doris Pawn, Gerald Pring and Macey Harlam have been engaged to support Betty Compson in her new picture.

Alfred Allen will play the part of Eph Adamson in the Bessie Barriscale production of the Emerson Hough novel, "The Broken Gate."

Molina, the noted toreador of Spain, has completed his first two-reel comedy under the management of George R. Bentel, of the Ascot Amusement Company.

E. Mason Hopper has begun on the fifth of the Booth Tarkington "Edgar" pictures.

Elinor Fair will play the part of Marisinah in "Kismet," created by Rita Jolivet on the stage.

Dorothy Davenport, after a long absence from the screen, will be seen in a leading role in "The Fighting Chance," a new Paramount feature.

Wilton Welch, recently associated with the Lasky forces, is directing the new Max Linder comedies. Mr. Welch is an Australian, and is the husband of Louise Lovely.

"When Johnny Comes Marching Home" is the next Douglas MacLean vehicle as a Thomas H. Ince star.

Rowland Lee, formerly a film actor, has been made a director of the Hobart Bosworth company at the Ince studio in Hollywood, Cal.

Shooting on "Stop Thief," Tom Moore's newest Goldwyn feature, has been completed by Director Harry Beaumont.

"Lucid Intervals," the recently completed Douglas MacLean-Doris May Ince feature, has been renamed "The Rookie's Return."

Anita Stewart has begun production of "Sowing the Wind," under Sir John W. Stahl, for Lewis B. Mayer, with James Morrison, Myrtle Stedman, Joseph Swickard, Ralph Lewis, William V. Mong, Margaret Landis, Harry Northrup and William Clifford in the cast.

Raymond Hatton, Russ Powell and Doris Deane have been cast to play in support of Mabel Normand in her new Goldwyn picture, "Head Over Heels."

One hundred girls belonging to the G. M. Anderson "Frivolities of 1920" show, while appearing at the Mason Opera House, Los Angeles, took part in Jimmy Aubrey's new Vitagraph comedy, "Paradise Alley."

Molly Malone will play opposite Jack Pickford in "Just Out of College," for Goldwyn.

Dorothy Devore, just lately of the Christie Comedy Company, has been engaged as leading lady for Charles Ray in his coming production for First National Exhibitors.

Stage in Palmiest Days Never Excelled in Quality the Best Types of Pictures

THE motion picture is reaching an apex of greatness according to present accepted standards for dramatic representation. We cannot forecast now what greater heights the films may achieve with the development of newer technical appliances and methods and the advancement of the art of writing for the screen. The speaking stage, in its palmiest days, has never excelled the quality of the highest type of motion picture and is likely to be outdistanced by the tremendous strides of the latter toward the pinnacle of perfection."

These are the beliefs of William DeMille, producer of Paramount specials, recognized as a dramatist of high attainments.

"The world has come to realize," declared Mr. DeMille, "that the 'movie' is a thing of the past and out of it has grown the perfect motion picture, the drama or comedy of the screen which partakes of the best qualities of the older forms and has embraced many that are new and unique.

Limitations of the Stage.

"Today, some of the greatest minds of the world in almost every walk of life are being turned toward the development of the motion picture art, contributing to it, depending upon it for the advancement of ideals that were born in the very earliest stages of dramatic achievement, but have never been fully realized because of the limited scope of the stage.

"I appreciate the value of the stage—the speaking stage—to the utmost. But I also realize its limitations. I know that it can never hope to achieve those degrees of perfection in investiture, or even in the art of acting, that are possible to the screen when the latter is developed to its fullest extent.

"Not for a moment do I suppose, however, that the screen will supplant the stage or that the latter will sink into innocuous desuetude as a result. But I do believe that the spoken drama will be forced to strive for greater perfection, and that its very limitations may result in a concentration upon the features it possesses which the screen cannot entirely compass, resulting in better and more purely artistic plays which will have their own place that nothing can usurp.

Screen Excels in Scenic Effects.

"It is useless for the stage producer to attempt the play which depends upon scenic effect, for example, in opposition to the screen. The public has long since, as a result of the pictures, learned that the latter can so far outdistance the painted scenery of the stage that it will no longer tolerate the latter when it depends on these effects for its appeal. Even in the high art of dramatic acting, or of comedy representation in the true meaning of comedy as represented by the greatest playwrights, the screen is bound to excel by reason of the greater scope of the motion picture, the ability to create impressions pictorially that no amount of dialogue will give.

"The advancement of the screen drama will result in the betterment of the stage drama, not in its abolition. No matter how much certain stage producers and others who cleave to the older forms may declaim against the so-called inroads of the new art of the screen, the latter will continue to advance because it has found a high road to the hearts and minds of the people, because, in a word, the people demand it.

Instead of inveighing against the motion picture, it is incumbent upon stage producers to look to their own camps; to seek improvement in those attributes with which the screen cannot expect to compete. The voice is one, the investiture which suggests rather than expresses literally is another, the type of dramatic presentation which deals with subjects that can be expressed better in dialogue than by visualization, is perhaps a third.

"It is admitted there are certain plays which could not be expressed satisfactorily on the screen without additions, deletions or alterations resulting in a loss to some extent of the original conception. With these the stage can have full sway and regain whatever it believes it has lost by the 'encroachments' of the screen upon its sacred preserves.

"It should be borne in mind by those who today are bitter against the motion picture that they have had—or at least they and their predecessors have had—centuries in which to bring the favorite medium they defend so powerfully to a state of absolute perfection. And yet just prior to the advent of the picture and since its development, the stage had made no all-comprehensive advancement.

"Good Stage Plays Were in Minority."

"The really fine plays were in a hopeless minority. The stages were filled for the most part with a great mass of trash which was neither literature nor drama; fish, flesh nor good red herring. The public must have been sadly in need of real and artistic, even of popular entertainment, else the mere curiosity which first sustained the 'movie' would have worn off and the industry would have perished. That it has grown to its present immense proportions is by no means altogether due to business acumen, great wealth or advertising. If the people did not want the pictures they would not persist.

"If they did not want the best picture we would not see that variety survive while the mediocre or trashy sort perish. If the public, the arbiter of all our fates who purvey entertainment or amusement in any form, if this same public did not want the motion picture and preferred the stage play, there would be no cause for alarm on the part of the stage producers. As it is, their alarm is only the result of a misplaced idea of what they must do in order to survive. They cannot do it by attempting to disparage the screen."

Public Not Opposing Theatre Which Max Spiegel Will Build

MAX SPIEGEL, who now has under construction the Sheridan Theatre in Greenwich Village, New York, announces that this playhouse will have a seating capacity of 2,800, and will be devoted to high-class pictures and music, similar in policy to the New York Strand.

There has been no opposition to the building of this theatre from the Greenwich Village people he said. The opposition that has been raised is against a theatre that is being contemplated and will be known as the Sheridan Square Theatre, located opposite the Greenwich Village Inn, in a district where it is necessary to obtain special permission to build a playhouse, as it is within the zoning limits.

The Sheridan Square Theatre has not yet been started, and if built, it will be devoted to the presentation of dramatic plays, he said. The theatres above mentioned are two different and separate institutions, controlled by two different and separate corporations.

Shows Lure of Pictures

Paramount Magazine of July 11 in "The Movie Lure" shows ambitious candidates strive to "break in" to the moving pictures. "No-account News," also contained in this issue of the Paramount Magazine is a disconnected jumble of items kneaded together into a running picture of the jazz subjects.

Ten-Shun! Make Love! Halt! Hold Hands! Present Lips! On Your Knees! At Ease!

That's the way to put 'em through the sofa drill. Marguerite De La Motte is the love-sick maiden seen at the left in Vitagraph's new special, "Trumpet Island," which was directed by Tom Terriss.

On the Sidelines of Wrightsville Beach

THERE was a goodly number of exchange and supply men present at the eighth annual convention of the North Carolina Exhibitors' Association at Wrightsville Beach, near Wilmington, the proceedings of which were told in detail in last week's issue of this journal. As North Carolina is half way between Atlanta and Washington the exchanges of both cities were represented in the gathering. Then there were representatives from Richmond and Charlotte as well. It was a busy crowd, as is usual at conventions, and considerable business was done between sessions.

* * *

"Lieutenant Jim" Anderson, of First National specifically and the wide world generally, talked franchises between swims. "Why blame me for the high tide?" he retorted to a bantering friend. "I'm not the only fat one on the beach."

* * *

J. S. Wadsworth of the Southern Equipment Company, Atlanta, sole distributor in thirteen states for the Power machine, had on exhibition a 6-B Power machine, with special type E lamphouse. Mr. Wadsworth said he had placed in North and South Carolina during the previous twelve months a total of 137 Power machines. "The Moving Picture World's Projection Department has done more for the good of projection than has any other single factor," he declared. "And it may interest you to know I always carry a copy of Richardson's Handbook on my travels," he added.

* * *

E. F. Dardine, of the Universal exchange at Charlotte, was present at Wrightsville. He came very near getting his picture in last week's issue of the World—the only thing preventing it being the failure of the writer of these lines to turn forward the film after the exposure.

* * *

Ed A. Schiller, southern representative of Marcus Loew, was the other party in the just mentioned accident, or blunder if you will—for the commission of which regrets are expressed here and now. Mr. Schiller made a stirring talk to the convention on Saturday. He is a convincing and fluent speaker, one able to hold his own in any company. He has been a student of and a worker in the show business from his boyhood.

Mr. Schiller was among the paraders on Friday evening to the Lumina. This was one of the entertainment features provided by President Percy Wells. A band was brought in from the city, and its members led the picture men on the jaunt which, described as three blocks in length, proved to be something more than a mile.

At the little party given Saturday evening by Mr. Wells the Loew representative "put one over" on "Shaddy" Mitchell, an associate of Mr. Wells in his enterprises. So well did Mr. Schiller simulate one who had too heavily partaken of something approximating "corn likker"—if there be anything that approximates that colorless fluid—that Mr. Mitchell was deeply concerned. Everyone else present was aware of what was going on and hugely enjoyed it.

Sunday noon Mr. Mitchell confided to Mr. Schiller: "You seem to be all right today—how do you feel after last night?" Mr. Schiller's eyes twinkled. "Why, 'Sheriff,'" he replied, "I haven't had a drink in three years." "Three years, eh?" mused the "Sheriff." "Well, would you mind confiding to me your prescription?" Which goes to show that a circuit manager also may be a good actor.

* * *

They were talking about switching or bicycling film. It was just between friends, exchangemen and exhibitors. "I'll tell you of one instance that came under my observation," said an exhibitor. "The showman I have in mind was paying $50 a day for his service. He was an ambitious chap. When one of his neighbors one day remarked to him that he liked the service he was showing, the ambitious one suggested that his visitor take a slice of it. 'I am paying a hundred a day for my show,' he went on. 'If you want to run it with me I will let you have it for $40. That will bring me down to $60.'

"His visitor thought it over and finally said it was a go. The arrangement continued for several weeks, until No. 2 discovered he was paying within $10 of his neighbor's daily film bill. Then there was uttered some harsh language."

* * *

A story was told of an exhibitor who had advertised a picture containing five reels as a part of his program at the regular weekly showing. The film arrived at the theatre just before the appointed time for opening. To the exhibitor's dismay there was no third reel. He was equal to the occasion, however. He quickly printed a slide and threw it on the screen,

See the Lustrous Eyes? They're Young.
Yes, they belong to Clara Kimball Young, the star in Equity's "For the Soul of Rafael."

as follows: "Third spool didn't come, but we'll show it next week."

* * *

W. B. Corby, Universal man from Charlotte, insisted he was the only man who remained sober with the exception of those men who were accompanied by their wives. When the World man remonstrated with him that he was claiming too much—the World man also was "unaccompanied"—Corby still contended he was right. Still—that's a bad word, too—there were in evidence some delightful violations of the Eighteenth Amendment, what with corn likker, apple brandy, "with just a few blackberries," not to overlook a doubly diabolical fusion or confusion described as monkey rum. All were guaranteed to contain no headaches, but one contrite delegate insisted the latter statement was an exaggeration.

* * *

The music at the hotel was one of the features of the entertainment during the noonday period and in the evening. The orchestra was under the efficient direction of Claude Elam, and he laid himself out to do his best. He knew the picture men were good judges of music, and he wanted them to get the right kind.

* * *

E. E. Heller, Pathe manager at Charlotte, accompanied by Messrs. Sands and Atkinson, was among those who fraternized with the exhibitors and fellow-film men.

* * *

William ("Bill") Wasserman of the South at large was chumming with his old pal Jim Anderson. The latter described Bill as the champion doughnut eater of the South, which title was alleged to have been acquired as the result of a bout with Jim in which the latter was defeated, as he says, when the supply of doughnuts and coffee ran out. We forget how many dozen were in the record—or was it gross?

* * *

Claude R. Beecham, First National, Atlanta, and Abe Guggenheim, of Savannah, known as two of the best entertainers of the Southern film men, were present on the first day of the convention.

* * *

J. L. Clayton of the Boulevard and Dan's Theatres, of Leaksville, and the Clayton at Draper, said he could not understand why there were no Sunday shows in North Carolina. He said in mill towns, especially, the showing of pictures would be a boon to the people at large. At present there was no available diversion. Mr. Clayton has been an exhibitor for more than six years. As a result of his difficulties in retaining musicians, he said, he had installed a nine-piece Wurlitzer orchestra, and had found it very satisfactory.

* * *

R. D. Craver, president of Richmond First National, accompanied by his brother, Sam Craver, manager of the Charlotte Theatre, and O. K. Bourgeois, manager of Quality Film Service, Atlanta, put in twenty minutes with lines and hooks from a small boat Sunday morning. The result was a string several feet in length, solidly packed with results. Among the catch was a small shark.

* * *

Metro was well represented at the convention. There were C. E. Kessnich, manager at Atlanta and Southern supervisor; George W. Fuller, manager in Washington; Nick Carter, Atlanta, and J. H. Marks and J. H. Fuller, Washington.

* * *

O. R. Brown of the A. & B. Supply Company, Raleigh, was present with Mrs. Brown. On the one or two occasions when it seemed a breeze might be in order there were insistent calls shot in Brown's direction to "Bring on your Typhoon!"

* * *

S. C. Conde, representative from Hallmark's Washington branch, spent several days at Wrightsville. He had been making the rounds of the state in the interest of the Hallmark pictures introduced to exhibitors in the sixteen-page insert in the Moving Picture World of June 26. Incidentally he quoted Manager W. A. Busch of the Washington office of Hallmark as reporting very successful results from the "smash" in the World.

* * *

Among representative exchangemen were Fred H. Kirby, Fox, Atlanta; R. L. Robinson, K. & R. Film, Atlanta; T. A. Brannon, Eltraban Film Company, Charlotte; R. A. Davis, Robertson-Cole, Atlanta; George F. Linehan, United Artists, Washington; Benjamin Laskin and D. Prince, Southern Enterprises, Charlotte; J. W. Jenkins, Enterprise, Atlanta, and M. A. Lightman, Criterion Film Service, Atlanta. G. B.

Moving Pictures and the Screen Have Arrived at the Specialization Age

A STATEMENT of fact, coupled with an expression of opinion from an ex-exhibitor; a letter from an exhibitor in a small town in the South, and the policy of certain exhibitors as to the class of pictures they prefer not to book have inspired this article.

The statement of fact made by the ex-exhibitor was to the effect that one of the biggest artistic and financial successes of the year in the first run houses has failed to go over with the same highly satisfactory result in many of the towns under fifty thousand, some of the theatres in these places refusing to book it at all. Said the ex-exhibitor: "These are the towns where the producer must look for his profit. The first run houses in the big cities just about pay back the cost of production."

The letter from the small town exhibitor stated that he did not run features, but made up his program with a serial, a comedy and other numbers.

The policy of certain exhibitors as to the class of pictures they do not care to book refers to all pictures that may have a depressing effect upon their patrons; also those that deal realistically with life or may be thought too frivolous for serious folk.

No thinking man, whether exhibitor or producer, has "sat in" in the moving picture game for the last year without becoming aware of the rapid advancement toward specilization the screen, in response to the demands of its patrons, is forcing upon the makers and exhibitors of the silent drama.

Hundreds of years ago the stage learned that it could not put a ring in the nose of the public and lead it about at will.

The screen has acquired the same valuable information in something less than five years.

No manager or combination of managers controls the taste of the patrons of the playhouse. And at least seventy-five per cent. of these patrons do not support the best that is offered them. Of the half a hundred or more theatres in New York City about ten per cent. are devoted, at present, to the finest works of ancient and modern drama.

This spring the greatest drama of the greatest dramatist who has ever lived closed a week's engagement at one of the local theatres.

There are a dozen or more plays of the popular sort that will run the entire season.

The plays of one of the finest dramatists now living have never been acted outside of New York's Little Theatres.

It is doubtful if a copy of "Hamlet" can be found in the homes of one-third of the supporters of the regular theatres of this country.

The patrons of the screen cannot boast of any better average on any of these counts.

No play has ever been written that pleased everybody.

The greatest motion picture that ever has been, or will be, produced is now in, or will find itself in, the same situation as the greatest stage play.

The public accepts or rejects its stage and its screen entertainment without a thought or a care as to the effect of its decision on the welfare of the maker or the exhibitor, and reaches this decision through individual taste, acting with a fine disregard of the other fellow's likes or dislikes.

The success of a picture is not determined by the cost of production.

Broadly stated, it is the aim of the producer to hit the taste of as many screen patrons as possible with every picture he makes.

It is also the aim of every exhibitor to hit the taste of as many of his screen patrons as possible with every picture he books.

But, since tastes differ and variety is the spice of life, it is obvious that specialization is the logical solution of the problem.

In fact, it is the only solution for both producer and exhibitor. To refuse to accept this condition means a more or less rapid retirement from the moving picture business by the men in both branches of its activities.

The long run houses in the big cities will solve the problem of the ultra feature.

Less expensive pictures that appeal to a special class of film patrons is the answer to the exhibitor who does not cater to a cosmopolitan taste.

Moving Pictures and the Screen have arrived at the specialization age.

EDWARD WEITZEL.

British Exhibitors' President Replies to Cohen's Plea for Entente Cordiale

BEGINNING a movement for a closer affiliation of interests and an entente cordiale between American and British exhibitors, Sydney S. Cohen, now president of the Motion Picture Theatre Owners of America, on April 28 wrote F. R. Goodwin to congratulate him on his election as president of Cinema Exhibitors' Association of Great Britain.

Mr. Cohen's letter referred to a resolution dealing with international exhibitor co-operation which was adopted by the New York State Motion Picture Exhibitors' League, of which he was then president. He discussed the "inertia" in the ranks of exhibitors and "how often his unwillingness to act has brought bitter regrets."

"Many of our producers are endeavoring to form intimate business relations, and perhaps striving at control of the international market," Mr. Cohen wrote. "We are in a position to assure you that there is no question whatever of their aiming at the control of our theatres on this side. Some of the most distinguished men in the producing branch are even now in Europe looking out for the protection of their interests. Surely, here is where we ought to take a lesson from them and gather what strength we may from a close affiliation of British and American exhibitors, which we hope will eventually take in the whole exhibiting body of the world."

Concluding the letter Mr. Cohen suggested the "appointment of a special official to keep in touch with other exhibitor organizations" as possibly advisable.

Mr. Goodwin's reply said that British exhibitors "have to fight the same evils" as do American exhibitors. "In this country the producer-exhibitor has only now commenced to rear his head and we are all alive to resist him by every means in our power," Mr. Goodwin write. Replying to the reference to the apathy of exhibitors, the Englishman said: "I am rather more concerned with his jealousy of his neighbor, and I yearn for the old time to come back again when the only test of the film was that it was a good one and not that you could have it all to yourself."

Mayer Signs Ralph Lewis

Ralph Lewis has been signed by Louis B. Mayer to play an important role in Anita Stewart's new Mayer-First National attraction, "Sowing the Wind," being directed by John M. Stahl.

"Sowing the Wind" is an adaptation of the noted play by Sidney Grundy.

Willat National Vice-President

C. A. Willat, who recently emerged from retirement to be general manager of the National Film Corporation of America, has been elected vice-president of that concern. According to Capt. Harry M. Rubey, the National's president, Mr. Willat purchased a large block of National stock shortly after he became associated with that company.

Trio of Howells Picture Corporation Executives.
Left to right: Mario Luponini; David P. Howells, president, and Ferdinando Luponini, who is also associated with corporation.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

Nicholas Mckay formerly with World Pictures Corporation, Selznick, Republic and more recently with the Shell Film Corporation, J. L. Friedman, manager for the last company, had time enough to the country for a few weeks' vacation before resuming his activities in the industry. This is the first time Mr. Mckay has rested from his labors in five years.

• • •

Van Dyke Brooke has just finished playing a prominent part in "The Passionate Pilgrim," under the direction of Ben Wilson, for the Cosmopolitan Pictures Corporation. George Fitz will start another feature under the direction of Ben Wilson, for the Cosmopolitan Pictures Corporation. Cosmopolitan will start another feature under the direction of Frank Borzage, who will begin work about July 12.

• • •

Fred Sorenson an old time Edison director and actor left for Hollywood Cal., on Saturday, July 3, to take part in some coming feature by the Vitagraph Company.

• • •

Henry Meltzer, who has just returned from the Orient, where he has been for several months producing a series of photoplays will soon leave for Canada to make a special feature for a producing company not yet announced.

• • •

Joseph Morency, manager of the Plaza Theatre, Salem, Mass., has got the people of that old town bewitched with his programs and the way he presents them. Warm or cool nights the enthusiasm of his patrons never waver and Joe keeps smiling all the time.

• • •

A. W. Fisher, treasurer and A. R. Morse, president, of the Motion Picture Advertising Company, Inc., of Boston, Mass., are putting over some novelty surprises that are catching the fancy of the Hub exhibitors. They are two of the bright lights of the Boston white way.

• • •

Louis Laemmle, brother of Carl Laemmle, and his nephew, Julius Bernheim, both of Chicago arrived in New York, Tuesday, July 6. They accompanied Mr. Laemmle on his European trip when he sailed on the "Olympic" Thursday, July 8.

• • •

Cortlandt J. Van Dusen, formerly with the Vitagraph Company and recently managing director of the Apex Pictures Corporation of Indianapolis, has organized his own corporation, to be known as the Cortlandt Pictures Corporation and is now working night and day to put the proposition over. He intends to produce features of real human interest with one or more companies making children's stories. He has under option two successful stage productions, which he hopes to have in process of production within a short time.

• • •

Mary S. Sathan, representative for the American Film Company, making a tour of the South, stopped over at his home town, Wilmington, N. C., and attended the North Carolina exhibitors convention at Wrightsville Beach, N. C., on June 25 and 26.

• • •

David Horsley of Los Angeles, was seen last week in the lobby of the Hotel Astor in company with other members of the film industry. He is still active in picture affairs and by no means out of the game.

• • •

William Parker of King Vidor Pictures, left for the Coast on Thursday, July 1, to resume his activities there.

• • •

"Humoresque" has been booked at the Trent Theatre in Newark, N. J., for two weeks, beginning September 6.

• • •

May Loomis (Mrs. Frank Loomis), formerly with the Vitagraph, is secretary to Vic Smith at the Famous Players-Lasky studios. Charles Chapman, for several years at the Vitagraph studio, is also with Mr. Smith, as assistant director. Arthur Cozine one of the old Vitagraph players, is assistant to Edward Dillon, of the F. P.-L. Anne Shaeffer, who was one of the Western Vitagraph players is cast in Bryant Washburn's "Mrs. Tempest Tempter," a Famous Players-Lasky production.

• • •

Harry Reichenbach will exploit "Shipwrecked Among Cannibals" for the Universal in Boston, Philadelphia and Chicago following its run in New York.

• • •

Julius Mayer, general manager of the Elm Amusement Company, is credited with the control of the Marlborough Theatre, Marlborough, Mass.; Magna Theatre, Dorchester, Mass.; Milford Opera House, Milford, Mass.; Orpheum Theatre, Canton, and two others in that state, also the Elm Theatre, a 3,000-seat house, under construction, at Waverly, Mass.

Eulalie Jensen.
Appearing in "Man and His Woman," a J. Stuart Blackton production, being released by Pathe.

• • •

Warren G. Roosevelt, New York salesman for Famous Players-Lasky, is the winner of a liberal purse for the largest amount of sales made during the month of June.

• • •

Ben Grimm's duties as director of publicity for the Associated Exhibitors, which he gave up a short time ago are being handled by the Pathe publicity department until Mr. Grimm's successor is appointed. We have heard it intimated, from very good authority, that Mr. Grimm has had an offer to go abroad with an organization operating in Europe.

• • •

William C. Murphy has reconsidered his resignation from the Selznick Enterprises publicity department. This is gratifying news as no doubt would be hailed by all those of the industry who have learned to appreciate his service in his present capacity.

• • •

Allen B. Newhall, managing director and Miss F. Doughty organist, of the Strand Theatre, Lynn, Mass., are busy these days carrying out many new and attractive features of this popular playhouse. Miss Doughty has introduced many musical innovations, such as the celebrated Australian basso, Mr. McEachearn, and other surprises that make this house one of the popular places of amusement. The good service of this theatre is worth speaking the patronage of the people and other attractions. This theatre is one of the Moe Mark circuit.

• • •

Eulalie Jensen, playing in J. Stuart Blackton's production, "Man and the Woman," by Shannon Fife, has been selected by Dr. Alden Bedgwick, of Harvard, who has seen her impersonation in the picture, as an illustration of the psychology of emotion. Dr. Bedgwick considers Miss Jensen one of the greatest emotional actresses of the age.

• • •

Joe Reddy, assistant to Randolph Lewis, of the Pathe publicity department and Ruby Ethland, of Saluda, Va., will be united in the bonds of matrimony, at Saluda, Middlesex County, Va., on Tuesday, September 7. There now! Everybody knows it.

• • •

James Leonard Lesce reports that the First Congregational Church of East Hampton, Mass. will be remodeled into an up-to-date picture house, seating 650. Mr. Lesce controls the Town Theatre at Elmhurst, Mass., and the Academy Theatre at Northampton, Mass.

• • •

R. H. Cochrane, vice-president of the Universal, after a six weeks' vacation, has returned to his desk at 1600 Broadway, New York, full of tan and vigor.

• • •

Randy Lewis, Pathe's publicity director, is the author and continuity writer of J. Stuart Blackton's next feature, "The Forbidden Valley," starring Warren Chandler and Mae MacAvoy. This picture will open at the Broadway Theatre, New York, on July 18.

• • •

Louis Brock, head of the Select's foreign department, sailed for Europe on Thursday, July 8, in the interest of Select pictures.

• • •

Ruth Uffland, former secretary to Lee Kugel has resigned from the Selznick publicity department to join Mr. Kugel in his new enterprises.

• • •

Stanley Adams, president of the Apex Pictures Corporation, of Indianapolis, arrived in New York Tuesday, July 6, in quest of new production and to close a few pending deals.

• • •

William Oldknow, manager of the Consolidated Film Exchanges operating in Atlanta, Dallas and Fort Worth, Texas, and his son, Oscar, have been spending a few days in New York. Ned Depinet, manager of the Dallas branch, is here with Mr. Oldknow.

• • •

T. Y. Langtree, R. W. Halen, H. Hayman, William Bernstein and G. P. Norris, all expert salesmen have been selected by Harry H. Buxbaum, as representatives of the Famous Players-Lasky sales force.

• • •

James Solomon, head of Select service department, has resigned and will spend a few weeks among the hills and far away, before taking up new business connections.

• • •

Thomas B. Spry, general manager of the Associated First National Pictures of New England at Boston and New Haven, has a 100 per cent booking throughout his territory.

• • •

J. Joseph Sameth, president of the Forward Film Distributing Corporation, will leave New York this month to make a complete tour of the United States. Mr. Sameth is handling "Youths Desire," featuring Joseph Bennett and Doris Baker, an Alkda Production.

(Continued on page 393)

Pertinent Facts About Box Offices and the Young Woman Who Sells the Ticket

The third article in the series which Samuel L. Rothapfel is writing for the Moving Picture World through the courtesy of Goldwyn, deals with the importance of having a neat, attractive, box office presided over by an efficient, good looking, pleasant young woman. Perhaps this article illustrates better than those preceding it, the secret of Mr. Rothapfel's success in handling employes. He believes in showing tangible appreciation of their efforts, such as the unostentatious gift of flowers or a box of candy to the girl in the box office. Then when the young woman is confronted by a disagreeable patron she exerts herself to be courteous, knowing that she is carrying out the wishes of a management which realizes that her work is not all honey and orange blossoms.

By SAMUEL L. ROTHAPFEL
Director of Production, Capitol Theatre

THE box office is the first personal contact with your institution and it is of the utmost importance, not alone in creating a first impression but also in handling the maximum amount of people with as little delay as possible. I recommend, because I have found it advisable, to have wherever possible the box office in front of, that is, on the outside of the theatre—preferably, in the center, if the lobby is wide enough.

The box office should be built in conformity with the general architecture of the theatre and should be extremely plain. It should be devoid of all signs except those pertaining to the price and policy. It should be built so that the cashier can be plainly visible to every patron—I will give a reason shortly for this. It should be lighted in an indirect way; a very beautiful effect can be procured with a little thought and taste.

Plate Glass Ribbed with Steel.

The box office should be the first bright spot in your institution. I believe that plate glass, with just a little rib of steel, and an ornamental top with a slight dome effect, well ventilated, are the requisites of a good box office. A very pretty effect can be had at the top of this ticket booth by going to some florist and making arrangements with him to supply you with a plant or flower effect.

The equipment of the interior of the booth should be such that at no time should a patron or prospective patron of your theatre see money or scraps of paper or clothing lying around loose. Nothing should be visible except perhaps a bowl or vase with a few fresh flowers. The equipment should include ticket machines, and if you believe in them, change machines, amply supplied with drawers for the bills and wrappers and such other matter as the ticket seller may need.

Against Telephone Connection.

I am very much averse to having telephones in box offices, except those connected with the manager's office. Under no circumstances would I have the box office 'phone connected for outside calls. This, of course, applies to theatres of pretentious size. I would suggest that a narrow valance, not more than four or five inches in width, be used on the interior of the box office to edge off the glass on three sides only, each side and top. This is my idea of how ticket booth or box office should be treated.

In my travels around the country, I found very few theatres where I could not find a good deal of fault and where conditions could easily be improved. I saw many good looking booths, but they were either too large or too small; the girls were not properly coached and trained. The booths were generally littered with a lot of papers and personal belongings of the young woman, and in a good many cases empty soda water glasses and dishes and plates were scattered profusely around where everybody could see them.

However, I also saw some instances where the management was to be highly commended because the impression at the box office was carried on in the theatre and it was indicative of the character and atmosphere of the respective theatre, as it should be.

Few theatre men realize the vast importance of having clever and intelligent girls in their ticket office. Give much attention to this and it will pay big returns. First, the girls must be selected carefully, and preferably they must live with their parents, be well educated, have a nice personality and be intelligent. They should be paid considerably more than theatres are now paying them because they are the first personal contact and often will win many patrons by their pleasing personality.

It is always advisable to have good looking girls. They should be taught and infused with the spirit of the institution. They should be well informed to answer quickly any questions that might be asked. They should be cool, courteous and very rapid.

If they are the right kind of girls they will add an atmosphere to your booth and to your theatre. If they are the wrong kind of girls they will cost you more money every hour of your rush business than their salary amounts to each week. A good ticket seller can earn her salary at any time during the day, when your crowd commences to come. You will find that you have your peak attendance at certain periods of the day. They will flock at certain hours and every second counts.

I am a great believer in the uniform dress; by that I do not mean the military uniform, but just a very simple dress, simple in the extreme, of some dark, fine material, elegantly made. It should be cut in a "V" shape at the neck and then edged with a little white lace or material hemstitched and starched or unstarched, as may be desired.

"What's All This Monkey Business?"
Questions Mae Murray. "Why, they're the missing links," says George Fitzmaurice, who is directing "Idols of Clay" for Paramount.

The same applies to the cuff. Do not let paper be worn around the cuffs to save the dress. Don't let jewelry of any kind, pearl necklaces, brooches or combs be worn in the hair. Do not allow at any time profusion of make-up, and ask for co-operation with you when things are brought into the booth such as sodas, ice cream or candy. Under no condition allow the ticket-seller to chew gum. See that proper ventilation is furnished, that your agent is relieved from the booth occasionally. A little finesse and thought for his or her comfort will make for respect for you; this will go a long way toward increasing their efficiency.

Some day, when you have the time, stand in the booth or alongside the box-office during the rush and see what has to be contended with. Then, perhaps, you will be better able to realize how important is the girl who sells the ticket and who first meets your patron.

Show Your Appreciation.

Let her know that you appreciate her work. A little box of candy or bunch of flowers unostentatiously sent from the management will pay big dividends. This, of course, must be done without any familiarity, because the old saying, "Familiarity breeds contempt," goes here. It must be done in a quiet way to show these young women that the management regards them highly and that it is not always the pay that counts. And if these little rules are observed you will find that they will be boosting you not alone during business hours but in their leisure hours, and I would rather have one woman talk in favor of my theatre than five 24-sheets in the best location in your city.

Teach them that the patron is always right. God knows this isn't so, but teach that he or she is, nevertheless. Teach your ticket-seller to smile and to never fail to say a "thank you," and if she has time to greet the regular patrons by name.

There are a thousand little things that I cannot enumerate here that she will do on her own acount if she is given proper incentive. If this portion of your business is handled right, the patron is brought into your theatre with the corner of his or her lips turned up and in a pleasant warmth.

The reason that I like to have the ticket seller visible and the box offic not cluttered up with a lot of ornamental work is that it will make the lobby look much larger and not take anything away from it. If your box office is not semi-transparent it will cut your lobby right in half. It will spoil your architecture and of course this is undesirable.

The girl in the box office being plainly visible to the respective patrons will dominate the situation and her personality will make the whole front of the theatre live, where, on the other hand, if she were not visible and you did not see her until the moment you bought your ticket, the effect obviously would not be nearly so good.

There are many things of course that could be enumerated, but this, I think is a general covering of the subject, and I should be glad to take up any individual exception with any exhibitor. If he will mail me his problem, I will be glad to answer it if I can.

New Motion Picture Theatres Planned

HADSDEN, ALA.—Theatre Building Company, 943 Munsey Building, Washington, D. C., has contract to erect theatre for Otto Agricola, to cost $40,000.

ELDORADO, ARK.—L. B. Clark and others are interested in erection of moving picture theatre, with seating capacity of 750, to cost $75,000.

BELLEVILLE, ILL.—Mullen Building Corporation will erect two-story brick theatre and store building, 168 by 80 feet, at Main and High streets, to cost $150,000.

OQUAKA, ILL.—T. G. Stenzel has disposed of his moving picture business to Clarence McOlgan.

FORT WAYNE, IND.—F. H. Coonberg has leased site at 1137-117 East Wayne street for erection theatre and hotel building to cost $2,000,000.

AMES, IA.—William Knudson & Sons, 311 Flynn Building, Des Moines, Ia., have contract for two-story theatre, with seating capacity of 800, to be erected on Main street, for Rialto Theatre Company, 617 Locust street, Des Moines, Ia., to cost $56,000.

WATERLOO, IA.—Currie Simpson Construction Company, L. & I. Building, has contract to erect Strand Theatre, 60 by 144 feet, at Fourth and Mulberry streets, for Strand Theatre Company, Cedar Rapids, Ia., to cost $100,000.

FREEPORT, ILL.—John J. Dittman has acquired site for erection of theatre to cost $225,000.

STREATOR, ILL.—William A. Bennett, 117 North Dearborn street, Chicago, is preparing plans for remodeling theatre here, to cost $18,000.

FORT WAYNE, IND.—Theodore Beirdorfer, owner Idle Hour Theatre, will erect theatre at Lewis and Ohio streets, to cost $40,000.

LAFAYETTE, IND.—T. Bauer and H. W. Marshall, 1007 Kossuth street, have plans by C. W. and George L. Rapp, 190 North State street, Chicago, for one-story brick fireproof theatre and office building, 132 by 132 feet, to be erected at Ferry and Sixth streets, to cost $10,000.

LOUISVILLE, KY.—Majestic Theatre Company, 544 South Fourth street, will erect new theatre, to cost $200,000.

PADUCAH, KY.—Katterjohn Construction Company, has contract to make alterations and build an addition to theatre, increasing seating capacity to 2216 for Arcade Theatre Company.

CARLESS, KY.—Diamond Block Coal Company will erect one-story frame moving picture theatre, 27 by 60 feet. Address R. F. Hawkins

GLOMWAR, KY.—Reliance Coal & Coke Company will erect one-story frame moving picture theatre, 27 by 65 feet. Address Irvin Davis, secretary.

LAKE CHARLES, LA.—Knapp & East have contract to remodel and enlarge Paramount Theatre, including repainting and redecorating 24-foot extension, installing lighting plant and typhoon fan system of ventilation, for Southern Amusement Company, to cost $10,000.

MONROE, LA.—Lillian Myers and others have plans by L. Milton King for brick and stone trim theatre, 60 by 120 feet, including balcony and rest rooms, to cost $100,000.

BALTIMORE, MD.—Rosen Brothers, 2335 Madison avenue, have contract to make alterations and erect an addition, 175 by 75 feet, to theatre at 1619-23 Pennsylvania avenue, for Regent Theatre, 521 West Lexington street, to cost $50,000.

MINNEAPOLIS, MINN.—Minneapolis Holding Company has plans by Huey & Macomber for large moving picture theatre to be erected at 905 Hennepin avenue, to cost $100,000.

MINNEAPOLIS, MINN.—William Siegman, 2651 Thirteenth avenue, S., has contract to convert store and warehouse at 310 Tennepin avenue into three-story moving picture theatre for Louis J. Fox, 1120 Knox avenue, N.

BALTIMORE, MD.—Frederick H. Keiser, Pottstown, Pa., has plans by Lockman & Murphy, Drexel Building, Philadelphia, for moving picture theatre and store building to be erected on Penn avenue, near Lafayette.

PONTIAC, MICH.—Kleisch Amusement Enterprise Company has plans by George J. Bachman, 512 Flint P. Smith Building, Flint, Mich., for two-story brick and reinforced concrete Orpheum Theatre, store and and office building, 60 by 146 feet, to cost $150,000.

GEORGEVILLE, MINN.—P. S. Krantz, Bruce, Wis., is preparing plans for moving picture theatre to be erected here.

KALISNELL, MONT.—Theatre will be erected here by Anderson & McDonald.

CHICOPEE, MASS.—Chicopee Commercial Corporation, 252 Exchange street, has plans by G. P. Dion, 30 Center street, for alterations and one-story addition, 50 by 30 feet, to moving picture theatre at 232 Exchange street, to cost $10,000.

FALL RIVER, MASS.—C. F. Grinnell & Company, 402 South Main street, has contract to erect one-story moving picture theatre, 70 by 120 feet, at South Main and Globe streets, for Louis Sherman, 1732 South Main street.

DETROIT, MICH.—John H. Kunsky has leased property south of East Grand Circus Park and has plans by C. Howard Crane for theatre to be erected, with seating capacity of 4,000.

DETROIT, MICH.—Cyril E. Schley, Huron Building, is preparing plans for brick, stone and concrete theatre, to cost $85,000.

MINNEAPOLIS, MINN.—Peter C. Giguere, 410 Seventh avenue, has contract for one-story moving picture theatre to be erected at Fourth and East Hennepin streets for Peter Dick, to cost $50,000.

WARRENSBURG, MO.—Star Theatre has plans by H. A. Drake, 315 Reliance Building, Kansas City, Mo., to remodel theatre, with seating capacity of 1,000, to cost $40,000.

BROOKLYN, N. Y.—Charles Levine and Julius Cohn, 1594 Eastern Parkway, have plans by William J. Conway, 400 Union street, for alterations to three-story theatre at 376 Smith street to cost $18,000.

GLEN COVE, L. I., N. Y.—George J. Bulubasses will erect one-story brick moving picture theatre, 105 by 108 feet on School street, near Glen, to cost $300,000.

BROOKLYN, N. Y.—Throop Theatre at Throop avenue and Fulton street, will be enlarged and seating capacity increased to 1,600...

JAMESTOWN, N. Y.—Mozart Amusement Company has plans by Edward A. Philip, Warren, Pa., for brick fireproof moving picture theatre to be erected on Third street, to cost $150,000.

NEW YORK, N. Y.—George L. Ingraham, 14 Wall street, has plans by B. H. & C. N. Whinston, 2 Columbus Circle for alterations to studio and office building at 2460-78 Second avenue, to cost $75,000. Lessee International Film Service Company, 727 Seventh avenue.

NEW BRUNSWICK, N. J.—Aaron Shusterman has plans by Hyman Rosensohn, 188 Market street, Newark, N. J., for one-story brick moving picture theatre, 98 by 196 feet, to be erected at George and Washington streets, to cost $125,000.

AKRON, O.—Thornton Theatre Company has plans by Practical Engineering Company, 335 Akron Savings & Loan Building, for an addition 76 by 126 feet, to theatre, store and hotel building at South Main and Thornton streets.

CLEVELAND, O., Collings Studio, 103 Engineers Building and 1514 Prospect avenue, have plans by Harold J. Small, 3824 East 93d street, for one-story brick moving picture studio, 100 by 300 feet, to be erected at 3600 Euclid avenue, to cost $60,000.

CLEVELAND, O.—A. F. Janowitz, 322 Permanent Building, is preparing plans for one-story brick and terra cotta moving picture theatre, 96 by 200 feet, to be erected at Highland square, 117th street and Detroit avenue, to cost $100,000.

CLEVELAND, O.—Van Blarco Construction Company, 322 Plymouth Building, has contract for one-story moving picture studio, 100 by 300 feet, to be erected at 3,600 Euclid avenue for Collins Studio, 1514 Prospect avenue, to cost $60,000.

CLEVELAND, O.—Maine Theatre Company, 3925 Woodland avenue, has plans by A. F. Janowitz, 322 Permanent Building, for remodeling after fire, and building an addition, 30 by 60 feet, to theatre and store building at East 25th street and Scoville avenue.

COLUMBUS, O.—Jacob Goldsmith, Wheeler Building, is preparing plans for remodeling Lyceum Theatre, at 217 North High street, to cost $100,000.

COMANCHE, OKLA.—Charles M. Dunning Construction Company, 605 Herskowitz Building, Oklahoma City, Okla., has contract to erect two-story theatre, 25 by 140 feet, for Ben E. Johnson, Chickasha, Okla., to cost $25,000.

BENTLEYVILLE, PA.—Marco Furcini has contract to erect one-story moving picture theatre, 27 by 111 feet, for Albert Ciato, to cost $25,000.

EASTON, PA.—Twin City Theatre Company, 104 North Fourth street, has plans by John M. Snyder, Trust Building, for one and two-story brick moving picture theatre, store and office building to be erected at Seventh and Washington streets, to cost $30,000.

FARRELL, PA.—Stahl Brothers Amusement Company, Oil City, Pa., have plans by E. B. Lee, Chamber of Commerce Building, Pittsburgh, Pa., for one-story brick balcony theatre, 42 by 130 feet, to be erected at Idaho street and Apple alley, to cost $30,000.

HUGHESVILLE, PA.—O. G. Edell has plans by F. Arthur Richard, Masonic Temple, Williamsport, Pa., for moving picture theatre, 35 by 125 feet, to cost $15,000.

INDIANOLA, PA.—Inland Colliers Company has plans by C. C. Compton, Donora, Pa., for two-story brick moving picture theatre, 45 by 92 feet, to cost $55,000.

MASONTOWN, PA.—H. W. Altman, Uniontown, Pa., is preparing plans for one-story brick and stone trim theatre, to cost $12,000.

UNIONTOWN, PA.—Liberty Theatre has plans by H. W. Altman for two-story theatre, 38 by 150 feet, to cost $40,000.

VERONA, PA.—Costa Brothers have plans by J. C. Nichols, 973 Fifth avenue, New Kensington, Pa., for two-story stone theatre and office building, 65 by 100 feet, to be erected on Front street, near Centre, to cost $60,000.

WESTMINSTER, S. C.—C. M. Juest, Anderson, S. C., has contract to erect brick, cement and sandstone moving picture theatre, 75 by 90 feet; terrazzo on first floor, Georgia rift on second floor, electric lighting system; for W. E. Cheswell, to cost $30,000.

EL PASO, TEXAS.—Improvements and additions will be made to Rialto Theatre at Texas and Campbell streets, to cost $250,000. Seating capacity will be increased to 2,200. Address James C. Quinn, manager.

AUSTIN, TEXAS—Major George W. Littlefield has plans by Walsh & Giesecke for moving picture theatre, 46-foot frontage, marble and wainscot entrance, with seating capacity of 900, to cost $80,000.

RICHMOND, VA.—S. P. Williams has plans by C. T. Russell, Van Union University, for two-story brick theatre, store and office building, 39 by 100 feet, to be erected at 406 North Second street, to cost $35,000.

SALTVILLE, VA.—Saltville Amusement Company will erect brick and concrete moving picture theatre, 79 by 94 feet, to cost $40,000.

SPOKANE, WASH.—C. S. Crews management will convert Hippodrome into moving picture theatre.

KENOSHA, WASH.—Joseph G. Rhode, ower, Rhode Opera House, will erect theatre with seating capacity of 2,000, to cost $300,000.

MILWAUKEE, WIS.—Colonial Theatre at 15th and Vliet streets is to be enlarged and improved. Address Ernest Langmack, manager.

How a Los Angeles Reporter Startled the Guests at a Bessie Love Feast

By EDWARD WEITZEL

ANYONE would have been startled by the question. Suppose that you were a well brought up young movie actress and were seated in a private dining room with a party of friends who had gathered to make merry and congratulate you on the signing of a nice new star contract, and a wild-eyed, long-legged reporter should burst into the room with the breathless inquiry on the end of his tongue, "Where's the body?"

Bessie Love admits that she was jarred several inches from the calm center of her mental equilibrium. And it wasn't entirely the reporter's fault, at that. He was a new and youthful reporter, with a sense of the duty he owed to a waiting world strong upon him, and was bent only on getting the details of his first assignment and registering a scoop for his paper.

Trailing a Crime.

The mistake came about in this fashion: Someone had been careless enough to get himself killed in Los Angeles and, the regular police reporter of the paper being out on another case, the new man was told to cover the affair. Further information phoned in to the city editor and the return of his star criminal man prompted the sending of the more experienced reporter to cover the case.

Besides, the Bessie Love luncheon had been overlooked, an error that must be rectified at any cost. Knowing where the new man would make his first stop, the city editor caught him there by phone.

"Never mind about the morgue," were his instructions. "Go to Parlor B at the Alexandria Hotel and—"

And that was all the eager news collector heard. Jamming the receiver back on the hook, he rushed out, jumped into a waiting taxi and ten minutes later made the abrupt demand that threw the Love feast into quite excusable confusion.

The Reporter Takes Cold Chicken.

It was Andrew J. Callaghan, Miss Love's new manager and head of the Andrew J. Callaghan Productions, Inc., who poured the oil of diplomatic courtesy upon the troubled waters by remarking:

"There seems to be a slight mistake somewhere, young man. This is not a cannibalistic feast but a luncheon given to Miss Bessie Love, and if you're a member of the press seat yourself between those two charming young ladies on the other side of the table and tuck in as much cold chicken and lobster salad as suits your carrying capacity."

The reporter may have been green but he wasn't foolish. He accepted the invitation, after hurriedly explaining how the mistake happened and joining in the laugh at his expense.

We were seated in the Peacock Alley of the Biltmore and were talking about Miss Love's departure for New York when she was reminded of the funny mixup that helped to enliven her luncheon the day before she left Los Angeles.

"The reporter turned out to be the right sort," said Miss Love at the finish of her story, "and admitted he was having a much better time at my party than he would have had following up the murder case."

Bessie Love's Patriotic Getup.

I am not going to say anything about how Bessie Love was dressed—except that her hat was red, her gloves were white and her suit was blue and the time was the afternoon of our glorious Fourth of July. All persons having intimate knowledge of the little star's appreciation of the fit and the fitness of things will know how trig and trim and suited to the occasion she looked. As to her shoes and stockings, I couldn't describe them if I wanted to. She sat curled up on the broad divan all through the interview, those distracting articles of attire most tantalizingly out of sight.

A number of photographs of Miss Love as Aurelie, heroine of "The Midlanders," the Charles Tenney Jackson novel that has been adapted to the screen for the new Callaghan star, was among the group of stills that had been brought downstairs for my inspection. I selected one showing Aurelie just after she has reached the upriver town, after wandering away from the orphan's procession at the New Orleans Mardi Gras. The small figure in the gingham frock and sunbonnet looks about ten years old, the expanse of white stockinged legs being one of the outstanding features of the picture.

Turn 'round, Bessie!

Show the folks your gingham gown and pretty sun bonnet. So Bessie Love heeds our command.

"I think you will like the opening of 'The Midlanders,'" said Miss Love; "it's so novel. When Aurelie takes refuge on a flatboat she crawls into the big box where the boatman keeps his dog and her litter of puppies. All of the New Orleans scenes are out of the ordinary; but we did have a time with that hound family! Our property man heard of just the collection of puppies and fond mamma we needed, but when he went to offer them an engagement in the movies found that the lady had disposed of her children and was living a life free of all maternal duties. The only thing to do was to round the puppies up again."

Rounding Up a Litter.

"Not an easy task, I take it," said I.

"Not if the property man was to be believed," replied Miss Love. "And our troubles didn't end when the last little hound-dog was restored to the bosom of his original family. Madame, their mother, was not at all pleased at the family reunion and refused to disguise her real feelings. We had to watch her constantly to prevent her from deserting her children and running out of the studio to gossip with a friend that belonged to one of the carpenters."

"What are some of the adventures you have when Aurelie outgrows short skirts and lets down her hair?" was my next leading question.

"Well, for one thing, she goes to Chicago and wins a beauty contest," was the demure reply.

"In Chicago?" I repeated meaningly.

Miss Love ignored the depreciation in my tone.

"What happens then?" I asked humbly.

"Aurelie's beauty and grace attract the attention of a theatrical manager and he offers her an engagement." The demure calm of this remark was a master stroke of artistic skill—until we both laughed.

Another of Miss Bessie's Demure Remarks.

"The author of 'The Midlanders' must have taken that last incident from your own life, Miss Love."

"Thank you kindly."

Making demure remarks must be a habit with Miss Bessie Love.

"But what about the love story?—there is a love story, of course?"

"Of course!—there is a Love story with every thing I do!"

"And a happy ending, I'm sure!"

I am also sure that Miss Bessie would have thanked me for the implied good wish but a young man came up and was introduced and something told me that he wanted to talk to my companion and that it was time for me to go.

Appoints Bamberger and Levy

Screen Products, Inc., has appointed Bamberger and Levy, Putnam Building, New York, as its official sales representatives for the single reel comedies "Regular Fellows," adapted from the cartoons in the New York Evening Journal, but not animated cartoons; a weekly novelty magazine reel called "The Weekly Wash," and a series of two-reel dramas which can be released weekly or bi-monthly. Bamberger and Levy have negotiations on to sell each series for the entire world's rights.

Griffith Film Continues Success

David Wark Griffith's "Broken Blossoms" continues as one of the strongest motion picture drawing cards in England. Film Booking Offices (1919), Ltd., has written of its reception at the Tower, Regent and Strand picture theatres at Hull, where it has been running for three weeks to crowded houses. The letter said that the feature is pulling as strongly in England as it did in the United States. All English trade journals and newspapers have praised it highly.

Takes Out $100,000 Insurance

Robert B. Broadwell, president and director general of the Broadwell Productions, Inc., now producing a picturized series of the world famous Nick Carter detective stories, has taken out policies covering $100,000 worth of life insurance, with two of Boston's prominent Insurance companies

W. H. Englert Dies

W. H. Englert, owner of the Garden Theatre, Iowa City, died on June 22. He was formerly owner of the Englert Theatre in the same city.

H. E. Van Duyne.

Ten Days' Incorporations in New York Total $1,428,000

A TOTAL capitalization of $1,428,000 is represented by firms incorporating in New York State within the past ten days for the purpose of engaging in the motion picture industry. These include the Telescreen Corporation, $600,000, with Jules Burnstein, M. D. Clofine, Chester C. Rankin, all of New York; Hillfield, Inc., $25,000, Marion Elkin, Etta London, Ruth Vogel, New York; Howells Picture Corporation, $50,000, David P. Howells, William Fait, Jr., Anthony Morello, New York; Celtic Players, $5,000, Eileen Curran, Bina Flynn, H. J. O'Neill, New York; Montauk and Elite Theatre Corporation, $20,000, Barnett H. Miller, Nathan Gerzog, Benjamin Nathanson, New York; Howard Thurston Pictures, Inc., $5,000, Howard Thurston, Beechhurst; Hal Benedict and George Kelson, New York; Lyons Amusement Company, $30,000, Gertrude Ritchie, Sidney E. Arnold and George F. Allen; Joan Film Sales Company, $100,000, Nat G. Rothstein, John N. Weber, Gustave F. Myers, New York; Graphoscope Service Company, $63,000, Walter J. Scott, Annette Day, New York, and C. P. Hall, Newark, N. J.; San Marco Films, Inc., $500,000, S. M. DePasquali, College Point; Thomas J. Smith, Flushing; and Julius Frankenburg, New York; Cinema Screen Advertising Company; $30,000, Gertrude Wolfer, Frederick Brutsche, William S. Hawkins, New York.

"Prince Chap" at Rivoli

William DeMille's Paramount production, "The Prince Chap," featuring Thomas Meighan, which scored at its initial showing at Orchestra Hall, Chicago, will open at the Rivoli Theatre, New York, Sunday, July 11.

Adapted for the screen by Olga Printzlau, "The Prince Chap" was produced with an all-star cast. Kathlyn Williams appears opposite Mr. Meighan, and the cast also includes Lila Lee, Charles Ogle, Casson Ferguson, Ann Forrest, Lillian Leighton, Florence Hart, Theodore Kosloff, Clarence Geldart and Yvonne Gardelle. The photography is by Guy Wilky.

Geraldine Farrar's "The Riddle: Woman" Rapidly Nears Completion, Reports José

ANNOUNCEMENT is made by the Associated Exhibitors that "The Riddle: Woman," with Geraldine Farrar in the leading role, which Pathe will distribute, is rapidly nearing completion. The final shots will be taken at the studio at New Rochelle this week and the entire company will then go to Boston for certain essential locations.

As the picture approaches the finishing point, the general verdict of all who have seen it in its disconnected form is that it will be unquestionably one of the finest pictures in Geraldine Farrar's career. Time and money have been freely given to this production.

Edward Jose, the director, is enthusiastic. He feels that a notable cast has been assembled in support of the famous star and that its technical equipment has been all that could be desired for an ultra fine production. He praises the interior sets.

Plan Fall Release.

Exhibitors were consulted for the selection of the star, director, story and cast. They are all men who are financially interested from the box office standpoint. They have all advised in the making of the picture knowing that it will play in their houses.

Supporting Miss Farrar in the cast are Montigue Love, Adele Blood, William P. Carleton, Frank Losee, Louis Stearn and Madge Bellamy. They are all well known screen actors, and have worked in entire harmony with the star and director. Mr. Jose has been assisted by J. H. McCloskey and an efficient staff of technical men.

The picture will be released early in the fall, according to present arrangements, and there will be a strong pre-release advertising campaign direct to the public.

Pacific Coast Distributor of Power Visits New York

H. E. VAN DUYNE, of the Pacific Amusement Supply Company, Los Angeles, has been in New York for the past week accompanied by Mrs. Van Duyne, seeing New York under the guidance of S. S. Cassard, sales manager of the Nicholas Power Company, and Mrs. Cassard. Mr. Van Duyne is a pioneer in the motion picture industry and claims the distinction of having sold the first projectors used in the world's film metropolis. He has been selling machines in California for twenty years and was right on the job when the first producing concern moved into Los Angeles.

Recollections of the earliest days of Hollywood, Culver City and other producing centers are his, for he has been through it all. In the early days he handled Edison projectors chiefly and has since sold about all other makes. He is, however, a firm believer in Power's and has been selling them exclusively for some years. That he has been highly successful with Power's is indicated by the affidavit recently issued by him in which he stated that 95 per cent. of the machines used in and about Los Angeles are made by the Nicholas Power Company.

Mr. Van Duyne says that the requirements of the studios and laboratories are now most exacting but there was a time when they were not so particular. Mr. Van Duyne is a quiet, well informed and efficient business man who has a good supply of interesting details regarding the history of film activities in Los Angeles.

Mr. Van Duyne's trip to New York has been very successful. Mrs. Van Duyne, who is much pleased with the recent figures showing that Los Angeles is larger than San Francisco, is wondering when Los Angeles will pass New York in point of population. As good Californians Mr. and Mrs. Van Duyne believe that Los Angeles already surpasses New York in everything else. Mr. Van Duyne, however, is chiefly interested in seeing how he can issue another affidavit stating that 100 per cent. of the machines used by the studios of Los Angeles and vicinity are Power's instead of 95 per cent. according to the recent affidavit.

Hall Room Boys Are Not Cartoons

In response to the large number of inquiries which have been received from foreign buyers regarding the type of production the Hall Room Boys Comedies feature, Inter-Ocean Film Corporation, exclusive foreign distributors of these justly well known gloom-dispellers, has issued the following statement:

"The Hall Room Boys Comedies are not animated cartoons; they feature the antics of Percy and Ferdie in the flesh. Every movement in every release is registered by living actors and actresses specially engaged for the role in question because of their fitness for the part. This statement should serve to dispel all doubts on the part of foreign buyers as to the type of production the Hall Room Boys Comedies are."

This Hot Weather Reminds Us of the Fanning Stunt

THIS hot weather reminds us of the southern exhibitor who, seeking about for a means of increasing summer business, advertised that if any of his patrons complained of being warm in his theatre he would detail a colored man to fan him. The idea received considerable publicity and there were patrons, most of them jokers, who made the exhibitor make good. That he was glad to goes without saying, and his summer business showed a good increase that year.

Picture Theatre Advertising, by Epes Winthrop Sargent, tells of the fan stunt and, among other stunts, of a clever fake worked by a western exhibitor who induced his orchestra to go on strike "because they were too cold." Newspaper stories, including an apology by the management to the musicians, caused a big laugh.

These are only two ways how an exhibitor with originality can increase his summer business. New ideas are being worked out every day by clever showmen in "the infant industry."

What are your ideas? Let Moving Picture World pass them along to the other fellow. What stunts are you trying out in your theatre? Let's have them. Are your people uniformed in gray coats and white ducks? Have you an electric fan in your lobby that seems to say: "Br-r-r, it's cold in here!" Do you still use the commonplace outdoor sign, "Twenty degrees cooler inside?" Or are you pulling something new, like Epes Winthrop Sargent's suggestion: "Freezing is an easy death; come in."

We Have With Us To-day

Henry S. Koppin, Who Gives Public Its Money's Worth

A MAN you hear very little of in the moving picture business in Detroit, and yet who is one of the real big exhibitors, is Henry S. Koppin, whose picture is presented herewith. Like all successful men, Mr. Koppin is extremely modest in talking about what he has accomplished. But we want to tell of some of the things in which he believes, that have been gathered from observation, because they are not only worth while passing on to other exhibitors, but because if other exhibitors will "please copy" we know it will help them to be more successful.

Mr. Koppin believes in giving the public big values. He contends that if you can make your admission 15 cents and make a good profit, you shouldn't charge more. However, if 15 cents isn't enough for a good profit, then charge more. But do not profiteer and do not charge more than you should just because you think you can get it.

To Build Fifth Theatre Soon.

The Koppin houses now comprise the New Koppin, Comique, Rosebud and La Salle, all situated downtown. Within a few months, he expects to break ground for another large house at Antoine and Catherine, which will seat 2,000 people. It will be called Koppin-Catherine Theatre. He will also erect other theatres both downtown and in the outskirts soon. He formerly operated the Pallister, Grand Circus, Woodward No. 1 and Woodward No. 2 theatres.

Mr. Koppin by profession is not a showman but a builder. Here is the way he got his start in the show business. About ten years ago he took a lease of the building at 148 Woodward avenue with no intention of putting in a theatre. He remodeled the first floor into three small stores, but somehow or other they did not rent fast. So somebody suggested it would be a wonderful location for a picture house.

Built House in Nineteen Days.

Mr. Koppin thought it over and decided to try it. Being a builder, he got his men together and they worked day and night and Sundays for nineteen days. Think of it—building a theatre in nineteen days. It seats 375 and proved a "gold-mine" from the very start. Later he sold it to his brother, George, who now operates it.

This all happened about ten years ago. Since that time Henry Koppin has been adding new houses from time to time and he expects to continue adding them because he has found it a big paying proposition. He personally does not bother with the management of his theatres as his building, real estate and insurance business take up most of his time. But he has a "wonder" in William E. Leonard, his general manager, who looks after all of the bookings of the theatres.

"Slim," as he is known, is a hard worker who likes the game, and hence does not consider it work. He follows closely the principles of Mr. Koppin in getting the best pictures on the market, giving the best projection and seeing that each house is properly conducted.

Cleanliness Insisted Upon.

Cleanliness is one of the big assets of the Koppin houses. In the projection rooms, you will find as many as three machines—and by the way, Mr. Koppin uses Power's exclusively in all his theatres.

Every Koppin theatre changes its pictures daily. The Comique and Rosebud open at 7 o'clock in the morning and run until 11 p. m. Starting Labor Day the Comique will open at 6 o'clock in the morning.

All of the Koppin houses are now being redecorated and completely overhauled. The Comique is going to have a new Marquee and new lighting system; the seats are being arranged and when completed it will look like a brand new theatre with its improved box office.

Mr. Koppin operates under the style of the Woodward Theatre Company and has offices at 306 Breitmeyer Building. He doesn't claim to be a showman, but he does know human nature and he does know that if you treat your patrons right and give them all you can for the money, they will come back day after day.

Henry S. Koppin
Who operates the Woodward Theatres Company in Detroit.

Oregon Film Exchange Sells to New $50,000 Organization

ON June 7, the Oregon Film Exchange of Portland, Ore., sold all its property and accounts to the new Interstate Film Exchange, Inc., of Portland, with branch offices in Seattle and Spokane. The new exchange is incorporated for $50,000, which has been subscribed by H. G. Mapes, president; L. A. Todd, vice-president; G. C. Mapes, secretary-treasurer.

Franchises are now being bought for the states of Oregon, Washington, Idaho and Montana. Other franchises will eventually be contracted for. The papers of incorporation call for, in part, the purchase, sale and rental of films, slides and accessories, to transact a general, domestic and import and export business.

Cochrane to Introduce New Ideas in Britton Pictures

GEORGE COCHRANE, just elected vice president in charge of production for Sumner Charles Britton, Inc., is no new-comer to the screen. He has been making pictures for many years—all the way from two reel comedies with Christie to five reel specials, and for more than eight years has been continuously directing pictures for Universal.

During that time he has stored up a number of new ideas in production which he will now have an opportunity to introduce in a big way since all of the productions of the Britton company will be done on a large scale with the idea of creating in the picture the same breadth and depth of atmosphere as is found in the book from which the picture is made.

"Stage plays," says Mr. Cochrane, "must necessarily be whipped into from three to five acts and the action curtailed to fit the time and place of presentation. This does not apply to pictures, where all of the action can be shown. Nor is it necessary in a picture to sacrifice all of the atmosphere to the action; the two things can be made to co-ordinate perfectly, and that is what we intend to do in the Britton pictures—create action and atmosphere simultaneously."

"Shore Acres" Print Shipped by Air from Frisco to Reno

SHIPPING a print of the picture from San Francisco to Reno by mail on June 14 lifted "Shore Acres," Metro's picture from the American drama by James A. Herne, some two and a half miles above the sea level and brought receipts for the three days' run at the Majestic Theatre, Reno, where the picture was shown, to a high-water mark.

These are perhaps the first film prints ever sent out by airplane from a San Francisco exchange. This shipment arrived in Reno after a flight of a little more than two hours over the Sierra Nevada mountains, and in ample time for the evening exhibition.

"The additional publicity thus gained," writes F. W. Voight, branch manager for Metro at San Francisco, "caused packed houses for three days. At one time in the flight 'Shore Acres' was soaring two and one-half miles above sea level."

To the Metro home office Mr. Voight enclosed a photograph of the delivery of the can of film by the pilot of the airplane to the assistant manager of the Majestic Theatre. Notice had been given the public that this picture would be delivered in Reno by the air route, and a large crowd had assembled in the landing field to witness it.

Write Criticisms on Films

Washington, D. C., exchange managers are complaining because a few operators in the territory are making memorandums and calculations on reel bands. What they claim to be the most despicable practice is the making of comic notations concerning the show with which the particular bands may be used.

"This is a practice that should not be tolerated by the exhibitors," said one exchange manager. "I had a show that drew to capacity in Washington but unfortunately did not come up to the expectations of one of the operators in Virginia, for when it came back to my exchange it was found that he had written a great deal of caustic comment on the bands around each of the reels. It is a very petty trick, and I would like to have the exhibitors themselves take the matter up with their employes."

Hallmark Announces "Deserter"

"The Deserter," a Thomas H. Ince production, starring Charles Ray, is announced by Frank G. Hall, president of Hallmark Pictures Corporation, as the July 1 release of Hallmark's series of re-created Triangle productions.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Interests Organizing to Further Cause of Educative Films in Public Schools

AT a meeting to be held very shortly at the Bray Pictograph offices, representatives of all the big producers will report on their study of the problem the educational field is turning up. An important preliminary meeting was held last week.

The meeting took place at the Harvard Club at the invitation of Carl H. Pierce, vice-president of the Kineto Co., of America, Inc. At the suggestion of Mr. Pierce there was chosen as temporary chairman, Rowland Rogers, of Bray.

Mr. Rogers explained that the producers' representatives had been called together to discuss the various and complex problems that had been developing in the rapidly expanding educational field; that they wanted to devise some way to co-operate in arriving at methods of distribution; methods of charge, etc. The territorial price also offers a great problem; whether the New York charge is to be more or less than the New York charge for the ordinary entertainment productions is a problem that still needs study.

It was explained at the meeting that it had not been the intention to slight any producers and at future meetings, of which notice will be given in the publications, all producers interested in educational films are invited to attend or to send a representative.

The general understanding in educational film circles is that this autumn the Board of Education is going to make its first well defined, well planned experiment in the use of motion pictures in the school rooms. It is understood that there is an appropriation of $10,000 to be spent for motion picture films and that probably all the manufacturer of educational films will be asked to submit bids on the various subjects.

Three subjects have been elected for the autumn experiment, for which this $10,00 is said to be available, between September and Christmas. They are: Biology, United States Geography and English Literature.

It seems to be generally understood that the normal demand as things expand; that the automatic spread of the use of educational films and the additional subjects for which they will be used will in time bring the annual appropriation of the Board of Education for educational pictures up to $250,000.

At the Harvard Club meeting the other night there were present, besides Mr. Pierce and Mr. Rogers, the following: Ilsley Boone, Argonaut Films; F. W. Blaisdell, Society of Visual Education; Dr. G. P. Benton, Worcester Films; Dr. Maxwell Ryder, Ryder Films; Don Carlos Ellis ,of the Harry Levey Service Corporation, and S. A. Bloch, of the Fox Film Corporation.

One-Reel Subject Shown Why Dust Is Dangerous

WHY dust is dangerous is shown in a one-reel motion picture, "Explosive Dusts," issued by the United States Department of Agriculture, in cooperation with the United States Grain Corporation. The picture is a popular presentation of a subject covered at greater length in a previous two-reeler, "Grain-Dust Explosions in Mills and Elevators.

The old two-reel picture is being retained for the use of workers in the Bureau of Chemistry. The new one-reeler is especially designed for showing in high schools and other institutions, as well as before grain and milling men, fire prevention and insurance associations.

Requests for the loan of the film should be made through some field worker of the Department of Agriculture, or they may be sent directly to the department. Arrangements also have been made enabling outside persons and institutions to buy prints at the cost of manufacture.

Interesting Bird Studies in Pathe Review No. 60

A FEATURE of Pathe Review No. 60, released July 18, is the Pathe color offering, "The Cloud-Mothers," showing unusual close-ups of bright plumaged creatures in their own domestic settings. To secure these birdland studies the Pathe cameraman stole out at dawn and from the cover of a camouflaged camera-stand managed to photograph the nest of a mother lark.

How the master craftsmen of feminine desires of milady are shown in "The Building of a Bonnet." "The Byzantine Mourning Dance" is an interpretation by Madame Desiree Lubovska, of the dance popular in the days of the Crusaders.

"Looping the Hoops" is a Novograph presentation in slow motion, showing the skill and endurance of the hoop-juggler. With the action of the camera slowed down to eight times less than normal speed the spectator is permitted to see how easily the adept goes through his manipulations.

"Touring the Top o' the World" is a rainbow offering by Pathecolor, showing marvelous mountain views from Lauterbrunnen to Murren, in Switzerland.

To the eight wonders of the world should be added the Alpine trolley, a wonderful bit of engineering which enables the tourist who does not care to climb to secure a view from the supreme, dizzy heights.

Four Interesting Subjects in Goldwyn-Bray Pictograph

"Beating Man at His Own Game" is the title of the leading subject in the Goldwyn-Bray Pictograph B 7045, containing advice to young women who contemplate marriage and are doubtful about their ability to handle a man. In addition to offering valuable pointers, this picture is good for a number of laughs.

"Bargain Vacations for the Kiddies" is a film that will be of special interest to mothers who want to give their children an outing but cannot afford to visit an expensive summer resort. It shows an ideal place directly across from New York at the Interstate National Park on the Palisades.

The process by which finger prints are taken is the subject of the third number in this pictograph. We see the printer's ink being rolled on a glass plate, the fingers being inked and the impression being recorded on a chart.

Future Overseas Airship

Harry Leonard has delved into the future for Paramount Magazine of July 4 under the title of "The Transatlantic Night Express." Semi-technical and with a touch of humor, the picture describes the future aircraft that will make the journey from New York to London.

Fashion styles and the lightning changes that can be effected by women in dressing is shown in "The Truth About Women," another incident in this release, illustrated by a vaudeville headliner.

Ford Weekly Shows Suit Making

One of the most recent Ford Educational Weeklies released by the Goldwyn is called "To Suit Man," and details the processes through which a bolt of cloth is subjected before it becomes a suit of clothes.

In this picture the cloth is shown being sponged by being drawn between rollers and passed through a bath to shrink it in order to keep its size and shape after it has been made into a garment. Then the measuring and cutting of the cloth into pieces that are sold to the clothiers is shown. The processes of cutting hundreds of suits at the same time from a single pattern is then presented.

In Laos Land, Where the Sun Beams Down on the Tea-Leafed Roofs of the Country Town.

Scenes from the latest Paramount-Burton Holmes travel picture, "The Land of Laos." 1—Bringing in the tea leaves for the roofs of the Lampang dwellings. 2—One of the crudely constructed Lampang homes. 3—Interior of the Palace where the Reclining Buddha may be seen taking a prolonged rest.

Advertising and Exploitation

By Epes Winthrop Sargent

Making Fake Pictures on Jersey Beach Brought Huge Crowds to Theatre Doors

GETTING the crowds at a summer resort; particularly at the shore, where the bathing beach offers a continuous performance rival attraction, is not an easy matter. Hal Oliver, of the New York Famous Players-Lasky exchange, devised a ballyhoo which led the crowds right up to the doors of two beach theatres and it did not take much effort to push them in to see "Why Change Your Wife."

The Broadway, Long Branch, and the Savoy, at Asbury Park, are under the same management, and each year they plan a big campaign for some picture. This year they decided upon "Why Change Your Wife" and called on the New York office for help.

Oliver Had a Peach.

Oliver went down with some bathing girls and a cameraman and at each resort he went out on the beach to take some scenes of a new comedy. The cameraman kept grinding away while Oliver rehearsed his scenes and the crowd gathered. Gradually he drew them up the beach; the crowd constantly increasing in size, until almost time for the screening when he would call out to the cameraman that they would finish up with the scenes in front of the theatre.

They would go up to the theatre and stage a couple of scenes in front of the house, lasting just long enough to let the crowd take in the generous display of posters, then someone would stick up a sign reading that the show would start in five minutes, and the "company" would troop into the house, with most of their gallery following. They had been led right up to the entrance. It was easier to go in than to go all the way back to the beach.

Got Mobs to Follow.

The cut will give some idea of the mobs that followed the cameraman along the beach. They started at the far end and gradually worked up to the street leading to the house, and at every fresh location they would pick up a few more to help swell the throng.

No one had anything in especial to do. They were there for entertainment. They could see the regular bathers every day. Picture companies were rare, and so they followed along and kept right on up to the very doors of the house. It is one of the most complete deliveries of a ballyhoo mob on record.

Building Up.

But this alone was not depended upon to get the crowd. There were two contests staged at each beach. In one the prizes were awarded to the prettiest bathers and in the other to the best swimmers, so both the beach vamps and the hard workers got an even break.

And in both towns the local paper was tied up with an essay contest on the divorce question and a minister was one of the judges. In Long Branch it was estimated that about one third of the population sent replies to the Daily Record, and the Asbury Park average was almost as good. It was another instance of having nothing in particular to do.

But it must have been an awful shock to Ocean Grove, Asbury Park's camp-meeting neighbor.

Field Covering Service

If you have a copy of the Motion Picture News for July 3, turn to page 236 of that issue and take a look at the Belmont Theatre's stunt for "The Copperhead."

Now turn back to page 573 of the issue of The Moving Picture World for **April 24;** ten weeks previously, and you will find the same stunt.

If it's new, we try to have it **when** it is new.

If you want real service—well, use your own judgment.

Had a Real Church Choir to Exploit "Confession"

SOME people like to talk about how nice it would be if they only had the big city facilities for press work. Others go out and do things. Put W. Griffith Mitchell, resident manager of the Majestic Gardens, Kalamazoo, into the latter class. He does real things.

Recently he had Henry Walthall in "The Confession." He felt that it would be a help to the picture to use a surpliced choir. He knew that the story had been approved by dignitaries of the Catholic Church. He went after the choir of St. Augustine's Church; one of the finest choirs in the state.

It took him a week to gain the consent of the church officials, but this was finally accorded, and while the advertisement did not carry the name of the choir, the press stories mentioned that it was that of St. Augustine's, and gave the names of the singers; a body of fifteen men and boys.

As part of the campaign Mr. Mitchell gave a private viewing to the priests and nuns of Nazareth Academy and a special free morning matinee for the children of the parochial schools, at which performance the boy soprano of St. Augustine's was the soloist.

No effort was made to exploit this special performance as an argument for the picture. No advertising mention was made of the event, but it has had a marked influence on business building, chiefly because Mr. Mitchell handled the matter with such excellent judgment.

How to Keep Off "The Road to Divorce" Made a Hook-up

PLAYING up the news angle gave a valuable hook-up for the Universal's Mary MacLaren feature, "The Road to Divorce," in San Francisco.

Cynthia Grey, editor of the Woman's Page of the News, was sold on an essay contest with advice on how to avoid divorce. The essays were limited to 350 words each.

The judging was expertly done by Judge Graham, who has probably granted more divorces than any man on the California bench and who may be considered an expert on the subject. Excerpts from the essays were run in a box on the front page for about two weeks, while the best of the essays were run in full on the woman's page. It got a lot of good publicity for the Frolic Theatre, which showed the film and arranged the contest.

Pulling Them Away from the Sad Sea Waves.

A fake production of a bathing comedy pulled the crowd off the beaches at Asbury Park and Long Branch and led them up to the very doors of the theatres just before the performance started, so they all know about "Why Change Your Wife?"

Consider the Advantages of Saturday Openings

Turn to Staged Acts to Supplant the Prologue

DIRECTORS Roth and Partington, of the California Theatre, San Francisco, have something good in a staged act instead of a prologue. In place of laboring to discover something which can be tortured to suggest the current offering they merely frame up an act of some sort and offer this as "a bit of desert" to the picture menu.

These acts are changed weekly, and they are not along the same lines. Sometimes scenery is painted for the presentation and at other times drapes are employed instead. One week a dancing act was put on with a section of the string band of the big orchestra playing on the stage. At another time "A Night in Venice" served to introduce a couple of local singers in a Venetian boat song.

None of the acts run more than six or seven minutes. They are not big productions, but merely an airy little trifle designed to contribute a little variety to the bill.

It serves the same practical purpose as a prologue, yet the scheme is more elastic and as a rule more acceptable, since few prologues really fit in on the production.

The staged act is far more practical for the small house, and it is reasonable to suppose that this device will find a larger following than the prologue, which often calls for a considerable expense for a brief production.

The main idea of either style of performance is to offer something another and smaller house may lack; something distinctive to the particular bill. Of the two the staged act seems to be the more practicable

Teaser Line Won Space

TAILING his current advertising with "Next week, Sinners' Week" got E. O. Weinberg, of the Strand, Buffalo, some fourteen inches of free reading. One of the newspaper editors got interested in knowing what a sinners' week might be, and he sent a reporter down to find out. The reporter discovered that it was Constance Talmadge "In Search of a Sinner," and he hustled back to tell the waiting world. The story ran on a page apart from the photoplay stuff and was treated as pure news; which made it much more valuable.

We would not put it above Mr. Weinberg to plant a story in this fashion, but it was clever planting, and counted.

Finds Saturday Is Best for Opening Week Run

RUNNING as many as four houses in a city, and with houses scattered well through the Northwest, Jensen and Von Herberg, the First National franchise holders for Washington and Oregon, have reduced their business to a science. Experiments have been devised to test theories until the conduct of their affairs is no longer a matter of guesswork.

One of the most interesting of their discoveries is the fact that a Saturday opening is better than Sunday for a run of a week or longer, and they not only prove their point through logic, but demonstrate it with box office figures.

The argument is very simple. If a play opens on a Sunday it has the advantage of the word-of-mouth advertising from the holiday crowd. If the show opens on Sunday and closes Saturday, the intervening days must be carried on the one big day, the second cleanup coming at the very end of the run, when personal recommendation will no longer help.

On the other hand, opening on Saturday gets in two huge crowds in place of one, and sends out twice as many personal press agents. As a result it is far easier to hold up the weekday business for the remainder of the week, letting it trail until Saturday and not spoiling the Saturday business with the announcement of another strong attraction to open the following day, which might possibly hold over the money. They get all of the Saturday-Sunday money for one attraction, instead of splitting it with two shows.

If you open your show on Sunday in common with most, try the Saturday opening for a few weeks and see what happens.

"The Courage of Marge O'Doone" Was Not a Patch

On the courage of a member of the Free and Independent Order of Bachelors who would face this clan of Injun ladies and attempt to swipe one from the husky on the right. How the Strand, Seattle, did it.

Perfumed Pictures Are Now Talked About in Michigan

ELI M. OROWITZ, Paramount exploitation man for the Detroit exchange, has a new one, and now Michigan is talking about the new perfumed pictures.

He wanted something new to put the picture over at the New Family, Adrian, and started into do some thinking. A trailer was shown by the house, using the scene in which Beth smells Sallie's perfume on her husband's coat, which leads to the first shift in wives. It struck Mr. Orowitz that here was a chance. He had sachets made and hung before all of the electric fans, and just as the trailer started the fans were put in motion, with the result that the odors were diffused through the house and men and women sniffed in time with Beth.

Fans for Distribution.

Somehow the scent was connected with the picture, and talk of the perfumed pictures followed. If you have to keep your fans running all of the time these warm days you can rig atomizers to be worked by the ushers or dangle small sponges saturated with the perfume above the fans, to be let down at the proper moment.

It is a little thing, but seems to have worked.

Used Padded Legs for "Luck of Irish" Display

USING the teaser line "He fell in love with her feet," put over "The Luck of the Irish" at the Knickerbocker, Cleveland, with the help of Edward Holland, a Mayflower exploitation man.

The line was used without mention of the play; the title not being announced until the day before the showing. Mr. Holland reports success with this stunt, but it is not always to be commended. Sometimes people will not be interested in the title and the engagement will prove a dud.

A better idea was to get several pairs of dummy legs from a shoe concern, dress them nicely and place them in a box dressed to suggest the basement-sidewalk scene in the play. This was lettered "He fell in love with her feet. Can you guess which pair?"

Outside of a few who thought the Sennett bathing girls were coming "in person," the stunt drew. It is simple enough to work anywhere and gives a fine hook up with a shoe dealer or hosiery department in a big store.

Squaws and Wigwam Helped Gain a Run of Two Weeks

EVIDENTLY they like northwestern plays up around Seattle, for the Strand, a Jensen and Von Herberg house, booked it for two weeks and put it over in proper shape with a lobby built up and the girl ushers in Indian dress. "Dress" is the proper word, rather than "costume," for a few of the girls wore moccasins, but most of them stuck to their own shoes. Possibly they were afraid their feet would get walked all over in the dark aisles, but at any rate only two of them wore the soft shoes, though they all come out strong on the bead work.

To get the lobby effect the doors were masked by panels, which gave an unbroken display.

What are you doing to keep down the high cost of hot weather? Others may be interested in what you have found out. Tell it here. This is the place.

Suppose You Try a Poster Frappe Once. It Works

Finds It Pays to Make His Appeal to All His Patrons

ELMER HARRIS, of the Blackstone, Pittsburgh, has decided that it does not pay to follow the star system slavishly and to advertise only the chief performer. He finds that the average picture makes a wider appeal, and now he makes his bid to all of hs patrons and not merely to those who are apt to be interested in the star.

During the run of Katherine MacDonald in "The Beauty Market," he heard numerous comments on the story. This set him thinking, and now he knows that to some the story appeal is stronger than the star, and that some directors and some brands also carry selling possibilities.

When he played the same star in another story he made a big hit with the star in one advertisement, then announced "A powerful story, with Katherine MacDonald" for another space, and in both he sought to sell the First National, with the result that he did a better business with the same star.

Now he sometimes splits his advertising four ways, trying to get to different classes of patrons with the varied appeals. Only some companies and some directors are stars in an advertising sense, but when he has these, he makes the most of them.

Give Favorite Stars the Frozen Face to Attract

THIS is the time of the year to take a one-sheet down to the ice factory and ask them to freeze it into a cake of ice for lobby display. If you have no ice factory, you can saw a cake of ice in two, lengthwise, place your one sheet between the two parts, put one half cake on top of the other, and put them back into the ice house overnight and in the morning it will be frozen together again.

After that works out put a refrigerator into the lobby with some film cans where the food is stored and advertise "Cool pictures in a cool theatre."

Exchange Has Queer Ideas as to Married Life Charms

ENJOYING a prominent location, the First National Exchange, Denver, turns its windows into an advertisement for the current attraction handled by that concern. The cut shows the display made for "Don't Ever Marry." Evidently this was laid out by a bachelor, for the display consists almost wholly of flatirons and rolling pins, as though married life were tied up with rolling pins and flatirons. Not a bit of it. The man has the wrong idea entirely. He must be a bachelor who reads the comic papers.

Married life is not just one darned flatiron after another. Certainly not. When Friend Wife gets sore, she doesn't dash off to the kitchen for the rolling pin, or to the laundry for an iron. Any married man can tell you that.

You Know How It Is Yourself.

When she gets her dander up she is just as liable to fire the ash tray or the cold cream jar or the cuspidor. She doesn't specialize. It's the first handy thing she lights on.

Anyhow, the idea is a good one for exchanges on traveled streets, and a lot better than a display of stills and paper. Moreover it set a good example to the exchange patrons.

Buried "Treasure Island" Chests Did Much to Put Over This Production

EXPLOITING "Treasure Island" by means of buried treasure chests has been worked in several cities, but apparently nowhere more elaborately than in Kansas City, where the Royal Theatre put the picture over with a bang, following a ten day campaign.

They arranged with the Post to father the scheme and this gave them about two columns a day for ten days in advance. That, however, was just a start of the hook-up.

The chests had to be buried somewhere, so it was arranged that they should be buried on plots owned by two real estate companies. These were suburban tracts being opened up for residential purposes, and the companies were only too glad to get attention for the sections without having to pay out good money so they paid the $40 for prizes.

Real Estate Discounts.

Just to help along, it was announced that in two of the boxes would be buried certificates each good for $250 if applied to the purchase of a lot in the section in which the box was found. Of course this was merely a rebate on a lot and not worth face value unless the finder were anxious to purchase in that vicinity, but it made a total of $500 and sounded like a lot of money.

Then Cady and Olmstead, a firm of jewelers, came in with an offer of a $65 diamond ring for the first box found. This was not a specified box, but the first of the four to be found. The theatre itself offered $10 for each of the boxes, but all prizes were conditional on their being brought to the office of the newspaper still unopened.

The Hunt Is On.

The chests were buried the night before the opening, great secrecy being observed, and Sunday morning the fact was announced by means of a full page display advertisement. A few hours later a boy arrived at the office of the paper with not one but two of the chests, winning two of the ten dollar prizes and the diamond ring.

It was several days before another box was uncovered, though the search was kept up but at last a six years old girl found one of the coffers and drew ten dollars and a certificate. This put fresh life into the search. The crowds went after it harder than ever and the next day the fourth and last box was found.

Counting Up.

Tabulating the benefits derived, the newspaper got a good circulation stunt.

The theatre got all of the stuff the newspaper printed.

The jewelers got a lot of free advertising for $65.

The real estate concerns got plenty of newspaper mention for the $40 they provided as the prizes, got two possible purchasers on the certificates and brought their tracts to the attention of hundreds of people who might never have gone out had they not wished to see others digging for the treasure.

And As a Side Issue.

And finaly the theatre got a lot of publicity from a window display in the jewelry store window, which that firm got up to mark their participation in the stunt. This was treasure chests in the shape of jewel caskets and plate chests, all hooked up with the buried treasure idea. It was one of those stunts in which all profited.

If you improve on a stunt taken from this department, drop us a line and tell what you did to give it a fresh kiek.

Help others to improve.

Don't be bashful.

Do it now!

And pronto!

The First National Duplex Window Display.
This chaste combination of rolling pins and flatirons was compiled by the Denver First National Exchange for "Don't Ever Marry." They can change the signs and also use it for Mack Sennett's "Married Life."

Use High Voltage to Give Star "Live Sparks"

Forty-Eight-Hour Campaign Drew Two Thousand Persons

BECAUSE of a mistake on the part of an exchange, A. W. Eiler, of the American, Walla Walla, Wash., found himself on Friday with no attraction for his Sunday date. That didn't bother him half as much as it might some people. C. W. Young, of the Metro Seattle office, was in town and he had one picture Eiler had not played, "Burning Daylight."

Eiler very promptly booked that and a hurry call was sent in for the paper and other advertising material, and in the meantime Mr. Eiler got busy. He rushed down to the newspaper office and shot in a type teaser ad for the Friday evening edition and fixed up for his Saturday and Sunday display. He got the book stores busy with "Burning Daylight" and other of Jack London's works and he got some other windows to help out with.

Saturday morning he got up at half-past four and by seven he had a dozen six-foot streamers completed. Ten of these were posted at vantage points, but a couple were tied to his car and sent all over town repeatedly. In the afternoon the lithographs came in, with cut supplied for the Sunday ad. The paper went up almost before it was unwrapped and on Sunday morning if you read the papers you read the American ad.

Mr. Young was unable to stay over to see how it came out, but Mr. Eiler reported that he played to 2,000 paid admissions on the day, which is not what might be called poor. With a larger house he might have done better, but the two thousand were about all he could hold without hanging them from the roof.

And the moral of it all is that if you get a jolt, all you need do is kick a little harder and swim out.

Eighteen Feet of Tableau to Tell Picture Plot.

Four groups of shoes in a window in La Cross, Wis., told even more of the plot of "Why Change Your Wife?" than did the De Mille subject itself. It will work with any love story.

Shoes Were Used to Tell Story of "Male and Female"

EMPLOYING shoes to tell the story of the life of a man and woman helped to put over "Male and Female" at La Crosse, Wis. No special window dressing was required, and the idea can be adapted to almost any love story with a distinctive title. The lettered cards do not show up in the cut, which merely gives the idea of the arrangement. The large card announces that the display tells the story of "Male and Female" in four acts. Smaller cards identify each "act." Act one, shown at the left, offers a pair of men's dress shoes facing a pair of women's pumps. The second act shows walking boots, the third patent leather pumps and satin evening slippers, and the last act shows oxfords with a pair of baby shoes between. The idea might be improved by using house slippers for this last scene, showing the first act a meeting and the second act shoes apparently going down the street together, but the big idea, of course, is the baby shoes in the last act.

Snow in June Is Some Southern Attraction.

True the snow got rather dusty before the end of the run, even if they did sweep it off each day, but it made big business for the Rialto, Atlanta, by suggesting the cool northern scenes of "The Silver Horde."

Used High Voltage Current to Advertise "Live Sparks"

GETTING away from the usual stunts, the Strand, Denver, worked a clever electrical stunt for "Live Sparks," with Warren Kerrigan. Taking advantage of the oil fields stuff, a derrick was erected in the lobby. The lobby is a high one, permitting the use of a large derrick, and a sparking device was hooked in, permitting a large spark to be thrown. This was operated by means of a telegraph key from within the house and the flash of light and the crackling sound of the spark combined to appeal to both eye and ear.

Snow Tableau Float Wins in a Southern Campaign

TAKING advantage of the locale of the Rex Beach production, "The Silver Horde" sold a lot of extra tickets for the Rialto, Atlanta, one of the Southern Enterprises chain.

The management mounted a snow-clad hut on a float, put in a groundwork of snow and then populated the hut with cutouts of the two men fighting and the girl they were fighting for.

Snow in Atlanta the latter part of June was like manna in the wilderness and people forgot the heat, and thought only of the icy blasts, with the result that the house cleaned up. Think it over. It will work for you, too.

Here's the Proper Angle on Treating Guests

Shriners Helped Portland Theatres to Cleanup Week

PORTLAND theatres took every advantage of the presence in town of the huge crowds drawn by the session of the Imperial Council of the Mystic Shrine the week of June 21. Two of the houses, the Circle and the Helig, started in at nine o'clock in the morning and stopped at four o'clock the next morning.

The Rose Festival and the Horse Show were both held during Shrine week and the crowds from nearby towns augmented the host of Shriners from all over the country. The floating population was in excess of 200,000 for at least three days of the week.

C. M. Hill, of the Famous Players-Lasky exchange at Portland, had booked most of the houses with Paramount attractions and he was run off his feet helping the houses get up special exploitation. Five of the six downtown houses had Paramount shows and each wanted something different. It was some order, but Hill did the trick.

And here's a little tip. If the Shriners gather in your town, don't put out "Welcome Shriners." Make it "Salaam es Alikeum" and they'll think you speak their language.

Proper Phonograph Discs Gave Atmosphere to Scene

PUTTING "Why Change Your Wife?" into English's Theatre, Indianapolis, for a five-week run seemed to Charles Olson to call for some special presentation stunts. One very effective bit was the use of a phonograph to play the disc records which figure largely in the play as the symbols of personality.

An exhibition phonograph was procured, with the proper records, and an operator was carefully rehearsed that the starts and stoppages might be synchronous with the action. The orchestra was stopped at these points and the effect was odd and telling.

The long run at a drama house was put over to increasing receipts through such tricks of presentation, and beat the prologue idea for straight, place and show.

Manager Offers New Angle in the Matter of Passes

DISCUSSING the means by which he put over "The Splendid Hazzard," a new First National production, Edgar Keene, assistant manager of the Waldorf Theatre, Akron, Ohio, offers a new angle to pass giving.

Mr. Keene points out that a pass is primarily given for the purpose of paying for service or promoting good will. If a man gets a pass for something done, it is pretty certain that the service is of greater value than the cost of the ticket. If he is a guest of the house, it is because his friendship is of real value.

In stead of treating pass holders as though they were orphans in on a charity performance, his staff are instructed to pay particular attention to the deadheads. They are not tolerated; they are made to feel that they are more than welcome, and as a result they are sent away stronger than ever for the Waldorf and more ready to do the house a good turn whenever opportunity offers.

This is an angle which remarkably few managers appreciate, yet, as a rule, giving a man a pass is like offering an angleworm to a fish. Don't let a grouch turn a pass into a boomerang.

Hooking in With the Navy Gave Not Only a Ballyhoo, but Good Prologue

ONCE more Uncle Sam and Josephus Daniels have come to the aid of the pictures. As told repeatedly in these columns, the Navy recruiting service is always on the lookout for hook-ups. They realize the value of anything out of the ordinary as a means of attracting attention to their own aims, and with an intelligence theatre managers might emulate, they are perfectly willing to let the other fellow have his if only they get what they want.

Oscar Ginns, who controls the Queens, Majestic and Rialto Theatres in Wilmington, Del., in addition to the Playhouse, the drama theatre, decided not to shut down the latter during the summer, but to play pictures there, too.

To Get Them Coming.

It is not always easy to get picture patrons into a drama house and Mr. Ginns looked over his bookings and figured that "The Girl of the Sea" promised well in the matter of ballyhoo.

He advanced the booking of this film and got in touch with L. A. Young, of the Selznick flying squadron, who was working out of the Philadelphia office.

Young promptly got in touch with the Navy Recruiting Station and arranged for the loan of Chief Gunners Mate, E. J. Seiler, to go to Wilmington with a diving outfit. The Navy even provided a truck for the transportation of the equipment, to provide against railroad delays.

Street and Stage.

Then Young dropped down to Wilmington and got in conference with Elias Wettstein, Mr. Ginns' publicity man. Seiler had recently been working in the Delaware on the sunken Eagle boat on which nine men had been lost, and he had a real newspaper value apart from the oddity of his appearance in working dress.

The opening day he was taken through the city on a motor truck in full equipment, with posters on either side of the truck. It was also announced that he would appear on the stage, and tell of his experiences in the Navy.

Used for a Prologue.

At each appearance Young came on and told how the underwater scenes had been made, ending by introducing Seiler who doffed his helmet and gave a little talk about the navy, his experiences in general and with the Eagle boat in particular.

It made a corking good added attraction, and the people took so kindly to the show that the run was extended to four days instead of three and the Playhouse was put on the map as a picture theatre and will be able to run all summer.

Navy, Too.

Of course the Navy was not sitting back idle. The recruiting force was increased, Seiler himself helped when he was not ballyhooing for the theatre, and some recruits were sent to the Navy Yard, in consequence.

When you get right down to brass tacks, the Navy and Army recruiting forces are about the livest advertisers there are, and many of the officers of the Recruiting Service could give pointers to the theatrical press agents, and then some.

Don't throw these pages away when you have read them. Keep them and look them over when you need an idea.

This Deep Sea Diver Put a Drama Theatre on the Picture Map.

Oscar Ginns, of Wilmington, Del., wanted to make his Playhouse a picture theatre for the summer. Using a deep sea diver with a local news angle to work with a Selznick picture turned the trick, and the Navy loaned the driver.

Try a Wooden Horse for "In Old Kentucky"

Aviators Helped Comrade Open His New Enterprise

BECAUSE Lt. Harry Weddington, who recently established a new passenger-carrying altitude record at Kelley Field, was interested in the Rialto Theatre, Laredo, Texas, five of his associates in the aviation service decided to come and help him start the house and so notified H. A. Daniels, Lt. Weddington's partner who will be the active manager, since the aviator will remain in the service.

For an hour before the performance [illegible] engaging in a sham battle and exhausting every trick in the airman's repertoire. Wing flares and Very lights helped draw the few people who had not originally planned to come down, and by the time they headed back to Kelly Field there were nine more people than the census man counted parked in front of the house.

And they stayed there until after the second show, with the result that Mr. Daniels had to open a third showing at eleven o'clock for "Back to God's Country," which had been selected as about the best bet for the opening program.

About half a ton of advertising matter for the play had been dropped by the birdmen, and the town was so hopped up that it refused to go to bed until it has seen [illegible]

Carroll Gave Picture Name to City Recreation Ground

BECAUSE the electric plant went on a strike, Cliff Carroll, of the Carroll Theatre, Rome, N. Y., gave his employes a holiday and a new name to the city's picnic grounds.

The power plant broke down and it became apparent that it was not going to be possible to give a matinee at the Carroll, so the manager suggested that the staff take the afternoon off and go on a picnic to Delta Lake, an artificial lake formed by a backflow from the Mohawk.

Then he dropped around to the newspaper office to tell them about the picnic in case they were able to bring out an edition. He found the staff tearing around looking for old cuts to stuff the paper with because the type was coming through so slowly. Cliff suggested that they must have some cuts of the picnic ground and told of the new name for the park—"The River's End." The grateful editor fell on his neck and proceeded to dig out the cuts, while Cliff hustled back to the theatre and planned to plaster the renamed park with posters for the Marshall Nielan play.

The town took to the new name and now it has been officially adopted and it not only put over the attraction, but it will serve as an advertisement for the house every time the place is thought of.

Sold "In Old Kentucky" to All in Two-Mile Radius

SELLING an attraction to every man, woman and child within a two-mile radius of a house sounds a lot better than saying that Charles H. Launders of the Opera House, Fredonia, N. Y., held "In Old Kentucky" for a three-day run, but it amounts to the same thing.

Runs are relative, at best, and sometimes a three-day run in a small town overshadows a month in a city. Two days was the best Mr. Launders had ever done before, though he does that frequently. He booked the Anita Stewart production for only two days. That was all he thought he could do.

Then it struck him if he could make a drive on the production it would help his regular business. He was willing to kill his profits on this large production as an advertisement for the house. He figured what he should make in two days, figured the rental and running cost, including his own salary, and then he took the rest over to the Fredonia Censor and asked what they would give him for it.

The Censor is a weekly, running about twelve pages carrying much local stuff. For his money Mr. Launders got six and a half inches across the front page, just below the heading, a quarter page on the eleventh page, just below the editorial and two fives on the back page. You were bound to bump into the announcement somewhere. There was a little change left, so he sunk it into a couple of throwaways, which were widely distributed.

And he put the picture over so well that he wired for a third day, and that was all velvet, so he took a profit after all.

Tinted Entire Town to Tell "The Deep Purple's" Attraction

WHEN a traveling salesman paints a town red he gets a nasty letter from the sales manager, but Ace Berry, of the Mayflower, puts in a dash of blue, makes it a purple, and the boss pats him on the head. He dropped in on Louisville the other day and started in. A big department store was persuaded to dress its windows with purple costumes, a millinery store followed suit with purple hats and a florist kicked in with purple bouquets to go with the head and body gear. Backing this up, other stores showed purple ties and socks, six stores of a chain drug concern used purple dressings in its windows, and hung the display on violet and lavender wrapped proprietary articles and perfumes. And of course they had to advertise "The Deep Purple" at the Alamo to give point to the displays. Berry didn't persuade the newspapers to issue purple instead of red "fudges," but he did get some three hundred window cards reading:

To see "The Deep Purple," go to the Alamo

To see the world—join the Navy.

These were distributed by the marines, and Berry called it a week and slid out for the next town with a grin on his face.

Mimeographed Postal Card Gained Unusual Attention

POSTAL cards in facsimile of typewriting are not unusual, but the Square Town Theatre, Brooklyn, Mich., used a mimeographed handwritten card which was much better because it looked more like a personal communication, particularly as the address was in the same handwriting as the reverse. It read in effect that "The Trembling Hour" would simply glue the reader to his seat throughout its six reels. It did not attempt to suggest a personal communication. It was merely that the simulated handwriting seemed to demand more attention than a typewritten card. To help a little, the words "The Trembling Hour" were written in a tremulous script. It was sound work, but this is not the first time that the Square Town has come along with a good idea.

If You Can't Get a Racer Try a Model for "Kentucky"

WHEN "In Old Kentucky" was a first run, the big time managers felt that they were short in enterprise if they did not use anywhere from two to a dozen race horses for a street attraction, and to be really in the swim you had to borrow a Niel Burgess treadmill and pull off a "real" race.

Now that the film has gone down the line, the smaller houses cannot hire race horses in half-dozen lots, but that didn't bother the Lyric Theatre, Harlan, Ill. The manager went over and borrowed the wooden horse from the harness shop, put on a blanket and a saddle, not to mention a banner, and "Queen Bess" stood in front of the theatre all day and never tried to run away or switch flies or anything like that. And proportionately it served just as well as the blooded stock used by the larger theatres.

First Municipal Park Named After a Picture.

This is "The River's End," a municipal park at Rome, N. Y., formerly known as the Delta. Cliff Carroll obtained the name to boost the First National picture and the name has been adopted by the public.

Western Manager Imagines Fresh Eggs in New York!

Second Week Advertisement Proves Better than First

THESE two displays from Grauman's proves that even an expert lives to learn. These San Francisco displays are above the average, as a rule, but this five eights used for the second week is much above the standard of that used for the opening of the run. The attractor is relatively small, but it catches the eye. At the top is the statement that this is the second and last week, while at the right is a couple of hundred words of copy telling just what the play is. The top line reads "In his place what would you have done?" This runs into an eight point bank

GRAUMAN'S RIALTO
BROADWAY NEAR 8TH
2nd and Last Week
"The Story of a great man who died so that a better man might live"
WILLIAM FAVERSHAM in
In His Place, What Would You Have Done?
THE MAN WHO LOST HIMSELF

A Second Week Display from Grauman's.

which gives the situation which occasions the question. To the right of this is displayed the remainder of the bill. This is all nice and orderly, with a real selling talk so displayed that it cannot be overlooked. On the other hand, the opening week, in the same space, simply told that this was "The Photoplay the Age Has Waited For," and "The story of a great man who died that a better man might live." Over in the smoke in the upper right hand corner was "At last! The photoplay that begins where all others end." Nothing in this is calculated to sell tickets. If you are already sold on Faversham through his reputation on the speaking stage, you may be interested, but you will

NOW PLAYING
The Photoplay the Age Has Waited For
"THE MAN WHO LOST HIMSELF"
WILLIAM FAVERSHAM
The story of a great man who died so that a better man might live
At last! The photoplay that begins where all others end!
GRAUMAN'S RIALTO

The Opening Week Display for the Same Film.

not be sold. There is too much art work and too many glittering generalities. Such a line of talk as is quoted above carries no conviction. It tells nothing. It offers no argument. The advertisement is no better than it would be with merely the star and title announced. On the other hand, when you are told the main situation of a novel story you may become interested in the story and be sold on that, where the star does not interest you. There are always persons who will respond to the appeal of a star name, even though they may not know the star, but in these days there is a large and growing class of patrons who wish to be assured that they will see a play and not merely a vehicle for a star. People today are coming more and more to look to the story rather than to the star, and a large space which does not offer to sell the story is largely a waste of good white paper. The opening week announcement may be more of an art display, but it is most distinctly not an advertisement. It is less an advertisement than anything we have seen from this theatre.

—P. T. A.—

Putting the Bee to a Still Gets an Effective Attractor

THIS three five and a halfs used as a trailer to a larger display for Miller's Theatre, Los Angeles, shows how art work can be done with a minimum of effort. The two figures are cut out from one of the scene stills supplied by

One Week Only
Starting Tomorrow
Rupert Julian's
production of Samuel Merwin's sensational story of a woman in revolt
"the HONEY BEE"
Starring Belgium's Grand Opera Star
MARGUERITA SYLVA AND ALL-STAR CAST, INCLUDING
THOMAS HOLDING, NIGEL BARRIE, ALBERT RAY, and
KID McCOY AS CARPENTIER, THE FRENCH CHAMPION
The Prize Fight in This Picture Is a Humdinger
Miller's
Main near Ninth
"HER PERFECT HUSBAND"

A Trailer Advertisement Made With a Minimum of Effort.

the American for "The Honey Bee." A straight ruled background (which is more effective than would be the photographic back), a couple of sketched bees and a little hand lettering are added, and a sightly advertisement is the result. It would probably look even better with more type, and they surely could have gained a better display for the title, either with pen or type, but the idea is there to encourage those who hesitate to use attractors of their own making because "art work" suggests expensive processes. Often you can do more with a pair of shears and a paste brush than you can with an expensive artist, for art work on an advertisement, particularly in a newspaper, should be simple to be effective.

—P. T. A.—

Where Ignorance Is Bliss

Distance evidently lends enchantment to the view. The Liberty, Seattle, in its advertisement for "The Dancin' Fool," remarks: "One night while passing a little cabaret, he smells fresh eggs a-cooking." Gosh. If Mr. Sayre will mention this New York restaurant which cooks fresh eggs, we'll gladly pay the telegraph tolls. We didn't believe that there was such a thing as a fresh egg in New York. Mr. Sayre is the chap who recently announced "Treasure Island" with "real pirates and real rum." If he keeps up we are going to advise him to go in for fiction writing. He surely possesses the imagination.

—P. T. A.—

Try This Jimquin

Jimquin has a "Jimquin" column in his Rialto house program. If you have a Rialto—and a lot of you have—try this one:

Please pronounce it Ree-awl-toh" and not "Rye-awl-toh." Rye being a dead one, we don't allow any dead ones around our house.

It will get a laugh and set them straight. How many of your patrons call it Big V, the Vee-ta-graph, for instance?

—P. T. A.—

Uses Press Book Design as Basis of Half Page

MUCH above the ordinary are the designs for Loew's Euclid, Cleveland, his half page for "Romance" is by no means the least of that house's achieve-

Loew's Euclid
PRESENTS
DORIS KEANE
In the World's Greatest Love Story
"ROMANCE"
By EDWARD SHELDON
An exquisite photoplay—tender, memory-haunting, and deeply appealing to all hearts that hold the faintest spark of love's passion. A success on the stage——it is an ultra-triumph in motion pictures!

A Graceful Design for Loew's Euclid, Cleveland.

Sad the Tale of Samuel Sivitz, He Backslid

ments. The artist has been successful in carrying out the suggestions in the plan book of the United Artists, which for this production avoid the sensational and claptrap, and in their designing seek to convey in type and line the suggestion of the dainty romance of the play. These Loew half pages are a liberal education to artists and you are overlooking a bet if you do not see to it that your own artist looks over them as they appear. The smaller bank of lettering is a shade too ornamental, perhaps, but the star and title are put over with emphasis in spite of the restraint shown in the formation of the letters. If you use or ever expect to use art work, it is a good plan to make a scrap book of the best drawings. Then if you have to change artists you can show the new man just what is best and what is poor. Start it now against the time you need it.

—P. T. A.—

Sam Sivitz Turns to Type and Then He Backslides

TAKE a look at these two displays from the Rowland and Clark houses in Pittsburgh. The top one shows type mortises, while the lower is again using all hand lettering. For about three weeks Mr. Sivitz turned to the type mortise and got out legible advertisements, but apparently he did not care for the result and he went back to the use of an all-drawn space, just as we were beginning to feel that life was worth living with Sivitz and Boston both reforming. The results from the mortise were perhaps not as encouraging as they might have been, but this is largely because he did not stick to it long enough to get wise to the tricks. In that "Suds" space, for example, he might have used type for the title, for the top line and for the comedy. In the Savoy space a clear white below the title (which should have been in type), would have given a better display to the comedy; which is practically lost through poor press work and on the Regent he could have made the Mildred Chaplin announcement more conspicuous through the use of type. The lettering might not have been as large, but the clearness would more than have compensated for the loss of size.

Even as it stands, the advertisement is far less mussy in effect than the all-drawn display below and the mind does not unconsciously exclaim against having to puzzle over the involved lettering. If Mr. Sivitz is determined to stick to art work, it would pay him to get his artist copies of the Buffalo papers with the Hippodrome advertising in order to show how to handle legible lettering and mass. This Pittsburgh artist places entirely too much faith in black grounds, and he gets bumped off about eleven times in ten.

Good hand work can be done, but it takes a real artist to carry out the idea and at best it is excusable only where the space taken is too small for proper display in type or where the lettered title can be given a better display or thrown across part of the cut surface as in the top Regent space here. We are sorry that Mr. Sivitz did not stick it out until he had given type a fair trial.

Two Displays from Samuel Sivitz. The Top Shows Type Inserts While the Bottom Is a Return to the Old Fashioned, Hand-drawn Lettering.

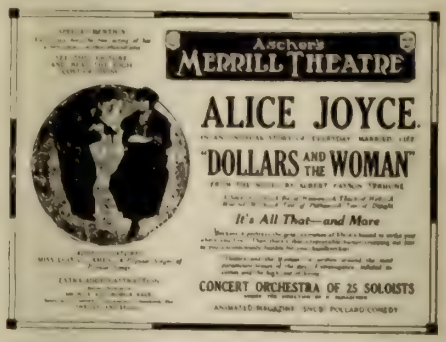
Adams Program Syndicated

Lately we referred to the program of the Adams Theatre, Waterloo. It appears from later copies that the program is prepared for a string of Adams houses in some fifteen towns, which probably explains why they can afford to get out such a corking good issue. It has practically the value of a mazagine and is laid out so that the advertising pages can be changed for each town. We think it would pay to lay the forms so that one form can be printed without change and the other changed for each town, as at present, even though this does require some of the right hand pages to be used for advertisements instead of text. The saving in handling will offset the advantage of appearance.

—P. T. A.—

Fine Screen Half Tones Are Not for Newspapers

THIS five eights is reproduced from a specially pulled proof. It looks very well, but in the actual newspaper reproduction the half-tone muds up until it becomes little better than a blotch. You can make out that it seems to be a man and a woman against a black circle, but there imagination is halted. This is because an effort has been made to use a half-tone of too fine a screen, which fills and prints an almost solid black as soon as it is inked. What is meant for an at-



A Five Eights With an Interesting Layout.

tractor becomes a detractor. Unless a coarse screen cut can be had, it is generally better to throw out the cut than to trust to luck. In most instances it will be the better course. Fine tone screens are not intended for newspaper work. In a newspaper the ink used is dried through absorption into the paper and not through oxidation on the surface. The type faces and coarse stippled surfaces pull only enough ink to be so absorbed, but the lines of a fine cut will form puddles of ink which spill on to the paper and spread to a blotch, where with the stiffer varnish used in half-tone inks these tiny pools will not form. Apart from this blotch this advertisement is very well laid out. The copy is good and was put up in such a manner that the compositor could do his share. It is a bit too formal, perhaps, and some of the smaller lines are too wide for easy reading. No ten point line should run five and a half inches without a break, but the general effect is good and the advertisement probably pulled.

THE BEST EQUIPMENT
IS ADVERTISED IN THE
MOVING PICTURE WORLD

Used Girl as "Eye-Opener" in Bone-Dry Town

Perhaps a Real "Garter Girl" Did Not Please Denver Theatregoers!
The Strand Theatre used a real girl in flossy costume, perched above the box office to call attention to the Vitagraph attraction, and they'll tell you it paid.

Used a Living Girl to Pose for Vitagraph's Garter Play

USING a real "Garter Girl" to work in the lobby of the Strand Theatre, Denver, was an original stunt which did not hurt the sale of tickets in the least. She was posed in a swing before a painted design into which she fitted, and occupied her perch above the box office at showing times, but they let her come down for the supper swing. This is one of the most original stunts this department has recorded and at the same time one of the best. It is in keeping with the story of the play and aroused more comment than a dozen still displays could have gained. And while you are looking at the cut, note the garter display just below the design and just above the box office window. These are real garters and flossy enough to make any girl look once and any man peep twice.

Had Sample Copies to Show Mr. Silk and Mrs. Calico

LOOKING around for some stunt for "Silk Husbands and Calico Wives," G. W. Bays, of the Royal, Newton, Kansas, hit upon an idea which worked well for him and will work in almost any place if properly done.

He made up two lists of addresses, to which letters were sent. One list consisted of women's names and the other that of men. To the first were sent letters offering to introduce the recipient to Doane Kendall if they would meet at a certain street corner at a designated time. The men were told they could meet Edith Beecher. The letters were written in longhand and the signatures undecipherable.

At the appointed hour a man in evening dress and a woman in calico stood on the corner. The man's hat proclaimed "Meet Mr. Doane Kendall, who takes the part of the silk husband in 'Silk Husbands and Calico Wives,' now playing at the Royal Theatre." The woman was similarly identified as the Miss Beecher.

Hundreds of people went to the spot through curiosity and the press became so great that the pair had to mount a box to be visible to the late arrivals.

Not many persons took the letters seriously, but they all wanted to see what the answer was, and for Mr. Bays' purpose this was even better than though they had come looking for a friend.

Rod La Rocque with Brady

Rod La Rocque, featured player in Hallmark's "The Discarded Woman," which is now being shown at local theatres, has been engaged by William Brady for the leading heavy role in his film version of "Life," the well known melodrama.

Used Outsider's Name to Get the Local Interest

THAT a prophet is not without honor save in his own country was the keynote of the campaign for the Grand Theatre, Hamilton, Ohio, on "The Idol Dancer." A specially big show had been planned and it was desired to get the town all stirred up.

As a prelude the manager took about double his usual space over to the newspapers and requested that it be billed to C. C. Brown. He was willing to guarantee the payment for the space, but as a matter of regularity the bills had to run in Brown's name. Brown thought he could run the picture for a week with a troupe of Hawaiians and a hula dancer, and he was welcome to experiment with the picture.

Of course the advertising department told the editorial men that C. C. Brown was going to take a flyer at the Grand, and the editors became interested. The local manager was an every week visitor, but they wanted to show this fellow Brown that his faith in Hamilton was not misplaced, so they were generous in their space allowances and Brown came in with his Hawaiians and cleaned up for the full period. He did not feel that it was necessary to explain that he was a salesman for the First National exchange.

It will work only once, but it will probably work for you that once. Try it on some big stunt sometime.

Shows Interior of Siam

"The Land of Laos" is the title of the July 11 release of the Paramount-Burton Holmes Travel Picture. In the interior of faraway Siam are the Laos States, inhabited by a race differing in appearance, costumes, and customs from the ruling race of the Siamese. The expedition begins at Lampang. At the Palace visitors are received by the High Chief of the Laos tribes, his entire front covered with medals. Then we visit the homes of the lowly citizens, witnessing the roofing of a house in which fireproof leaves of the teakwood tree are used. A dance by village beauties rounds out a day.

Attractive Window Display for "Up In Mary's Attic."
Many stores are giving window space to this new Fine Arts comedy drama, with its frolicing bathing girls.

Among Busy Film Exchangemen

Kansas City

Realart Opens Sub-exchange.

On account of increase in business of Realart it has been necessary to open a sub-exchange in Oklahoma City to take care of Oklahoma and Arkansas. These states were formerly worked through the Kansas City Office, but now that the sub-exchange has been opened in Oklahoma City it will mean better service to the states of Kansas and Missouri. The sub-office began work Monday, May 28.

Fox Branch in New Location.

Fox Film have now moved to quarters in the new Film Exchange Building. They occupy the entire ninth floor. On account of an increase in the volume of their business and in order to be better able to take care of the southern territory, Fox will open a branch office in Oklahoma City.

The "Soul of Rafael," Miss Clara Kimball Young's third feature for Equity, has been contracted for by D. Harding, of the Liberty Theatre, at a record price, according to B. C. Cook, with Peacock Productions, Inc. Mr. Harding announces that the picture will not open at the theatre until the cool weather arrives.

Personals and Activities.

L. D. Balsley has resigned from the sales force of Pathe, and will be replaced by Henry Taylor, formerly with Universal.

S. J. Baber, manager of the First National at St. Louis, was in Kansas City this week in conference with Mr. Hatch of the First Natioal branch in this city.

Bob F. Withers has joined the traveling sales force of Hallmark. He includes Southern Kansas and Northern Oklahoma in his territory.

Busy Film Salesmen.

Will Beckenstein, formerly with the Kansas City office of Pathe, is now selling for Hallmark's branch office.

John McGee, former salesman for Paramount at New Orleans, will travel for Robertson-Cole starting July 3.

New Famous Player Man.

R. C. Li Beau has arived in Kansas City to take up his new duties as special representative for Famous Players, succeeding M. H. Lewis, who is now in the New York office. Mr. Li Beau has been with Famous Players-Lasky Corporation for six years, first in Kansas City and later in Des Moines. It was while acting as branch manager at Des Moines that Mr. Li Beau's promotion came.

Peacock Adding Attractions.

T. E. Larson, general manager for Peacock Productions, has returned from New York from a two weeks' visit and announces the purchase of three new Equity Productions for this territory, which includes Missouri, Kansas, Iowa, Nebraska, Texas, Oklahoma and Arkansas. The titles will be announced at a later date.

Fixed in Own Building.

The Standard Film Corporation of this city has the distinction of being the only exchange here to have its own separate building for its offices. The corporation owns the ground and have built the building where the offices now stand, and according to Mr. McElroy "they will stay at Twelve East Seventeenth street for ninety-nine happy and contented years." The office building is one story and separated from the new Film Exchange Building by a wide alley. The members of the Standard force are all hopped up about the idea of being all excluded from the rest of the busy exchanges, and having the feeling that they are in a building all their own.

Live Lion Stunt Succeeding.

The live lion campaign which Crescent is exploiting is "knocking the town cold," according to A. L. Kahn, manager of the branch office of Crescent, Kansas City. The two lionesses were accompanied on their recent tour to Wichita by a live wire salesman, who soon expects to have writers' cramp from signing contracts. The young lions motored in a Ford and had very comfortable sleeping quarters in spite of the fact that the owners of garages in the towns between here and Wichita were very particular about letting "ladies" sleep in the garages.

Coming to Headquarters.

Harry Taylor, manager of the Pathe branch office of Kansas City, will leave next week to attend the Pathe managers convention in New York. This "one man convention" has been going on since Feb. 15, and it is now Mr. Taylor's turn. He will be absent from his Kansas City duties for about two weeks, but not all this time will be spent at the convention, as he expects to loiter on the way for pleasure.

Buffalo

Realart in New Buffalo Home.

Realart is now occupying its new offices on the second floor of the new exchange building, and Manager Harry E. Lotz declares it is one of the finest equipped exchange offices in the country. As he has been in every part of the United States and Canada, he should know.

The offices include a fine projection room, fitted with comfortable wicker chairs, a mammoth vault, attractive mahogany furniture, completely stocked service department and other features.

Jack Kirsch Resigns.

Jack Kirsch has resigned as manager of the Buffalo office of the Dooley Exchange, Inc. According to Mr. Kirsch he will remain in the film business, either as a state rights distributor or with a producing company. Mr. Kirsch is a veteran in the game.

Screening Through Territory.

J. H. Greenwald, manager of the Fox Buffalo exchange, has been touring through the territory screening some of the new releases for the coming season. He screened "If I Were King" at Shea's Hippodrome recently.

Dan Savage Booms Fielding.

Dan Savage, of the Empire State Film Corporation, invited local exhibitors to the Statler Hotel on Wednesday afternoon, June 31, at a meeting of the Kiwanis Club to meet Romaine Fielding, who was appearing at the Lyric Theatre in person in connection with the showing of "A Woman's Man."

Robertson-Cole Appointments.

P. H. Smith, manager of the Robertson-Cole office, has engaged Herbert Kaufman as a member of his sales staff. Mr. Kaufman was formerly with First National. M. Edwards, also a former First National man, has been engaged as a sales representative, and Otto Siegel, who was Mr. Smith's assistant when the former was First National manager, has taken a similar position at the Robertson-Cole office.

Kahn on Auto Trip.

Henry W. Kahn, manager of the Metro office, has returned from a 1,000 mile auto tour through the territory, during which he signed up a machine load of contracts. One of the side trips included a detour into Pennsylvania in the hope of finding a still, but after a sixteen mile jaunt it was found that there was not a drop in sight, so Mr. Kahn returned to the business of signing up contracts.

New Grievance Committee.

The Buffalo Motion Picture Exchange Managers' Association has selected a new Grievance Committee, as follows: J. E. Kimberly, Pathe; T. W. Brady, Republic; F. Lawlor, Hallmark; N. I. Filkins, Merit, and Henry W. Kahn, Metro.

Washington

Taking Care of Cut-Outs.

Following the appearance in the Moving Picture World of a complaint on the part of the exhibitors of the District of Columbia that the exchanges are very lax in not reinserting deletions made by the Maryland Board of Censors, the Washington Exchange Managers' Association has issued a bulletin calling the attention of its members to the complaint.

"The District of Columbia Exhibitors' Association makes the request that all eliminations be replaced in the Maryland prints when it is necessary for them to be used in the District," the bulletin states. "They believe that failure to do this will constitute an argument for censorship in the District and also cause severe criticism from patrons. Will you please see that this request is complied with by your exchange."

The local exhibitors are not at all in sympathy with the attitude taken by the Maryland board. They declare that it is often a very difficult matter to understand why some of the eliminations are made. Eliminations are not restricted to questionable subjects, but are applied very often through some whim of the reviewer. The local exchange managers tell some very funny stories of the workings of the Maryland board.

Dolan Managing for American.

Dan Dolan is the new manager for the American Film Company in Washington. He came here from New York City as the successor of Harry Rosenberger. This company distributes its product through Pathe.

Berger with Associated Producers.

Rudolph Berger, former manager of the Philadelphia office for Hodkinson, is in Washington to pick up his new duties as manager here for the Associated Producers.

Felicitate a Film Benedict.

"Greenie's" gone and done it. More formally, Frank Leslie Greenhlagh, of Realart, stood up before the minister, and during the process changed the name of Edythe Cordoza, prominent young society lady of Washington, to his own. It is reported that he almost lost his courage when the time came for him to stand up and look the Rev. George W. Atkinson in the eye and say a few "I wills" and had to have Laurence Beatus, manager of Loew's Palace Theatre, to back him up.

Mr. Beatus was best man. The ceremony took place in Grace Episcopal Church, Georgetown, following which a wedding breakfast was served at the Raleigh Hotel. After a honeymoon spent at Norfolk, Old Point Comfort and Virginia Beach, the young couple will take up their residence in this city. Mr. Greenhlagh is one of the most prominent film salesmen in this territory.

San Francisco

New Salesman for Special Pictures.

WILLIAM J. DRUMMOND, who recently returned to this city after a stay of several years in the Northwest, has gone on the road as salesman for Special Pictures Corporation. Max Asher, the famous comedian, who has completed several comedies for this concern, came up from Los Angeles recently to visit his home town and imbibe some of the excitement afloat during convention week.

All Star Gets New Service.

The All Star Features Distributors has secured the rights in this territory to Screen Snapshots and exhibitors have made a rush to book these. They have already been placed in the Imperial, New Mission and New Fillmore theatres of this city; the Kinema Theatre, of Oakland and Fresno; the Virginia

(Continued on page 338)

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Herman Films to Build Big Unit Plant at Santa Monica

A NEW unit producing plant, to cost approximately $250,000, consisting of three or more stages, is to be erected at 2435 Wilshire Boulevard, Santa Monica, Cal., according to an announcement made by E. P. Herman, president and general manager of the Herman Film Corporation.

One of the stages now nearing completion will be ready for use as soon as a $15,000 electric generator plant has been installed.

Work on the other two stages will be started within a short time. The plan of the Herman company is to put two or more of its own companies at work and to lease the additional space in the studio to independent producing units. The stages will be so constructed that each separate unit will have its complete set of offices, dressing rooms and cutting rooms fitted up on the stage.

Mr. Herman intends to produce pictures that will have a big thought behind them. "That Something," recently put on the market by him, is said to be unusual and different in many respects from the every-day five reel feature. His second production will be a sequel to "That Something," and will be called "Something More."

Hannibal Clermont Returns.

Hannibal Clermont, president of Clermont Photoplays Corporation, has returned from Washington and New York, where he arranged to open offices in the east, and possibly in London.

Anna Q. Nilsson Incorporates.

Anna Q. Nilsson, according to the articles filed recently, has incorporated her own company for the production of moving pictures. Miss Nilsson has been rising steadily to the top of her profession by her careful and thorough delineation of the parts she has been called upon to portray in many of the recent successful picture productions in which she has played leading characters. No announcement as to the plans of the new company has been made.

C. L. Chester Expands.

C. L. Chester, producer of "Chester-Outings," "Chester Comedies," "Screenics," and Gale Henry Comedies, is erecting a new administration building at Gower street and Sunset Boulevard in Hollywood, to be completed about September 1. The new building will be three stories in height, and cover 60 by 100 feet of ground. The first floor will contain the executive offices of the various producing companies; the second floor will be given over to the directors and cameramen of the corporation, while the laboratories and projection room will occupy the third floor.

Preview on "Diamond Mystery" Serial.

A preview of several episodes of "The Hope Diamond Mystery" was given at the Iris Theatre in Hollywood recently for the benefit of the cast, trade journalists and May Yohe, formerly Lady Francis Hope, author of the story.

New Hotel to Have Theatre.

One of the features of the new California Ambassador Hotel, now under construction on Wilshire Boulevard, will be a moving picture theatre with a seating capacity of 575, which will draw its patrons chiefly from the guests of the hotel. This theatre will be strictly modern and up-to-date, and will include a pipe organ as part of the equipment.

Venice Theatre Opens.

The new theatre that has just been completed at Venice on the ocean front and Zephyr avenue, was opened recently as The California with a highly attractive bill of motion picture features. The owners of the new theatre, George Cleveland and C. Gordon Parkhurst, are also owners of the motion picture theatre at Redondo, and are arranging to build a third house at Santa Monica.

To Exploit "Neptune's Bride."

Albert B. Ormsby, a Canadian steel king, and president of the Ormsby Film Corporation, has come to Los Angeles to supervise the exploitation of "Neptune's Bride," a seven reel water fantasy just completed by Captain Leslie T. Peacocke for the company. Captain Peacocke is the author of the story of "Neptune's Bride," as well as director of the picture and he has made it a sequel to his earlier screen play, "Neptune's Daughter," in which Annette Kellerman starred several years ago.

Robertson-Cole Studio Is Begun.

Actual construction work has been started on the new Robertson-Cole studio at Melrose avenue and Gower street, which is just a little west of the Brunton plant. The new studio will be the home of the Sessue Hayakawa, Pauline Frederick, Mae Marsh, Dustin Farnum and Lew Cody productions.

Goulding-Desmond.

Alf Goulding, director of the Rolin Film Company, was married to Marcella Desmond, leading woman of the Harry Pollard Company, recently. The wedded pair spent their honeymoon of one day at Venice, and both returned to work at the Rolin studio the next day.

Los Angeles Studio Shots

HOWARD HICKMAN has given up his megaphone and directorial puttees to accept an offer that has been made to him by a film concern for his services as an actor.

Marshall Neilan returned last week from a flying trip to New York, where he attended a meeting of the Associated Producers.

Donald MacDonald, Harry Myers, William Courtright and Eugenie Besserer have been cast for the new Charles Ray picture, "Forty-five Minutes from Broadway."

Lewis Cody has purchased a home in Hollywood, for which he paid the sum of $50,000.

Courteney Foote has arrived from the East to play the leading part in the Metro film version of the Jack London story "The Sea Rover," which will be directed by Edward Sloman.

George French, of Christie Comedies, has announced his intention of deserting comedy for drama.

Mary MacLaren and her mother, Mrs. Lillian MacDonald, are preparing to go to New York, where they will sail for England on July 16.

Marcel Le Picard, who photographed Will Rogers in "Jubilo" and "Jes' Call Me Jim," has been elected to membership in the American Society of Cinematographers.

Mary H. O'Connor, scenario and film editor of the Famous Players-Lasky West Coast studio, has returned from her annual trip to New York.

Enid Bennett and her husband, Fred Niblo, who is also her director, left for New York this week following the completion of Miss Bennett's contract with Thomas H. Ince.

Max Linder, noted French comedian, has started production on a special feature, with Wilton Welch as director.

June Mathis has returned to Metro's West Coast studio to remain until the filming of "The Four Horsemen of the Apocalypse" is completed.

Antonio Gaudio, Allen Dwan's cameraman, has been loaned to Louis J. Gasnier to do the camera work on "Kismet," with Otis Skinner.

Macey Harlam has come from New York to play the heavy in the new Betty Compson feature, now in preparation.

Stuart Holmes will play an important role in "Body and Soul," Metro's new feature, starring Alice Lake.

Ethel Clayton, accompanied by her mother and brother, left Los Angeles this week en route to England, where she will make two pictures in the studios of the Famous-Lasky British Producers, Ltd.

Carter De Haven, who with Flora De Haven is making a film version of "Twin Beds," has recovered from a recent attack of ptomaine poisoning.

Charles Fortuna, famous clown of circuses and in the Hippodromes of New York and London, will play the buffoon in Eddy Polo's new serial for Universal.

Doris Pawn, now the the Betty Compson company, has obtained a divorce from her husband, Reginald Ingram, a director at Metro.

May Allison's sister, Mrs. Neill Wright, of Huntington, Tenn., stopped off in Los Angeles to visit a few days before going to San Francisco to attend the Democratic convention, to which she is a delegate.

Harry Spingler, motion picture director, has instituted divorce proceedings against his wife, known on the stage as Vera Michelena, whom he accuses of desertion.

The Ruth Roland Serial Productions Company has moved from the Astra studio in Glendale to the Brunton plant.

Lois Wilson, Lasky leading woman, has just returned from a visit to home folks in Birmingham, Ala.

"The Tiger Lady," starring Hope Hampton, has been completed by Director Maurice Tourneur, and Miss Hampton leaves for New York within a few days.

Tsuru Aoki is expected to reach San Francisco shortly on her return trip from Japan, where she has been visiting for the past few months.

David Butler is making plans to go to New York upon the completion of his current feature for the David Butler Productions.

Doraldina, new Metro star, has arrived in Los Angeles with her husband, Frank Saunders.

Mary Miles Minter, her mother and sister, and a party of friends will tour Northern California during the next few weeks.

Mr. and Mrs. Otis Skinner and their daughter have arrived to spend the summer in Los Angeles while Mr. Skinner works in the film version of "Kismet," under the direction of Louis Gasnier.

Waldemar Young, formerly of the Louis B. Mayer scenario staff, is now a member of the Metro scenario department.

"ISN'T IT HELL"

Isn't it hell to see some film men hungry amid plenty? Isn't it terrible to see what some State Right Buyers will fall for and hand good, healthy "jack" for when they can have "a feast on a silver platter"? Doesn't it make you sore to notice the meaningless bunk used to describe state right pictures when the darned things haven't enough stuff in 'em to draw a corporal's guard? Yet it seems as though State Right men welcome the salve artist with the velvety tongue and "drek" pictures. Give thanks men, for times are changing. The back-slapping, raucous laughter bunk artist who peddles flivvers for big money is rapidly on the decline.

The day of hundred per cent goods is arriving. The day when State Right men will examine, see and know what they are buying is on deck and to that type of State Right men who want to know and see their goods before handing over any money, we direct attention to the biggest State Right picture on the market, "KEEP TO THE RIGHT." Here is a smashing BIG, timely story with Edith Taliaferro. Here is a picture that can be booked for a run in any house in the world in a fair-sized city, and for at least two to three days in the smallest burg.

"KEEP TO THE RIGHT" has the biggest exploitation ideas behind it you ever saw, especially one that will electrify your town and guarantee absolutely certain results, hot weather or otherwise. Here is a picture so big, so appealing, so packed with drawing power and so well backed by extraordinary exploitation as to make it the BIG state right picture of the season. And you can SEE this picture, and you can SEE the exploitation, and you can SEE the posters and everything else BEFORE you hand over a dime. Can you beat that? We'll say you can't. And the time to inquire about "KEEP TO THE RIGHT" is NOW, because when its bigness is known, everybody will want it, and maybe the price might go up. Write or wire us today.

EQUITY PICTURES CORPORATION

AEOLIAN HALL, NEW YORK

CHICAGO NEWS LETTER

JAMES S. McQUADE

No Music for Chicago Picture Houses; Managers Refuse Demands of Musicians

(By Wire to Moving Picture World)

With the exception of the Boston, Alcazar and Rose theatres, owned by Harry Moir, who also owns the Hotel Morrison, no picture theatres in Chicago had a single note of music on Independence Day.

Exhibitors from all quarters of the city report that patrons with very few exceptions seemed quite satisfied without music. The situation was fully explained to them that the granting of the increase asked by the musicians' union would mean a further increase in admissions. The business of Independence Day throughout the entire city has been reported as very large.

Several of the smaller theatres attempted to employ non-union musicians, but the moving picture operators' union threatened to withdraw the operators if this were done.

Harry Moir, who runs the famous Terrace Garden in the Hotel Morrison, was obliged to pay the increased wage in his three theatres in order to keep the Garden open, which would avert a great loss. Quite a number of union musicians are employed in the Terrace Garden.

The musicians' union tried ineffectually to induce the moving picture operators to walk out on July 4.

NO music will be furnished by union musicians in Chicago picture theatres after Sunday night, July 4. Picture theatre managers and the Chicago Federation of Musicians have failed to come to an agreement after a parley of three weeks. The musicians continued their refusal to consider any increase less than 50 per cent.

The Chicago managers of dramatic, vaudeville and burlesque houses, however, decided at a meeting held late Friday afternoon, July 2, to grant the demands of the musicians for a 50 per cent. increase. This will be effective in all dramatic, vaudeville and burlesque houses after July 4. Since last writing, the picture theatre managers decided to meet and act on this matter separately from the managers of dramatic houses, because many of the latter represent New York instead of Chicago interests.

The managers of Chicago picture theatres have held no meetings with the musicians since June 24, when they withdrew their offer of an increase of 21 per cent. On that date the Federation refused to consider any offer of an increase less than 50 per cent., as stated in my last letter.

Harry Moir Grants Increase.

The music famine will affect all Chicago picture houses except a few of the smaller. It is said that a few of the small "Loop" theatres, including those owned by Harry C. Moir, will pay the new scale.

The circuit theatres owned by Ascher Brothers, Balaban & Katz, Lubliner & Trinz, Schoenstadt & Sons, etc., will either run pictures without music or with a simple accompaniment on the piano or organ. Orchestra Hall will retain its orchestra, according to the terms of the contract with Director Blaufuss, the scale of wages being much higher than that asked by the Chicago musicians.

"Although the disagreement has been long and serious it has been without bitterness," says L. P. Newhafer, general manager of the Ascher Brothers circuit. "We hate to lose our musicians and we are parting with them on good terms. As for granting a 50 per cent. increase, it would simply put us out of business. We would be obliged to raise our admission prices and the public will not stand for that at this time. Music is important, but not absolutely essential, and we will have to get along without our orchestras as best we can."

"Should any effort be made by picture theatre managers to retain their musicians at wages less than the 50 per cent. increase, we will call out the moving picture operators on a sympathetic strike," said Mr. Winkler, president of the Chicago Federation of Musicians, Saturday morning, July 3.

Balaban & Katz Open Educational Exchange

A NEW film exchange, to be known as the Educational Film Exchange of Illinois, was formed by Balaban & Katz Monday, July 5, with offices in the Consumers Building. Short subjects of the Educational Film Company of America and one and two-reel comedies and scenics will be handled by this exchange. Among the latter subjects are Christy, Chester, Torchy and Mermaid comedies, and Robert C. Bruce and Outing Chester scenics.

The new offices are conducted under the management of I. Maynard Schwarz, formerly in the sales department of the Chicago First National Exchange, and are under the general supervision of R. C. Seery, manager of that exchange.

Sam Katz and Nathan Ascher own the franchise for First National pictures in Chicago and the state of Illinois.

Bring on the Water!
Pleads Margarita Fisher while showing her latest bathing creation. Starring in American's "The Week-End."

Taylor Holmes' Next Vehicle to Be Melodrama, Not Comedy

ON the theory that the public is never so happy as when miserable, Taylor Holmes has decided to abandon comedy roles and to produce serious pictures. He made this announcement the last day of June in Chicago, where he is playing at the Woods Theatre, in "Tomorrow's Price."

Work on his next picture will begin about the middle of August. He has not yet made a choice, but is considering three photoplays all of which are society melodramas. "Tomorrow's Price" comes under this classification and Mr. Holmes' venture in this type of play was somewhat of an experiment on his part, just to see whether he can please in a serious role. As a result, he is inclined to believe that the public in general would rather think than laugh.

"I have decided that I can appeal to a greater number of people by interesting rather than merely amusing them," he said. "Realism will always get closer to the heart of an audience than exaggeration. It's more natural to the average man to be serious than to be laughing. People don't go giggling through life, and often they have to be worked up to an unnatural hysterical state before they are responsive to even very good comedies."

It is Mr. Holmes' present ambition to devote himself exclusively to moving pictures after the close of his engagement in "Tomorrow's Price." The business arrangements for making his next picture have not yet been completed, but it is his intention to be relieved of all responsibility concerning production and direction, which he has previously assumed, and to be free to concentrate his entire attention upon his own individual performance.

American's President Talks of His Two Latest Features

S. S. HUTCHINSON, president of the American Film Company, when seen last week, had something to say in his customary conservative way about "The Week End," his latest comedy, which will be released through Pathe on July 15. He thinks this feature possesses many of the elements for a successful box office attraction, besides being technically a finely made picture.

The locale of the story is on the sea coast at a fashionable bathing resort, which makes several of the scenes peculiarly appropriate for this sweltering July weather. Dainty, chic bathing suits of the latest styles are displayed by the fair damsels and a clever comedy vein runs through all these vivacious seaside scenes. Risqueness has been carefully avoided in all of them, Mr. Hutchinson was careful to state.

Margarita Fisher and Milton Sills sustain the principal roles, under the direction of George L. Cox.

Well under way at the present time is a western picture, with strong characters and tense situations, based on the story by Frank H. Spearman, entitled "Whispering Smith," and bearing that title. This picture by the American Film Company must not be confounded with another photoplay of the same name and based on the same

story which came out about five years ago. The American Film Company's story is a pleasing one and an especially strong cast was chosen amongst the six productions. Mr. [illegible] says.

Charles Clary appears in the title role and is a great boy at times, and sure will be missed on the morning. "Suds" Smith will be missed from time to time in the [illegible]

Aeroplane Saves "Suds" for Rock Island Showing

SUNDAY, June 27, an aeroplane was used for the first time in the history of the Rock Island territory, in order to prevent the disappointment of an exhibitor. [illegible] "Suds" for that date Joseph Hopp, owner of the Majestic Theatre [illegible] in the happy exhibitor who was spared great disappointment by the winged messenger, for he had advertised the Mary Pickford picture extensively.

Through some unfortunate oversight in the shipping room of United Artists' Chicago office, the film was not sent out Saturday, June 26. Mr. Hopp learned this Sunday morning at 10 o'clock, when it was impossible to forward the film in time by train, as the Sunday schedule of trains was different from that of week days. He immediately got telephone connection with Cresson Smith, United Artists' Chicago manager, who at once set about securing an aeroplane to make the trip.

It being Sunday, manager Smith lost some time in locating the man in authority at the Chicago Aviation Club. Connection being made with this official, Mr. Smith learned that a certain pilot was resting at his home on the North side, for the day. The pilot was reached and a taxi bearing him and the film was rushed to the aviation field at Cicero, fifteen miles away from the "Loop." He arrived there at 2 p. m., by Chicago new time, which is one hour ahead of Rock Island time.

Owing to necessary preparations, the start was not made until 3:15 p. m., Chicago time, and the plane arrived at the Moline aviation field a few minutes before 6 o'clock, local time. A taxicab was in waiting, with Manager Quinn of the Majestic, who rushed it to the theatre ten miles away where it arrived in good time to be screened at the evening show.

The enterprise shown by Manager Cresson Smith of United Artists in this case merits more than praise. The picture involved was big and the threatened dis-

Thinking of Prince Charming.
Zena Keefe, in Robertson-Cole's "The Heart of Twenty."

appointment was big, but Manager Smith was equal to the occasion in a big way.

It is understood that the cost of transportation of "Suds," by air route and otherwise, to the Majestic, Rock Island, runs well up into three figures.

Theatrical Men Form Their Own American Legion Post

A NUMBER of Chicago ex-service men employed in the moving picture industry have organized a post of the American Legion which has been named Theatrical Post No. 646. The first meeting of the organization was held recently in the Universal exchange, 220 South State street, and the following officers elected: Post commander, Edward Trinz; vice-commander, Martin Saxe; finance officer, Max Balaban; sergeant-at-arms, Charles Kamp; advisory, Nat Wolf; war risk insurance officer, Stanley B. Waite; employment officer, Max Ascher; historian, Harry Rice, and standard bearers, John J. Funk and George Senseu.

The following committees were also formed at the meeting: Executive committee, W. E. Calloway, Philip Malinaro, Ted Shapiro, Paul Biese, Arthur Schoenstadt and Milt Kusell; entertainment committee, Paul Biese, Harry Samuel, George Senseu, Charles Kamp, Nat Wolf, Harry Vrooman, Milt Kusell, Martin Saxe, W. E. Calloway, Max Balaban, Harry Tripp and Henry Schoenstadt; Americanization committee, Ted Shapiro, H. J. McKillip, Max Balaban, Milt Kusell and Harry Rice.

Meetings of the Post will be held the first and third Friday of every month.

The main object of this organization will be to aid members of the Post who served in the war and also their families, when occasion calls for such aid. The moving picture members have given the Post its present name in order to bring in all the members of the theatrical profession who served in the war.

A downtown headquarters will be established soon for the accommodation of members of the theatrical professon who may visit or pass through the city. The present members of the Chicago Post aim at making it the largest in the Legion and their motto is "Watch Us Grow."

It might be suggested to the founders of Theatrical Post 646 that the name be changed to Movie-Theatrical Post 646, as that would include members connected with the moving picture business as well as members of the theatrical profession.

The officers especially desire it to be known that all former soldiers of the war, now engaged in the movie or theatrical business—whether it be doorman, usher, manager, theatre owner, picture operator, stage hand, flyman, electrician, film salesman, exchange manager, booker of films, advertising man, film shipper, clerk, etc., etc., all are cordially invited to join this Post. Each will be gladly welcomed and the badge of service in the war will be sufficient to cement the membership in a real brotherhood of mutual helpfulness.

Steinberg Opens Office

A. I. Steinberg, for some time past in charge of publicity and exploitation in Select's Chicago office, has resigned to engage in business for himself. His office is at 506 South Wabash avenue, and he says he has already secured several important advertising and publicity accounts.

Jones, Linick & Schaefer Lose Sam Levin After Fifteen Years

SAMUEL I. LEVIN, who has seen fifteen years' service with Jones, Linick & Schaefer and who has been general manager of that firm for some time past, has resigned to engage in business for himself. In co-operation with J. Handelsman he is building theatres in Evansville, Ind., and Louisville, Ky., his plans being to build and operate theatres in a number of the principal cities throughout the country. These theatres will be conducted on the co-operative plan, by which the employes holding responsible positions will share in the profits and be given an even chance for promotion.

Mr. Levin was given a farewell banquet on Friday evening, July 2, at the Hotel Sherman, by a number of intimate friends and associates, among them being Aaron J. Jones, Peter J. Schaefer, Adolph Linick, Ralph T. Kettering, Norman E. Field, John G. Burch, J. Handelsman, Paul Busch, George Moore, Sig Faller, Emil Mayer, John J. Jones, Norman E. Bensinger, Harry Earl, Tom Burchill, Louis J. Jones and William Rosenbaum.

Mr. Levin left for his new field Saturday, July 3. Norman E. Field, manager of the Rialto Theatre, has been appointed his successor by Jones, Linick & Schaefer.

The writer joins with the numerous friends of Mr. Levin in wishing him the success that his merits deserve. Knowing him for years it is pleasant to bear testimony to his high worth as a man and to his uniform courtesy and fine ability.

Recent Appointments Made in Local Exchange Circles

IKE VAN RONKEL, who has been manager of Goldwyn's Chicago office for over a year, has resigned that position to engage in business for himself in this city. His successor is Manager Maybury of Goldwyn's St. Louis office, who took charge of the Chicago office Monday, July 5.

Clarence Phillips, assistant manager to Ike Van Ronkel in the Goldwyn office here, has been succeeded by Mr. Boyle, who came on from the New York office. About a year ago Mr. Boyle was a salesman in the Fox Chicago office. Mr. Phillips is now a salesman in the Robertson-Cole Chicago office.

Fred J. Martin, assistant manager of United Artists Chicago office, resigned recently to accept a similar position in the Fox Chicago office under Manager Eckhardt.

Fred Creswell, division manager in the Central West for Famous Players-Lasky since the death of his predecessor, Mr. Allen, has been transferred to New York City, where he will be special representative. He has been succeeded by Harry Wolfberger, who has held the position of manager, in succession, for Famous Players-Lasky, in the Cincinnati and St. Louis offices, for several years past, with great success.

Illinois Exhibitors' Body Increases Its Membership

THE executive committee of the Illinois Exhibitors' Alliance held a meeting Monday, June 28, at headquarters on the twelfth floor of the Century Building. Eleven members out of a total of fifteen were present.

The committee considered favorably twenty-two applications for membership, which had come in since the Cleveland convention. Sixteen of these were from outside cities in the state and six from Chicago. These applications are the result of the reports of the Cleveland convention, and President Joseph Hopp predicts a steady growth in membership henceforth. It is the purpose of the members of the Illinois Exhibitors' Alliance to render a good account of themselves as a unit of the Motion Picture Theatre Owners of America, the national organization established at Cleveland.

RUBBERNECKING IN FILMLAND

Go West, Young Man, and Breathe California's Foggy but Famous Atmosphere

By GIEBLER

THE title of this installment might just as well be "Rubbernecking in Fogland." We enjoy a certain amount of murky weather and if the high fogs would come up and stick around awhile during the heat of the day, we wouldn't say a word, but for the last two weeks we have had practically no sunshine at all. Of course, we realize that our Fair City is making a drive for summer tourists and that a nice cool fog that tempers the sun to the touristial bean is a great asset, but whoever it is that is pulling this fog stuff should realize that we have to make a few movies now and then.

The temblors have stopped, for which we are devoutly thankful. The scientific sharps out here tell us that the earthquakes that visit the coast are caused by a fault in the earth's crust, that starts at San Francisco and extends down the coast, four hundred miles. We knew it was somebody's fault and we are not at all surprised that the fault begins at Frisco; we wouldn't put anything past that town.

Tourists Please Note.

However, in view of the fact that we do not want the tourists to stop coming out, or the movies to get scared and go back east, or the rubber factory to move, or the moonstone industry to fizzle out, or the Indian bead works to stop, we can state without fear of successful contradiction (from any native son) that no serious harm will ever result to our fair city from the earthquakes.

On top of being befogged we have had our gasoline rations cut down a little lower, but in spite of this, Filmland is happy and lively as a cricket. Samuel Goldwyn is in our midst once more. It always makes us happy to have Sam out here; he is so full of pep and optimism that we always catch a little of it from him.

Marion Davies Arrives.

The colony has been enriched by the addition of a bunch of players from New York who came out with Marion Davies to help her make films for the Cosmopolitan Corporation. Miss Davies was accompanied by Edith Shayne, Anders Randolf, Earl Schenk, Norman Kerry, John Charles, Thomas Findley and George D. Baker. Mr. Baker will direct the first Davies film, which will be shot at Brunton.

Doraldina, the dancer, also arrived this week to make a few movies for Metro, under the direction of Ted Sloman. Doraldina was accompanied by her husband, Frank Saunders.

Lois Wilson, one of the leading ladies at the Lasky studios, returned from Burmin'ham, Alabama, where she visited the home folks, attended thirty-seven parties given in her honor, lost ten pounds, and recovered the su'thern accent which she had lost acting in the movies.

Kids Miss the Honeymoon.

Bryant Washburn and his wife have started on the first leg of their trip to London. Just before leaving Bryant said that he and the missus anticipate a big time and that the only fly in the ointment was that since the trip is a honeymoon trip they couldn't take the children along. Kids do gum up honeymoons.

The attractions playing at the court house this week are headed by Tom Ince and Bill Hart, and Juliet Riley and the American Film Company, with appropriate casts of witnesses, lawyers and judges. Miss Riley, whose other name is Mary Miles Minter, has just put one over on the American by getting a decision in her favor that carried something like four thousand dollars disputed salary along with it.

Ben's Double Exposures.

Ben Turpin is taking a vacation and filling his system with mental pictures of western scenery. Ben has an easy time on a sight-seeing trip; being equipped with ambidextrous optics, he can see twice as much as the ordinary individual in the same length of time.

The usual seeker after scenery has to twist his head from side to side and give himself a stiff neck glaring up at mountain tops and down in the depths of the canyons, but Ben can stand in one spot and grab off the beauty and majesty of "the hills, rock-ribbed and ancient as the sun," with one lamp, and drink in the beauty of "the valleys stretching in pensive quietness between," with the other.

Harold Lloyd has come back from New York. Pat Dowling has gone to New York. Harry Beaumont has gone fishing. Bebe Daniels is well of a sick spell and back at work in Realart pictures. Vic Shertzinger is having a pipe organ installed in his house. Ted Taylor is helping Charley Hertzman publicise Universal City.

Contracts for Life.

Bogart Rogers, of the Ince Editorial Bureau, took a trip up to Portland, got married to a young lady by the name of Lucille Young, whose dad came across with an apple orchard as a wedding present. Alf Goulding, Rolin Comedy director, has signed up to play second leads and support Marcelle Desmond, leading lady of the Snub Pollard company. The contract was executed in the presence of a preacher and is for life.

Jack Wheeler, treasurer of Kosmick Films, left for New York, via Chicago, with fifteen reels of the completed "Hope Diamond Mystery" serial under his arm. Grace Darmond, who played the lead in the aforementioned serial, has been having a fierce time with a bucking tooth. Carter De Haven has just recovered from a case of ptomaine poisoning and Louise Glaum has one of the cutest golfing outfits anybody ever saw.

Louise Likes the Links.

Louise Glaum appearing in what she says is the only sensible golf costume for ladies.

Ince Men Hospitable.

I went out to that interesting burg, Culver City, this week and rubbered around Tom Ince's studio. Shook hands with A. Lincoln Hart, production manager for the J. Parker Read enterprises; promoted a cigarette from Hunt Stromberg, head of the Publicity Bureau; a match from Rowland Lee, a contender for the youngest director in the movies medal; made the acquaintance of Treasurer Kershaw, who hails from Old Missouri and admits being one of the most popular persons on the premises (once a week, when he doubles for the studio ghost).

Mr. Lee told me big things about "Fate's Honeymoon," the Hobart Bosworth special he is getting ready to film, and I am satisfied it was all most excellent dope because J. O. Taylor, the cinematographer who is going to shoot the stuff, verified everything Lee said.

Trailing the Leopard Woman.

Then I fell into the hands of that persuasive and persistent pair of publicity purveyors, Schlager and Weingarten, who led me over to a stage where J. Parker Read was having Stewart Edward White's story, "The Leopard Woman," put into film form with pomp, circumstance, scenes from Monte Carlo, Cairo, the African desert, jungle, veldt and kopje, three directors and Louise Glaum and House Peters at the head of an all star cast.

Wesley Ruggles was the head director and Frank Geraghty and Dorian Cox the other two of the trio. Omer Farrall was looking after the atmosphere; Stanley Morse, who adapted the book to the films, was standing by on the scenario deck and Charles Stumer was taking the pictures.

Adventures and Gowns.

Miss Glaum has a great part in the film; she is the Leopard Woman, a mysterious person who travels through darkest Africa, with a string of native servants, on a secret mission. The plot of the story provides all sort of amazing adventures and gives her opportunities of wearing many gorgeous gowns.

House Peters, who plays the chief supporting role, has an equally strong part, and if I'm any kind of a prophet, the combination of these two big stars, in what is considered one of Stewart Edward White's biggest stories, is going to boil down to a crackin' big feature.

Miss Glaum had just finished her work in the scene that was being shot and was about to leave the stage when I arrived on the set. She stopped and said a friendly "How do you do?" to my "Hello," however.

"You are now going to your dressing room," I said, drawing on the rich store

of knowledge of the habits of stars that I have gained through reading press agent dope, "and think deep thoughts about the Leopard Lady. Study the strange exotic creature whose life you will portray on the screen, sink yourself in her personality, get into the part. Am I right?"

Miss Glaum laughed.

"I am going to my dressing room and get into one of the most practical golf costumes you ever saw," she said. "A costume that I designed myself, it has just come from the tailors. It is the kind of a costume that every woman who really loves to play golf should wear. Of course I will have to do a lot of hard work and studying; the Leopard Woman is a difficult part, but there's a time for work and a time for play and just now it's golf."

I saw Miss Glaum in her golf outfit a few minutes later, and while I don't know a golf stick from a "crokay" hammer, still, I'm willing to say that it looked exactly the kind of an outfit that would bring joy to the heart of any golf bug in the world.

Bid Farewell to LiBeau

The Screen Club of Des Moines on June 25 tendered a banquet to R. C. LiBeau, until recently manager of the Famous Players-Lasky Corporation in the city, who has become manager of Famous Players in charge of Missouri, Kansas, Iowa and Nebraska, with headquarters in Kansas City. Mr. LiBeau was the Des Moines manager since the office was opened six years ago.

Among those attending the banquet were A. Frankel, vice-president of the Des Moines Theatre Company; L. A. Sheridan, of the Sheridan Film Exchange; M. J. Frisch, Greater Productions Company; J. Muchmore, successor to Mr. LiBeau; W. A. Ross, Exhibitors' Booking Association; H. Hersteiner, manager of the Family Theatre; J. Day, manager of the Palace Theatre; D. Burgum, manager of the Garden Theatre; S. S. Schwartz, A. H. Blank Enterprises; O. H. Garland, manager of the Des Moines Film & Supply Co.; A. Stolte, manager of the Des Moines Theatre; N. Dixon, publicity man for Famous Players; R. E. Erickson, manager of the Majestic Theatre; E. Helmts, manager of the Rialto Theatre; R. Harding, manager of the Casino Theatre, and Manager Baumeister of the Pathe exchange.

Theatre Attendance In May Took Big Jump, Exceeding Figure for 1919 by $2,167,808

ATTENDANCE at the theatres of the country during May was 80 per cent. greater than during the same month of last year, according to tax reports just secured from the commissioner of Internal Revenue. Total collections of admission taxes during the month aggregated $6,623,188.64, an increase of $2,167,808.81 over the collections of last May.

The figures indicate that admission taxes for the fiscal year ended with June 30 will run well over $75,000,000, or one-half more than the amount collected during the fiscal year 1919. Collections during the eleven months ended with May totaled $68,383,887.79, an increase of $23,930,744.09 over the total for the corresponding period of last year. The admission tax stands fourth as a revenue producer among the taxes imposed by the revenue acts of 1917 and 1918, being exceeded only by the taxes collected on freight shipments, capital stock and personal transportation tickets.

The report of the commissioner for May also shows collections of $389,295.04 from films leased and licensed, bringing the eleven-month total to $3,815,339.52; and $21,715.68 from the seating tax, bringing the total for that item to $1,547,210.90.

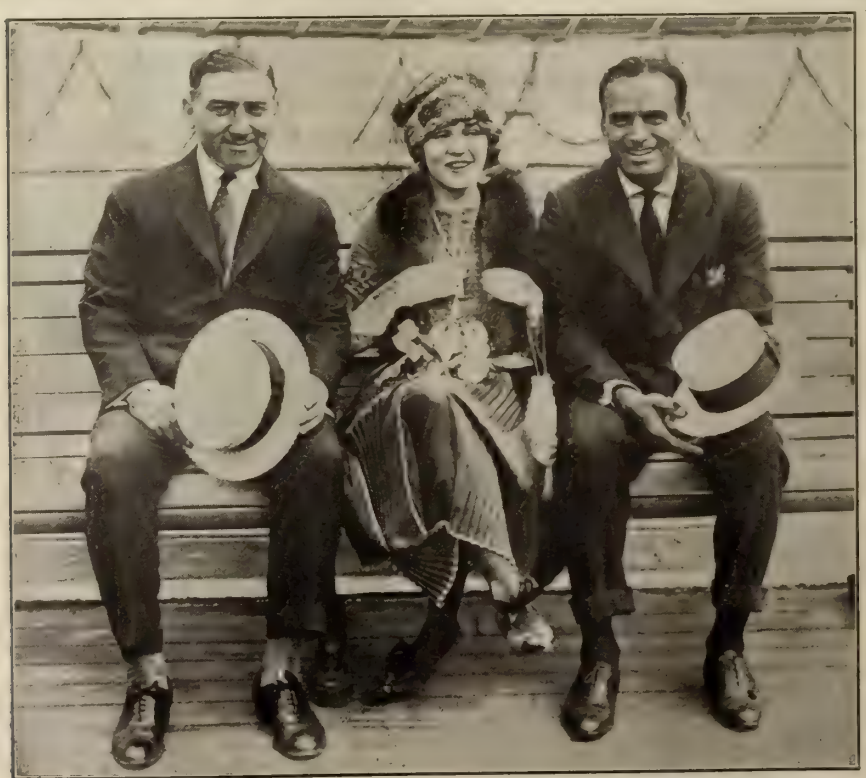
Total collections during the month amounted to $274,591,315.57, and for the eleven-month period to $4,442,748,708.74. Included in the May total, of interest to the moving picture industry, were the following collections: $9,327,833.25 on freight shipments; $1,472,085.88 on express packages; $6,898,503.30 on personal transportation; $461,968.58 on seats, berths and staterooms, and $2,147,329.29 on telegraph and long-distance telephone messages.

Fitzmaurice Has New Way of Introducing Past Action

GEORGE FITZMAURICE suggests an interesting solution to the problem of the so-called "cut-back" in the handling of his latest Paramount picture, "The Right to Love," featuring Mae Murray and David Powell. Up to the present time, in dealing with events supposed to have transpired before the main action of the story, scenarists have used the "cut-back" for lack of a better way to introduce plot elements essential to the comprehension of the play. This has always been considered unsatisfactory by many of the leading screen dramatists because in a great many cases, it has retarded the main action and otherwise hampered the smooth flow of narrative.

Ouida Bergere and Mr. Fitzmaurice, working in close collaboration, and planning to eliminate this unwelcome feature, decided to introduce the story of what had come before in a new and altogether unique form. The result of this innovation is a picture of charm and originality.

The episode of the heroine's past life lends force and dignity to the story as a whole, for it is told simply and beautifully. The settings are of the impressionist school.



Doug and Mary Just Before Sailing on Their Honeymoon.
They are seen here with Hiram Abrams, president of the United Artists, on board the "Lapland."

Dickson to Make Scenics in Balkans, Turkey and Arabia

JEFFERSON DAVIS DICKSON, globe trotting cinematographer for the David P. Howells organization, will sail on July 3 for another of his trips in search of unusual camera material.

His first stop will be Paris, from which point he will outfit for an extensive trip through the entire group of the Balkan states, operating from Bucharest in Roumania as his headquarters.

He expects to spend about a year in the Balkans, and then will spend another year in a tour of Turkey and Arabia.

Mr. Dickson's last trip, from which he returned only recently, was through Northern Africa and the remote oases of the Sahara Desert. He brought back with him about fifty thousand feet of negative made up of remarkable and unusual scenes. This negative was sold outright to Charles Urban for incorporation in his "Movie Chats," a single reel scenic and educational offering that is being released once each offering that is being released.

Deny Signing Exclusive Contract

Harry Chandlee and William B. Laub are themselves authority for the statement that they have not signed and do not expect to sign any contract giving their exclusive services to any producing organization. Chandlee and Laub state that they expect to continue indefinitely to accept pictures for editing and titling for their established clientage and that they do not contemplate withdrawing from the free lance field.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Fine Arts Pictures Inc. Closes Contract to Distribute Twenty-six Features a Year

CONTRACTS for the distribution through independent exchanges of twenty-six special feature productions a year have been closed by Fine Arts Pictures, Inc. The new producing company will start work on its first picture immediately and it will be ready for distribution by September 30.

The pictures will be released one every two weeks. Widely read stories by well known authors, it is announced, will be used as vehicles for screen artists of the first magnitude. Arrangements have already been made for the screen rights on a number of popular, timely stories, and contracts are pending with high class stars.

Fine Arts Pictures, Inc., also announced that arrangements have been made for the purchase of one of the largest studios in the East and five companies will work simultaneously. The pictures will be directed by men of proven ability.

"It has been evident that bigger and better pictures must be put at the disposal of the independent distributor if he is to remain in the field," said Murray W. Garsson, president of Fine Arts. "A good picture now and then is not enough. The independent buyer must have good pictures continuously. To provide him with this product is the object of our endeavors.

"We are not going into the producing business, but we are offering the producer a new and successful outlet for his productions. There is a big demand for real box office attractions on the independent market. That has been proved by the enthusiasm with which the comedy drama "Up in Mary's Attic" has been received. The fact that we have the right of rejection on any picture that does not come up to our standard is a guarantee for the buyer.

"Our new contract calls for the first production to be ready not later than September 30 and one every two weeks for one year thereafter. The pictures are to be purchased outright, which should result in economy to the exhibitor.

"Between now and September 30 we will also distribute a number of first class productions backed by a complete "direct to the exhibitor" campaign — and this campaign will not be stopped as soon as all the territory is disposed of—and tentative plans also are under way for a national advertising and exploitation campaign and a canvass is being made to determine what medium of exploitation is found most profitable in individual territories.

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"Thru Eyes of Men" Sold

Ludwig Film Exchange of Minneapolis will distribute the five-part Radin feature "Thru Eyes of Men," starring Frank Mayo, in the states of Minnesota, Wisconsin and the Dakotas.

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Meade and Ehrgott Make Sales Trips for Price

Mr. C. A. Meade, secretary and sales manager of C. B. Price Co., Inc., has returned from a trip to Ohio, where he sold rights on Billie Rhodes in "His Pajama Girl" to E. Mandelbaum and Walter E. Lust, of the First National Exhibitors' Circuit of Cleveland. Other First National exchanges which have secured this picture for their territory are the New York and New Jersey exchanges.

A. L. Ehrgott, of the sales force of the Price Company, left recently on a trip to Philadelphia, Baltimore and Washington, D. C., in connection with this picture.

"Regardless of the hot weather," said Mr. Price, "the sales on this subject have been brisk. We have already sold the major portion of the United States and some foreign territory.

New Company Formed to Handle Films On State Right and Foreign Market

AMALGAMATED FILM COMPANY is the name selected for a new state rights, import and export film concern recently organized. Milton J. Schwartz is the president, and temporary quarters have been taken in the Godfrey Building at 729 Seventh avenue, New York City.

Milton J. Schwartz has had several years of experience in the various branches of the state rights and foreign business, beginning as a salesman.

The new company will act in both the capacity of agent for the producer, also as a state rights distributor for independent productions.

The export and import department will be a separate department as soon as larger quarters can be secured. Two foreign producers have negotiated with Mr. Schwartz, and an announcement of several of their late productions for the American state rights buyers will be made shortly.

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Copperhead Dramas Announced

Photo Products Export Company is about to market a series of new two reel dramas called the Copperhead series. Titles, releasing dates and further particulars will be announced later.

Sale for Talmadge Reissue

Joe Brandt announces the sale for National Film Corporation of upper New York state rights to Irving Fitzer of Syracuse, on the Norma Talmadge revival, "Captivating Mary Carstairs."

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Dana Goes Touring with Six Features to Screen

P. B. Dana, Arrow's sales manager, is booked solid for Pullman car sleeping for at least two weeks to come. On returning from Washington he immediately made preparations for an extensive trip covering more than ten of the larger cities. He left on July 7 for Pittsburgh, and from there expected to travel West.

The fact that Arrow is now distributing a number of features that have met with the approval of the exchangemen and exhibitors gives Mr. Dana a strong backing on this sales trip.

Mr. Dana has with him six features he will screen for buyers. They are "Woman's Man," "Love's Protege," "Before the White Man Came," "Daughter of the Don," "The Desert Scorpion," and "The Chamber Mystery." The itinerary of his sales trip includes Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Des Moines, Omaha, Kansas City, St. Louis and Indianapolis.

Morris B. Schlank Plans to Take Time This Year to Perfect Each Production

AT least two more producing units will be included in the production activities of Morris R. Schlank during the coming year, according to a statement made by Mr. Schlank, who arrived in New York last week. The producer of the Hank Mann comedies, distributed by Arrow, planned to spend at least a week in his headquarters at the Arrow offices.

In the coming year he plans to keep three companies busy all the time. This he stated did not mean more pictures but better ones.

"In fact," Mr. Schlank said, "I will decrease the number of pictures. My schedule now calls for eight more of the series of twenty-six two reel Hank Mann comedies, and when they have been finished a new schedule will be made. It will call for one Hank Mann a month and one comedy a month from each of the other companies.

"There isn't any doubt but what the independent field is to play a leading role in the film industry within the coming year," he added. "I have been in close touch with the exhibitors and the public and watched the reception of the independent productions. It is gratifying to note that we of the independent field are giving the producer-distributor organizations a run for their money.

"It shows for one thing that no one company can ever control the field and also proves that pictures of merit will receive their just rewards. It acts as an incentive to do even better in the future."

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Boston Photoplay Buys Shorts

The Boston Photoplay Company have purchased the rights from Radin Pictures on the single reel "Zip Comedies."

He Waits Upon the Ladies—Gets Paid for It, Too!

Hank Mann seen here in his latest two-reel Arrow comedy. Would that we were a sea gull egg sandwich distributor.

Victor Kremer to Produce Two-Reel Comedies Followed by Westerns and Six-Reel Features

"A BURLESQUE ON CARMEN," the last of the Chaplin films released by Victor Kremer, was the feature at B. S. Moss' Broadway Theatre, New York, for the last two weeks, and will remain there for an indefinite run. While the remainder of the program at the Broadway has been changed, "Carmen" has been retained and it is said it has proven to be a real "Warm Days" business getter.

This picture, together with "Skinner's Dress Suit," marks the wind-up of Victor Kremer's list of recreated attractions. And Mr. Kremer has perfected arrangements to produce his own attractions. The first will be a series of twenty-six two-reel comedies, then a program of special Westerns and six features, each six reels in length.

Mr. Kremer states he is not desirous of interfering with established independent exchanges that have created a desirable following, but when necessary to do so, he will open exchanges in certain territories.

The New York Independent Master Films of New York state and Northern New Jersey, handling all of Victor Kremer productions, report great progress and are getting ready with an increased force of salesmen to launch a powerful campaign.

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"Up in Mary's Attic" Song for Phonograph

The new song sensation, "Up in Mary's Attic," based on the photoplay of the same name, now being distributed by Fine Arts Pictures, Inc., through independent exchanges, will be distributed throughout the country on phonograph records.

Arrangements have been made, according to an announcement from Fine Arts, to give the records the national circulation.

"In addition to this direct advertising for the picture it will give the exhibitors an excellent opportunity to tie-up with the various phonograph stores," says Murray W. Garsson, president of Fine Arts.

"The people handling the phonographs undoubtedly would be willing to co-operate, as the beautiful oil paintings prepared particularly for this purpose would make his window more attractive than it otherwise would be.

"The various agents over the country handling the records are being canvassed from their New York headquarters and are being urged to co-operate in every way possible with the state rights buyers and exhibitors handling the picture.

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Much Interest Shown in Fanny Ward Production

Officials of the Joan Film Sales Company are very much pleased with the reception which state rights buyers have accorded the announcement of the company's initial release, "She Played and Paid," starring Fanny Ward. They state that the numerous requests from independent exchangemen indicate that there is a strong demand for first-run productions.

The fact that this picture features an American star and is an American type picture, with American plot and direction, and with a Parisian atmosphere, coupled with realistic drama and the zest of native French scenery, is said to be proving a big drawing card.

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Mabel Taliaferro Film Arouses Much Interest

Photo Products Export Company, state righting the Jaxon Film Corporation production, "The Rich Slave," starring Mabel Taliaferro, announce that this picture has created great interest among state rights buyers. The fact that Miss Taliaferro is the star is arousing considerable interest, and inquiries are rife as to whether she is to be starred in a series. Many of the earlier scenes depict the suffering of a little girl in an orphanage, and are announced as being true to life.

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Equity Sells Territory on "Whispering Devils"

Equity Pictures Corporation announces that Samuel Zierler, president of the Commonwealth Film Company, has purchased the distribution rights for the states of New York and New Jersey on the five-reel production, "Whispering Devils," starring Conway Tearle and Rosemary Theby. The growing popularity of Conway Tearle is declared to be responsible for the rapid disposal of the territorial rights of these two states.

While it was the original intention to market this production through its own franchise holders, Equity announced the sum offered by the Commonwealth Film Company for New York and New Jersey induced them to sell the rights for these two states.

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Submarine Views in "Screen Snapshots"

Jack Cohn, who with Louis Lewyn produces "Screen Snapshots," the "all-star" single reel bi-monthly feature, reports that he is securing some very exceptional material for this novelty.

Louis Lewyn recently filmed the making of an underwater picture and was enabled to catch the cameramen at this particular task. This is the first time the making of such a feature will be shown to the public, it is claimed.

—o—

Press Book Issued on George Kleine Reissues

For the series of twenty George Kleine revivals which the Photo Products Export Company, of 220 West 42nd street, New York City, are offering to state rights buyers, a press book is being prepared containing the necessary publicity matter; synopses; list of subjects, illustrations, etc., useful to state rights buyers and exhibitors. This press book will be sent to buyers and exhibitors interested in these revivals, on application.

Thayer Nearly Drowned

Otis B. Thayer, director-general of the Art-o-graf productions, waded out into the flooded Gunnison River the other day, to find a location. In his enthusiasm he waded too far, and suddenly found himself sinking in quicksand, and only the assistance of other members of the company saved him.

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Zierler Buys Rights to "She Played and Paid"

Sam Zierler, president of the Commonwealth Film Company, has purchased the New York and New Jersey rights to "She Played and Paid," a Fanny Ward picture released by the Joan Film Sales Company. This marks the first transaction of the Joan Film Sales Company, organized two weeks ago, and the interest by state rights buyers has been a source of gratification to the company. Work is under way on the second release.

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Nathan Hirsh Adds Four More Features to List

Nathan Hirsh, president of the Aywon Film Corporation, announces that he has enlarged his organization and will offer to state rights buyers hereafter an increased number of attractions. The first will be four features each of a different nature from the others, but all said to be exceptional box-office attractions.

Aywon's present list includes a series of Harry Carey westerns, the Rex Ray pictures and Joy Comedies and "When Quackel Did Hyde," a travesty on "Dr. Jekyll and Mr. Hyde."

Tom Bret Is Writing Titles for Reelcraft's First Royal Comedy with Leon Error as Star

TOM BRET, well known motion picture title writer, is preparing the titles for the two reel comedy production of "Buggins," in which Leon Errol is the featured star, and to be released as a part of the Royal Comedy Series now being prepared for the Short Subject program of Reelcraft Pictures Corporation, and negotiations are now pending whereby Bret will title several other productions for Reelcraft.

The production of "Buggins" marks the debut of Leon Errol into the drama of the screen. As a vaudeville performer, Errol is known throughout the United States and principal countries of Europe for his clever characterization of the good natured "souse." This same character has been utilized for his introduction to the screen: the same laughable bed-room scene; the broken statuary; the bear rug; combined with additional scenic opportunities for laughter that would be impossible of production with a vaudeville act.

In addition to Errol there is a large cast of principals and a bevy of beautiful girls. This picture will be the first release of the Royal Comedy series recently announced by Reelcraft. All pictures of this series will be two reels each, and released one a week.

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Arrow Names Two Sales on Feature Productions

Rights in two additional territories were contracted for on "Woman's Man" and "The Golden Trail," two of Arrow's feature productions, recently. Walter A. Baier, president of the exchange by the same name in Milwaukee contracted for Wisconsin territory, and F. O. Burke of the Midland Film Co., of Minneapolis, visited the Arrow offices and bought the two pictures for Minnesota, and North and South Dakota.

Ben Amsterdam of Philadelphia and Sam Grand of Boston were other visitors at the Arrow office in the Candler Building during the week.

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B. A. Rolfe Completes Third Olive Tell Film

B. A. Rolfe, of Jans Pictures, Inc., has completed the filming of the third Olive Tell feature, "Wings of Pride," and is engaged in cutting, assembling and making the feature ready for public presentation. He announces that several original ideas in the way of titles, lighting effects and unusual photography will be introduced.

Jans Pictures, Inc., who have been complimented by exhibitors on the excellent line of paper and advertising helps they have been issuing, announce that for "Wings of Pride" they will make available even a better line of accessories than heretofore.

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Film Men Favor Comedy

An indorsement has been given "Up in Mary's Attic," distributed through state rights exchanges by Fine Arts Pictures, Inc., by T. A. Burke, of the Midland Film Company, of Minneapolis, who this week purchased territorial rights on the production for Minnesota, North Dakota, South Dakota and Wisconsin.

Mr. Burke and G. W. Granstrom, also of the Midland Company, made a special trip to New York from Minneapolis to look over the current offerings on the independent market, and after a thorough canvass decided to use "Up in Mary's Attic" as their next special feature release.

Jan's Feature "A Woman's Business" Praised by Prominent Exchangemen

REPORTS coming in to the home offices of Jans Pictures, Inc., indicate that the Olive Tell feature, "A Woman's Business," is piling up big box office records.

Leon D. Netter, president of Masterpiece Pictures of Cleveland, reports that theatres throughout Ohio and Kentucky are booking this picture, first run houses in all the key cities using it with great success.

Practically the same sort of report has been received from W. G. Underwood, president of The Specialty Film Corporation of Dallas, who writes that the exhibitors are highly pleased with the manner in which their patrons received "A Woman's Business."

In both territories many theatre managers report their box office records have been broken with this attraction and this during a spell of hot weather.

Live News from Everywhere

Pittsburg Pick-Ups

Attractions Ending July 10.

Grand and Liberty: "For the Soul of Rafael."
Olympic and Regent: "The Heart of a Child."
Blackstone and Cameraphone: "Out of the Storm."
Loew's Lyceum: "A Cumberland Romance."
Savoy: "The Wonder Man."
Minerva: "Rio Grande."
Columbia: "The Escape."

Publicity and Exploitation Expands.

PITTSBURGH is again taking the lead in the formation of a complete exploitation and publicity bureau that will inspire the exhibitors in this territory the maximum service in "putting over" film productions. Outside of New York City this is an untried venture, but due to urgent need of such an organization the path was blazed by J. Howard Lichtenstein, who opened the first independent exploitation in the city about two months ago. Lichtenstein's idea of exhibitor service met with instant success, and in the course of two months the accounts he has been handling have multiplied themselves many times.

E. P. Weisner, who has been in charge of publicity and exploitation in this territory for the Select Pictures Corporation, has joined the Lichtenstein organization and his experience in handling publicity and exploitation will be a valuable acquisition to the firm, which is known as "Exploitation Headquarters."

Small Town Showman Makes Good.

J. C. Fisher, of the Temple Theatre, St. Mary's, Pa., deserves credit for the way he is putting things over there. Very charming girl ushers are proving an appreciated innovation, and the ten-piece orchestra, not to mention the high class attractions which he is presenting, is having a good effect on business in general. Visiting salesmen are high in their praise of the way the house is conducted.

Theatre Notes and Personals.

J. B. Cox, of Cox's Theatre, Mt. Pleasant, Pa., attended the Democratic convention in California.

The Arcade Theatre, New Salem, Pa., will be open but two nights a week during the summer months.

Mr. Shaffnit, of the North Side, Pittsburgh, is building a new theatre on Brighton Road. It will seat about 400 and be modern in all respects.

George Levis, of the Theatorium, Brockwayville, Pa., has closed his house down for three days a week for the purpose of remodeling and putting in a new front.

St. Louis Siftings

Attractions Ending July 10.

Kings—"Scratch My Back."
Pershing—"The Deep Purple."
Shenandoah—"Burning Daylight."
Grand-Florissant—"Burning Daylight."
Mozart—"The Deep Purple."

After the Ball Game.

PARAMOUNT and Goldwyn tangled at baseball last week. The scorekeeper tried for three days to find out who won the game, but finally lost his mind and was removed to a sanitarium.

Heroic Sportsmen Compete.

The Famous Players-Missouri staff went on a fishing trip up the Missouri River over the week end. Bill Goldman, general manager, starred in the murder of a garter snake. After the reptile had been killed Bill came up from the rear and opened fire with a shotgun. "Red" Roeder, Ben Cornwell and Ed Freudinger assisted in the capture of a nice mess of Buffalo, crappie and German "bass."

Popular Film Man Leaving.

St. Louisians regret the reported departure of Cecil Maeberry, Goldwyn manager. He is one of the most popular film men in St. Louis. It is rumored he is to go to Chicago.

Airdomes in Full Swing.

The new Grand-Florissant Airdome was opened last week with Robert Warwick in "Thou Art the Man" as the attraction. The inauguration was a big success, Manager Ed Haley truning them away. This was the last of the city's important open-air theatres to get under way.

Personal Mention.

Jack Shea is the new manager of the Rex Airdome, while Beckley has succeeded him at the Arco.

Ace Berry, Mayflower representative, is still flitting about town working hard for a "good opening."

Attractions Ending July 10

New York City.

Rivoli: "Away Goes Prudence."
Rialto: "The Ladder of Lies."
Criterion: "Humoresque (sixth week).
Strand: "Yes or No."
Broadway: "The Inner Voice."
Astor: "Shipwrecked Among Cannibals."
Capitol: "The Best of Luck."

Philadelphia.

Stanley: "For the Soul of Rafael."
Palace: "Sand."
Arcadia: "Jenny, Be Good."
Victoria: "Desert Love."
Capitol: "Footlights and Shadows."
Imperial: "Heart of a Child."
Regent: "Remodeling Her Husband."
Strand: "Dr. Jekyll and Mr. Hyde."
Garrick: "Passers By."
Chestnut Street: "Eyes of the World" (fourth week).

Buffalo.

Shea's Hippodrome: "Down on the Farm" and "Just a Wife."
Strand: "Dollars and the Woman" and "A Desperate Hero."
Family: "Tillie's Punctured Romance."
Empire: "The End of the Road."

Chicago.

Randolph: "Suds."
Castle: "The Mollycoddle."
Barbee's: "The Wonder Man."
Playhouse: "The Week End."
Casino: "Human Stuff."
Orchestra Hall: "When Homer Comes Home."
Ziegfeld: "Neglected Wives."
Riviera: "Romance."
State-Lake: "Man and His Woman."

Los Angeles.

Grauman's: "The Fighting Chance."
California: "The Slim Princess."
Kinema: "The Miracle Woman."
Tally's Broadway: "Riders of the Dawn."
Clune's Broadway: "The Invisible Divorce."
Superba: "The Red Lane."
Rialto: "The Mollycoddle" (third week).
Victory: "Dangerous to Men."
Symphony: "The Terror."
Garrick: "Sand."

Kansas City.

Newman: "The Ladder of Lies."
New Royal: "The Confession."
Twelfth Street: "The Inferior Sex."
Liberty: "The Strange Boarder."
Doric: "Silk Husbands and Calico Wives" (second week).

Hoosier Happenings

More Theatres Proposed.

ALONG with the formation of a new company, known as the United Exhibitors' Productions Corporation, to operate a circuit of vaudeville and motion picture theatres in Indiana, comes the announcement of plans for the erection of another new theatre in Indianapolis. Two sites are now under consideration for the erection of this combination vaudeville and motion picture house.

Incorporates for a Million.

The new company has been incorporated with a capital of $1,000,000, all of which is common stock. It has acquired the properties of the Lenwood Amusement Company, Indianapolis, which has been operating the Rialto, the Broadway, the Gayety and Lenwood theatres, the first three showing pictures and vaudeville and the last only pictures.

Fred B. Leonard, formerly head of the Lenwood Amusement Company, is president of the new corporation and also will act as general manager. The secretary-treasurer will be H. M. Woodsmall, who has been associated with Mr. Leonard in the other company. The company has acquired six theatres in Southern Indiana and expects to extend its chain to other parts of the state.

To Enlarge and Improve Sipe's.

The Strand Amusement Company, operating the Strand Theatre, Crawfordsville, with an incorporation of $300,000, has taken over the Sipe Theatre at Kokomo, and plans to establish a chain of motion picture theatres in several other Indiana cities in the near future. Benjamin V. Barton, formerly associated with Charles Olson in the Central Amusement Company, Indianapolis, is president of the concern.

The other officers of the company are Arthur Shultz, secretary, and M. Burnheimer, treasurer. W. C. Yutzy, who operates a moving picture theatre at Lebanon, is one of the principal stockholders. The Strand uAsmement Company, according to its officers, will be the largest business of its kind in the state outside of Indianapolis.

Since taking over the Sipe the company has announced that it will begin immediately to remodel the structure inside and out. It is the purpose of the company to fix the theatre up in such a way that it will be available not only for big feature pictures, but also for occasional vaudeville and road shows.

Falling Plaster Injures Six.

Six persons were hurt, one perhaps seriously, at Newcastle, Ind., Saturday night, June 26, when plastering under a balcony at the Princess Theatre gave way, crashing to the floor with such force that a near panic almost resulted. The theatre was crowded at the time of the mishap.

The presence of mind of James Trainor, formerly a member of the Cincinnati fire department, probably prevented others from being injured in the rush to get out. Trainor, who has just entering the theatre when the crash came, called for the audience to remain seated and many heeded his call.

Luckily most of the plastering crashed into the aisles, but persons on the end seats or those adjoining were covered with the debris. All the injured, three women and three men, were taken to a hospital where their injuries were trated.

Owner of Indiana Theatre Dies.

Dr. John D. Sourwine, a widely known physician at Brazil, Ind., who erected the Sourwine motion picture theatre in Brazil, died at his home recently following an acute attack of heart disease.

Golden Gate Gleanings

Attractions Ending July 10.

California: "Homer Comes Home."
Portola: "The Sins of St. Anthony."
Imperial: "The Prince Chap."
Strand: "A Fool and His Money."
Rialto: "The Great Accident."
Tivoli: "Don't Ever Marry."
Frolic: "Bullet Proof."
Sun: "Where There's a Will There's a Way."

A. & H. to Have Another Theatre.

ACKERMAN & HARRIS have completed a deal whereby a magnificent theatre will be erected, at the corner of Post and Powell streets, for the interests represented by them on the Pacific Coast. A fifty year lease has been taken on the property and preliminary plans for a 3,000-seat house are being prepared.

Reid Bros. have been selected as the architects, and a member of the firm will leave for the East at an early date to study large theatres there. The new theatre will be known as the Union Square, taking its name from the park it will face.

This is the second big building enterprise in this city with which Ackerman & Harris are identified. The other one is at Market and Taylor street, where work has been commenced on the Metropolitan Theatre.

Airdomes Opening in Valley Districts.

The recent warm spell has caused a rush on the part of theatre owners in the interior to open airdomes and a number of these are now in operation. C. F. Unger, of Selma, was a recent visitor here and declared that the reports of a hot wave was no joke, the thermometer touching the 110 degree mark one day. He has opened an airdome and is doing a good business.

Tax Dodgers Face Trouble.

Moving picture exhibitors have received a quiet tip that Collector of Internal Revenue Justus Wardell has sent a corps of investigators into the field to look into reports that luxury taxes are not being turned into the coffers of the Government in the amount they are being collected from the public. Theatre owners in large communities are said to be observing the tax regulations in a satisfactory manner, but exhibitors in isolated districts are declared to be lax.

Honolulu Exhibitor's "Pep" Restored.

J. C. Cohen, head of the Consolidated Amusement Company, of Honolulu, who spends much of his time at San Francisco, has returned from a visit to nearby mineral springs, where he has been recuperating from a serious illness. He has recovered his former pep and is again much in evidence on Film Row, to the delight of friends.

Many View University Films.

The University of California has issued a report to the effect that during the past twelve months 432,167 persons have been reached through extension work. The moving picture department had the largest attendance, 308,613 persons having viewed the films furnished to schools, churches and clubs.

Convention Is Pie for Cameramen.

This is Democratic Convention Week in San Francisco (the first time that a national gathering of this kind has been held in the Far West) and naturally there is considerable excitement. Bands are playing, banners are flying and Democrats are the willing victims of a host of cameramen gathered to record the big show.

Newspapermen, scenario writers of note, producers and cameramen will return home with glowing reports of San Francisco sunshine, convention facilities and hospitality. One of the features of the week, from their standpoint, was an entertainment furnished by Mayor James Rolph, Jr., who was host to the publicity sharps at his mountain home near this city.

Irving Cobb was there in all his glory, and his antics as a vaquero and mermaid were recorded in film with those of other stars, and will be featured in a forthcoming release of Marshall Neilan entitled "Go and Get It." Peter Gridley Smith, representing this producer, directed the performance, assisted by Publicity Person Parker, of Chicago.

Ralph C. Faulkner, a moving picture actor, who takes the part of President Wilson in this Marshall Neilan production, almost stopped the lobbyist show at the Hotel St. Francis, when he stepped in, silk hatted and frock coated, and decorated with the famous Wilsonian smile. The stunt was so good that it crowded a lot of convention news off the front page of the local papers, to the satisfaction of one Peter Smith.

News photographers have been working overtime, and theatres are featuring daily convention films. Airplanes have been pressed into service to get releases to a waiting public at the earliest possible time.

Introducing American Projectoscope.

D. J. Dwyer, of the D. J. Dwyer Studio, Los Angeles, was here during convention week introducing the American Projectoscope, for which this firm is a distributor.

Moves to Boom Town.

Gordon O. Cole was a recent visitor here from Nevada and announced that he was opening a new theatre at Virginia City, which is experiencing a marked mining boom. He formerly conducted the K. of P. Theatre at Rochester, Nev.

Cleveland Comment

Attractions Ending July 10.

Stillman: "Paris Green."
Metropolitan and Strand: "The Courage of Marge O'Doone."
Standard: "Bubbles."
Mall and Alhambra: "The Cheater" and "Just a Wife."
Orpheum and Knickerbocker: "The Luck of the Irish."
Liberty: "Common Sense."
Euclid: "Sex."

Picture Folk in Dramatic Stock.

THE new stock company which opened at the Colonial Theatre might well be called a movie-stage organization, for several of the leading members are folks who have had considerable moving picture studio experience.

The company is headed by Thurston Hall, who for three years played leads to many of America's foremost actresses. The leading woman is May Buckley, who was a leading woman for the old Lubin organization in Philadelphia. The next prominent member of the company perhaps has had more movie experience than both Mr. Hall and Miss Buckley. She is Bessie Eyton. She is remembered for fine work in Selig features and later with a number of West Coast studios. There are three others who have played in movies for some time.

"Sex" a Drawing Card.

"Sex," the Hodkinson picture, has to date proven the best drawing card the Euclid Theatre, Cleveland, has had during the spring and summer season. Next to "Why Change Your Wife?" it has been the most successful picture in three months. On July 4 "Sex" began its second week, and indications were that it would remain a third week.

"Sex" will be followed at the Euclid by "Treasure Island," and it is also announced that "Suds," with Mary Pickford, will not be shown at the Euclid, but instead will be played for a week, simultaneously, at the Stillman and Alhambra.

Cowboy Star Making Appearances.

"Shorty" Hamilton, well-known cowboy comic, has arrived in Cleveland for the purpose of making several personal appearances in theatres of that city and surrounding towns. He expects to be in that vicinity for three weeks, and then will go to New York, where he is engaged for a series of comdies to be produced by Victor Kremer. "Shorty" begins his engagement in Cleveland at the Orpheum Theatre. He will be there during the entire week of July 11.

Dark Secret Whets Curiosity.

A novel method of exploiting a picture was that used by E. M. Downs, manager of the Knickerbocker Theatre, Cleveland, the first week in July. He had booked "The Luck of the Irish" for a week, breaking his policy of two attractions per week.

He then caused advertisements and press notices to be inserted in the newspapers for a week in advance, telling a lot about the picture, but not mentioning its name. He gave the author's name, Harold McGrath, and other information about it, but kept secret the title until the day before the opening. This naturally excited much curiosity, and he had a splendid opening.

Toledo Showman Gets Vacation.

Manager Gerstle, of Loew's Valentine Theatre, Toledo, is enjoying a much needed three weeks' vacation. Mr. Gerstle has had particularly trying experiences during the last season, with a big increase in business to handle, and the death of his wife about two months ago. His many friends hope he will be benefited by the rest. Meantime, Manager Smith, of Loew's Mall, Cleveland, has gone to Toledo, to take care of the Valentine.

Will Enlarge Doan Theatre.

Announcement has been made that the Doan Theatre, one of the most popular of Cleveland's neighborhood theatres, would be greatly enlarged. E. Mandelbaum, owner, has leased the property in the rear of the Doan, and will almost entirely rebuild the theatre. At present there are about 700 seats in the Doan, and the change will add over 1,000 more.

Mr. Mandelbaum, the owner, is one of the best known exhibitors in the country. Besides owning the Ohio franchise of the First National, he owns the Doan and Madison theatres, and is part owner of the Metropolitan, Knickerbocker, Lakewood and Virginia theatres in Cleveland. In addition, he is a stockholder in Loew's Ohio Theatres, Inc.

The new Doan will have every modern convenience and equipment and will be beautifully decorated.

Baltimore Briefs

Attractions Ending July 10.

Parkway: "Scratch My Back."
Hippodrome: "The Deadlier Sex."
New Wizard: "Let's Be Fashionable."
Garden: "Three Gold Coins."
Blue Mouse: "Respectable by Proxy."
Picture Garden: "The Butterfly Man."
New Theatre: "The Man Who Lost Himself."

Pacy's Garden Closes Temporarily.

PACY'S GARDEN THEATRE closed down on Saturday night, July 3, for a week, so that the interior could be given a complete overhauling. New seats will be installed, and the interior will be redecorated and repainted. Walter Pacey is the manager of this house.

Orphans Entertained.

The children from four Baltimore orphan asylums were entertained at Ford's Opera House, June 30, by Charles E. Ford, the manager, and Bernard Depkin, Jr., who operates the moving picture performances at that playhouse this summer. The attraction was "Down on the Farm." When the orphans were going into the theatre moving pictures were taken of them by Ziegfeld & Tate, of Baltimore, and were shown on the screen at the same theatre at 10:30 p. m. the same day.

Baltimore Exchange Notes.

Accompanied by W. F. Hayner, manager of the Washington office of Goldwyn Pictures Corporation, C. G. Curtis, in charge of short subject sales for that company, visited Baltimore June 30, and called on several exhibitors.

Bert Mendelson, Realart representative, was suddenly attacked by appendicitis while at Petersburg, Va., recently and after being taken to a hospital in that city, was operated upon. He is now recovering.

Baltimore Personals.

While in Baltimore recently, F. P. Wrightson, manager of the Marada Theatre, St. Michael's, Md., which is owned by Lee & Cosden, visited several exchanges.

H. R. McKenna has taken over the management of Nixon's Victoria and McHenry theatres in Baltimore. Mr. McKenna has been associated with the Nixon-Nirdlinger interests in Philadelphia for the past fifteen years, and has managed the Frankfort Theatre in that city for the past three years.

Goldwyn Has Sixty Features for Next Season; First Group Ready by July 15

GOLDWYN will release sixty feature productions during the coming season. The first group of fifteen pictures is now complete and prints will be at the twenty-two Goldwyn exchanges for showing to exhibitors starting July 15.

The list of productions, finished and in prospect, includes the works of popular authors of the day, adaptations of plays that have been seen by thousands and books that have been read by millions, new stories from the pens of Rex Beach and the Eminent Authors, features written expressly for the screen by Booth Tarkington and Maurice Maeterlinck, and the best of the output of other writers of equal repute, an option on whose work has been secured. The Goldwyn program for its fourth year presents the most impressive list of pictures ever assembled by this organization.

Each Picture to Stand on Merits.

The keynote of the Goldwyn sales policy is that "the merit of the individual picture will be the sole factor in every transaction." The aim of the production policy is to make every picture a production of outstanding quality. To this end Goldwyn has built up one of the greatest producing organiations in the country at the Culver City studios in California.

Before the new season is far under way Goldwyn's producing organization will have spread across the Atlantic. Goldwyn Pictures, Ltd., is already firmly established in England and plans are under way for the making of pictures in that country, also in France, where a branch office was recently opened.

Never in the history of Goldwyn has a new year been launched with such a quantity of superior pictures finished and ready for distribution.

First Group Ready.

The pictures in Goldwyn's first group of fifteen have been selected with the utmost care to give exhibitors an idea of the standard that has been set for the new year. Two big productions head the list, Gouverneur Morris' "The Penalty" and Pauline Frederick in a version of the famous French drama, "Madame X."

Wallace Wersley directed "The Penalty," with Lon Chaney in a remarkable characterization of a legless man.

Probably never in all her career has Pauline Frederick given a performance of such sweeping emotional power as is found in her interpretation of "Madame X." Frank Lloyd directed.

Mary Roberts Rinehart, the Goldwyn eminent author, contributes a fine comedy in "It's a Great Life," an adaptation of her story "Empire Builders," directed by E. Mason Hopper.

Madge Kennedy in Two Roles.

Madge Kennedy is the star of "The Girl with the Jazz Heart," playing two delightfully contrasted roles, one a slangy telephone operator, the other a modest Mennonite maid. Lawrence C. Windom directed.

Something entirely new in Jack Pickford characteriations is found in "The Man Who Had Everything," a story by Ben Ames Williams, directed by Alfred E. Green.

Every follower of the stage knows of "Officer 666," the Cohan & Harris farce-comedy sensation, written by Agustin McHugh and Winchell Smith and played for more than a year on Broadway. Tom Moore was selected as the ideal star for this picture, produced under the direction of Harry Beaumont.

Next on the list comes a powerful drama, a Reginald Barker production of "The Branding Iron," taken from the novel of the same name by Katherine Newlin Burt and adapted by J. G. Hawks. Three hundred newspapers are now running the story as a serial.

Normand Picture in First Group.

Mabel Normand is represented in the first group by "What Happened to Rosa," a sparkling comedy in which the Goldwyn comedienne gives one of her characterizations, that of a drab little shopgirl whose dream of romance is fulfilled in the most unexpected manner. As in the past, Miss Normand was directed by Victor Schertzinger.

Advance reports on Basil King's "Earthbound" promise a masterful picture that will be nothing short of a sensation because of the strength of the theme treated by the Goldwyn Eminent Author and the magnificent production supplied by T. Hayes Hunter.

The first Rex Beach picture for the new season is "The North Wind's Malice," a drama of the North, directed by Paul Bern and Carl Harbaugh.

Among the most renowned of the plays secured by Goldwyn is "Milestones," the sympathetic study of three generations, written by Arnold Bennett and Edward Knoblock and presented with marked success in New York a number of years ago. Paul Scardon directed.

Will Rogers in "Old Hutch."

Will Rogers will appear in "Old Hutch," by Garret Smith and directed by Clarence G. Badger. This is a Saturday Evening Post story.

Of an entirely different nature, but no less noteworthy, is J. Parker Read's production presenting Hobart Bosworth in "His Own Law," directed by Irvin Willat.

Jack Pickford's second picture in the first group is George Ade's "Just Out of College," a sprightly comedy filled with the spirit of irrepressible youth. Directed by Alfred E. Green.

"The Highest Bidder," from the story "The Trap," by Maximilian Foster, has been made into a starring vehicle for Madge Kennedy.

Thus does Goldwyn enter the lists.

Goldwyn-Bray to Extend Scope of Activities Next Year; J. R. Bray Talks of His Plans

GOLDWYN-BRAY studios will extend the scope of its activities during the coming year. J. R. Bray, the head of the production department, says: "We shall spare no pains to make our short subjects as interesting as possible, and the Inkwell cartoons, under Max Fleischer's direction, will continue to amuse everybody who sees them.

"Our scientific subjects, which are published as animated technical drawings under the supervision of E. J. Leventhal and F. Lyle Goldman, have been so well received that we have decided to expand this department. We have established a microscopic department, equipped with the best of laboratory instruments.

To Explain Facts About the Earth.

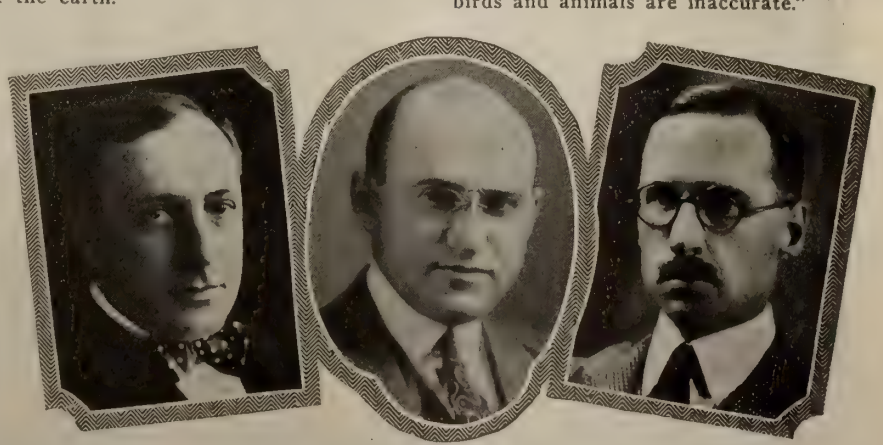
Other subjects will be treated from the imaginative or speculative point of view. Facts that are mysteries to the average mind will be picturized, as, for instance, calculations as to the size, shape and speed of the earth.

"Still another field for the animated technical drawings has been found in picturizing mechanical instruments which everybody knows about, but whose construction and operation few understand, such as the X-Ray, the spectroscope and weather forecasting instruments.

Regarding the Powell travelogues and the Finley nature studies, Mr. Bray states:

"E. Alexander Powell is on a tour of the Far East, where he is visiting lands and places that have never before been visited with a motion picture camera. He will have about 30,000 feet of good negative as the result of his six months' tour. Some of the film is now on the water, having been shipped from Hong Kong.

"In another field we will present William L. Finley's nature studies of wild animals and birds. Mr. Finley has toured every section of the United States with a motion picture camera, and has proved, by means of his camera, that accepted notions of the life habits of some of our most timid birds and animals are inaccurate."



The Three Leading Goldwyn Executives.

Left to right: Abraham Lehr, vice-president; Samuel Goldwyn, president, and J. R. Bray, president of Bray Pictures Corporation, releasing through Goldwyn.

Samuel Goldwyn Establishes in London; Has Nine Branches in United Kingdom

THE establishment of Goldwyn, Ltd., in London, with nine service branches in the United Kingdom, is another link in the Goldwyn plan of direct-to-exhibitor service all over the world. A careful survey of the English field was carried out by Goldwyn officials in London for that purpose under the direction of Samuel Goldwyn, followed by the establishment in May of a British distributing corporation, with offices at 35-36 Little Newport street.

Goldwyn officials took with them to England A. George Smith, formerly of the South African Film Company and an Englishman familiar by long experience with British methods of business. Mr. Smith was made managing director, with Charles Lapworth, a well-known London journalist who has been associated with several American producers, as secretary.

All other employes of Goldwyn, Ltd., have been selected from the ranks of the English picture field. Branch offices have been established for Ireland, Scotland, Lancashire, Yorkshire, South Wales and for all the northern, midland and southern counties of England.

Bookings are being made for a year ahead. Although the block booking system prevails widely in England, Goldwyn, Ltd., is giving the forward-looking English exhibitor every opportunity to break a system that has done much to retard the progress of the picture business there.

Plans for English production will be put into effect shortly. Production will also be started in France, where a well organized French distributing organization has been established.

The directors of Goldwyn, Ltd., are A. George Smith, J. R. Cardew Smith, Sir Mathew Richard Henry Wilson, Bart., M. P., C. S. I., and Sir James Farquharson Remnant, Bart., M. P.

Goldwyn Asks Exhibitors for Frank Expression of Opinion

MUCH of the credit for recent photoplay improvements is due to those broad-minded exhibitors who have frankly opened their hearts to producers and have given honest appraisement of films," says Abraham Lehr, vice-president of Goldwyn Pictures Corporation. "A more generous co-operation of this nature will be the most potent factor in future development.

"It is not the desire of the Goldwyn company to make features that will merely please ourselves. We do not wish to thrust our individual taste upon the public. What we wish to do is to give the public the kind of entertainment it desires, and the knowledge of this can be obtained only through the theatre managers. They occupy the position of holding their fingers on the pulse of the public desire.

"Our product is judged by the box office receipts, and it is only through a close relationship with exhibitors that we can know what is successful and what is not. No business can be established on failures. If we make a mistake we wish to know it, frankly, honestly. If we put out a photoplay that proves a great success, it is to the mutual advantage of exhibitors and ourselves that we know this, too, that we may use it as an example for our future efforts."

Capitol Again to Make 26 Two-Reelers for Goldwyn

DURING the ensuing year the National Film Corporation of America, which produces Capitol Comedy two-reelers, will again make twenty-six comedies for release through the Goldwyn organization. The producing and releasing plans will be similar to those of the past two years.

Mark Goldaine, who has directed most of the Capitol Comedies, will alternate this year with Harry Edwards in directing the Flanagan and Edwards comedies and farces. Mr. Edwards, who is not related to the younger member of the comedy team, has directed the first five comedies. Mr. Goldaine will direct the sixth, which will be known as "Artistic Enemies."

Another addition to the Capitol Comedy plans is the association of Harry Wulze with the organization as a writer of original two-reel comedies.

Prominent Playwrights on Goldwyn's Editorial List

RECOGNIZING the importance of the photoplay continuity, Goldwyn is prepared to start the new season with an editorial department made up of well-known literary craftsmen. Headed by J. C. Hawks, managing editor, it includes such well-known writers as Thompson Buchanan, Clayton Hamilton, Louis Sherwin, Elmer Rice, Charles Kenyon, E. A. Bingham, Gerald C. Duffy, Bessie F. Haas, J. E. Nash and Arthur F. Statter.

Of these Mr. Hawkes heads the list as regards experience in photoplay editorial work. He is one of the most skilled continuity writers in the game—a veteran of his craft—and under his direction Goldwyn has established and is maintaining an unusually high standard in photoplay stories.

Goldwyn's Directorial Staff Composed of Well-Known Men

EQUIPPED with the services of such creative minds as those of Reginald Barker, Frank Lloyd, Clarence Badger, Victor Schertzinger, Wallace Worsley, T. Hayes Hunter, Harry Beaumont and E. Mason Hopper, officials of the Goldwyn Pictures Corporation feel that there is little either in the way of quality or quantity which they could add to the directorial forces which will produce Goldwyn pictures for the season of 1920-1921.

Every one of the directors named has already produced noteworthy results for the Culver City studios.

The record of these successes leads Goldwyn to believe that with increased production facilities and greater elasticity of experience these directors will prove anew during the coming year what has already been demonstrated—the importance of the director in the production of a picture.

Eminent Authors Contribute Big Pictures for Goldwyn

WHEN Samuel Goldwyn and Rex Beach combined forces with six well-known novelists and formed the Eminent Authors Pictures, Inc., for the purpose of giving the author an opportunity to supervise the picturization of his stories, it was regarded as a revolutionary step, according to a Goldwyn official. Now, after a year of accomplishment, it is generally conceded that it was a great step.

The experiment has met with success, it is stated. Eminent Authors Pictures have been warmly received by press and public, and by the authors themselves—Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur, Basil King and Leroy Scott.

Heads of the Divisions of the Goldwyn Branch Offices.

Left to right: L. B. Remy, supervisor of the southern division; E. C. Jensen, supervisor, middle western division; Felix F. Feist, vice-president and general sales manager of Goldwyn; Jean J. Crandall, supervisor of eastern division; Alex Aaronson, supervisor of the western division.

Scenes from Four Goldwyn Pictures That Will Be Released in the Near Future.

Left to right: 1—"The Penalty," from the story by Gouverneur Morris. 2—"The Branding Iron," a Reginald Barker production. 3—"The North Wind's Malice," a Rex Beach production. 4—"Madame X," adapted from the celebrated play, and starring Pauline Frederick.

Goldwyn Stars Increase in Popularity; Rise of Will Rogers Has Been Notable

WITH Mabel Normand, Madge Kennedy, Will Rogers, Tom Moore, Jack Pickford and Pauline Frederick to be starred in forthcoming productions, the Goldwyn Pictures Corporation enters its new season equipped with a formidable list of screen personalities. Reports from the twenty-two exchanges recently submitted to the directors unanimously declare that each of the stars has a definite following on which exhibitor and producer should realize a big return during the next twelve months.

Goldwyn officials are gratified particularly by that part of the sales report which says that exhibitors have commented on the fact that all of the stellar lights now shining on the Goldwyn roster are felt to be at the height of their powers and of their national appeal.

Unique Will Rogers.

It is held that Mabel Normand, Madge Kennedy and Tom Moore have definitely cemented their hold on their admirers during the past year. Will Rogers is regarded as having advanced himself more quickly during that period in public favor than any other player introduced on the screen for many years. Jack Pickford, who returned to the films under the Goldwyn emblem after an absence of some time, has also proven himself a valuable asset to the organization.

Tom Moore remains definitely in the star class as a player of popularity and growing powers.

Goldwyn's Pictures for the Next Season Written by Big Authors

A NEW name made its appearance on the Goldwyn roster this year which indicates another step forward for the photoplay industry in general and for Goldwyn in particular—that of Maurice Maeterlinck. Maeterlinck is essentially a poet, and poets generally have not taken kindly to the screen—or vice versa.

M. Maeterlinck has agreed to write for Goldwyn one play a year for filming purposes; and he has already completed the first.

Not many months after the signing of the contract with Maeterlinck, negotiations were entered into, which resulted in the securing of the services of Booth Tarkington, well-known novelist and playwright.

While Goldwyn has featured its stars, it has also recognized the importance of the story and secured the film rights to a large number of famous plays and stories by such celebrated novelists and playwrights as George Ade, Ben Ames Williams, Maximilian Foster, Octavus Roy Cohen, Hall Caine, Graeme Moffett, Channing Pollock and Irvin S. Cobb.

Goldwyn Has High Hopes for Booth Tarkington's "Edgar"

BOOTH TARKINGTON'S "Edgar" will take a place among well-known characters created in fiction, if the hope of the Goldwyn Pictures Corporation, which is producing these original stories for the screen, is realized. Directed by E. Mason Hopper and Mason Litson, great efforts have been made to inject in these two-reel comedies a sympathy for and an understanding of child life. Goldwyn wants "Edgar Pomeroy" to seem a real person, the normal, healthy American boy who is always getting into trouble, to his great surprise and perplexity.

Twelve of the comedies are to be presented. Those already presented are "Edgar and Teacher's Pet," "Edgar's Hamlet," "Edgar's Jonah Day," "Edgar Takes the Cake," and "Edgar's Sunday Courtship."

Johnny Jones plays "Edgar." Lucille Dickson plays "Alice Littlefield" and Buddy Messenger has the role of her brother and "Edgar's" chum. Oothers in the cast are Marie Dunn, Virginia Madden, Margaret McComber, Lucretia Harris, Ellison Manners, John Cossar and Fred Moore.

Service Is First Plank in Platform of Goldwyn; More Prints on Each Film

By FELIX F. FEIST Vice-President and General Sales Manager

SERVICE to the exhibitor will be the first plank in the platform of Goldwyn Distributing Corporation during the coming season. When I say "service," I mean something that actually helps an exhibitor to make money out of a picture. Everything in our organization is directed toward this end. It is not enough to sell a picture. Good business demands that the picture disposed of bring the largest possible profit to the theatre served. The forces assembled in the Goldwyn's organization know that the sale of pictures is only a part of their work. The greater part, is the active co-operation which exhibitors receive in making the showing a success.

Our sales force has been built up with this aim in mind. The test of a branch manager is not mere routine efficiency. He must be a man of ideas and initiative. He must be a creative showman who knows how to market his product to the public as well as to the theatre manager.

The determination to give exhibitors the best that is obtainable is being carried out in still another way. Goldwyn will distribute a far greater number of prints of each picture, thus insuring perfect films for all exhibitors, even in third and fourth run houses.

At the beginning of the past season, we set out to make Goldwyn service the best that applied intelligence could produce. In order to meet the exacting demands of exhibitors, we had to convince them that our exchanges were at their service; that every man in every Goldwyn exchange had but one general idea in mind to assist the exhibitor to get his show on time, to see that he received the paper and accessories necessary for the best presentation of that show, and to advise him in every possible way about the best methods to exploit and advertise it.

But while the campaign was carried on among the exhibitors to have them make more use of our exchange service, we began another campaign of education among our own employes to teach them the necessity of making the exhibitor's needs his own during his working hours.

As a result of this policy, every Goldwyn employe realizes that his advancement rests on merit alone. During the traffic disturbances in the northeast last winter, we had a flock of commercial automobiles on the road distributing films. And out west, when a show was unavoidably delayed, a motor cycle racer was engaged to ride some three hundred miles to an exhibitor in an out of the way town so that his patrons would not be disappointed.

"Prisoners of Love" Is Praised by G. Loane Tucker

FOLLOWING the announcement that Goldwyn will distribute the products of the recently formed Betty Compson Pictures organization comes a significant tribute to the first Compson production, "Prisoners of Love."

George Loane Tucker, who directed "The Miracle Man," and who is in no way connected with the present Compson company, recently viewed the picture at a private showing. Following the screening of the photoplay his enthusiasm was such that he wrote a letter of appreciation to Alfred A. Grasso, manager of the Compson productions, in which he declared the star has given in her new picture "one of the greatest performances as yet seen on the screen.

"I was naturally, after her work for me in 'The Miracle Man,' very interested to see her first starring picture, 'Prisoners of Love,' and I must congratulate you on the production," wrote Mr. Tucker.

A GENUINE CLEAN-UP FOR STATE RIGHT BUYERS

JOAN FILM SALES CO. (INC.) *presents*

The Celebrated International Star,

FANNIE WARD

in

"SHE PLAYED AND PAID"

Adapted from Henri Bernstein's Celebrated Stage Success "La Rafale"

YOU STATE RIGHT BUYERS, who can't afford to gamble; who MUST pick the independent winners every time — here's the surest fire bet you've had offered to you in years. This is NOT mere conversation. This is FACT, and you can prove it to yourself by SEEING this winner. If you recall the sensational box office returns on Eugene Walter's plays with such titles as "Paid in Full," "Bought and Paid For," etc., you will begin to appreciate the power and box office value of the title, "SHE PLAYED AND PAID." Add to that the box office power of Fannie Ward in a great play and you have a smashing winner.

AND THAT ISN'T ALL. To back you up and enable you to get all the bookings you can possibly handle we have ready an extraordinary advertising campaign book, packed with big exploitation ideas, newspaper ads, and hundred percent selling power. No State Rights Buyer who is in this business to make money can afford to overlook this winner. And you can buy this picture for your territory at a price that will enable you to make handsome profits. Waste no time. Write, wire or call us on the long distance phone. REAL opportunities don't wait for anybody. Communicate today with the—

JOAN FILM SALES CO., Inc., 33 West 42nd Street, New York

Good Shows Studiously Presented Are Suggested as Means to Combat Weather

ACCORDING to a survey just completed among its sub-franchise owners and other independents, Associated First National Pictures, Inc., concludes that the exhibitors' annual "summer slump" bugaboo is less of a reality this year than ever before. Receipts in many theatres are said to be holding well up during the first weeks of real hot weather, comparing favorably with winter business.

Exhibitors who have refused to follow the old custom of reducing expenses during the hot weather (on the theory that a motion picture house cannot keep up patronage during the summer months) are having their pioneering judgment vindicated by business which compares very favorably with those of the winter months, according to reports from various territories. The reports indicate that those who have kept their houses up to winter standards are getting first-class patronage.

Larger Cities Maintain Patronage.

Reports came from five first run theatres in Atlanta—Criterion, Forsythe, Rialto, Strand and Tudor. None of those theatres made any changes in policy for the hot months, and all of them report increases in patronage with an increase in prices.

Fourteen theatres in Kansas City, including those of the Newman Theatre Company, Loew's Garden and the Liberty, all reported patronage fifty per cent. in excess of last year. Admissions are about on a level with those of a year ago.

Louisville reported a general continuance of winter patronage through the first four weeks of hot weather, with one theatre (the Majestic) giving the detail that the theatre played to 23,000 more paid admissions in May of this year than during May of 1919. Lowell and Buffalo, as well as many smaller cities, reported the arrival of hot weather with little decrease in patronage from the winter months.

"Smoky City" an Exception.

Pittsburgh is the single exception to report a decrease in business. The manager of one theatre there suggests the reason why that city is affected adversely. He is Samuel DeFazie, manager of the Blackstone.. He declares that the adoption of the daylight savings law has put the theatres at a disadvantage because the streets remain light enough to make walking and sightseeing enjoyable until about nine o'clock in the evening. For this reason, he declares, first performances in the evenings have shown a decided falling off, but the later performances are as well attended as at any time during the winter.

N. A. Benson, manager of the Stadium, also in Pittsburgh, outlines a plan of shorter shows and more of them as a method which is successfully meeting the shortened hours for exhibiting. His method of shortening the shows is to emphasize on the quality of the feature productions and the elimination of all other films from the program.

Favor Light Entertainment.

Programs have been given a great deal of attention. The managers reporting favor comedies, farce and other light pictures for the summer shows, on the theory that laughing is the easiest emotion of any to experience and thus the entertainment of a patron is accomplished with less action on his part. The reports were unanimous in stating that plenty of high grade films were available.

Changes in musical accompaniments particularly for summer patronage have been made by exhibitors who have reported good business. The tendency in music has been to string and other soft toned instruments, with an accompanying decrease in brass and strident blow instruments.

William Desmond in Cast of De Haven's "Twin Beds"

THE promise of Mr. and Mrs. Carter De Haven that in the picture presentation of "Twin Beds" they would be surrounded by a supporting cast adequate to the possibilities of the production appears to be justified by the announcement that William Desmond, a star in his own right, has been selected for one of the leading roles. Helen Raymond is to appear as Signora Monti. In the stage presentation Miss Raymond played this role for several years, appearing in every English-speaking country.

William J. Irving, Katherine Lewis and Lottie Williams complete the list of principals.

The attack of ptomaine poisoning from which Carter De Haven suffered recently proved only slight and he has had a complete recovery. Realism will be the keynote of the picturization. Many of the comedy scenes are enacted on the fire-escape on the exterior of an apartment house and it is on an actual fire escape on the outside of a real dwelling place of this kind that these pictures are being taken.

Howard Greene Joins Levey

Howard Greene, M. E., well known as a writer on motor topics, an inventor, and formerly on the editorial staff of several automobile magazines, has been appointed editor of the department of animated mechanical drawings, of the Harry Levey Service Corporation. The concern will devote itself exclusively to the making of industrial and educational motion pictures, and it will be Mr. Green's task to depict on the screen by means of animated technical drawings the inner mechanism of machinery.

Sigmund Moos.
Efficiency expert and manager of the leasing department for Universal.

Moos Is Efficiency Expert at Universal's Western Plant

SIGMUND MOOS, who is the efficiency expert and manager of the leasing department of Universal, keeps the big Universal plant humming with the activities of a number of independent producing companies, besides the fourteen units making the variety of features, serials, westerns, comedies and other film attractions that go to make up the Universal program.

Mr. Moos plans to make Universal studios one of the most complete and up-to-date community plants on the west coast, now that the new lake on the back ranch has been completed and filled with water, and the new stage and dressing rooms and other buildings that have been going up during the past few months are finished.

Rothapfel Books "Screenics"

"Screenics," a new series produced by C. L. Chester, Inc., and distributed through Educational Films Corporation, are being introduced to New York at the Capitol Theatre where S. L. Rothapfel has selected "Duck Days" and "Foam Fantasies" as a portion of his program.

"Screenics," which will be released fortnightly, alternating with the Robert C. Bruce Scenics Beautiful, consist of two subjects, one of them generally presenting animals and bird and the other some unusual scenic shots. Practically the entire content of the "Screenics" will be American subjects. For instance "Duck Days" has the James River country, Virginia, as its locale and "Foam Fantasies" was made near San Diego, Calif.

This Residential Theatre In Detroit Houses as Well as Entertains People

ONE of the best residential theatres of Detroit is the Lincoln Square, located on the west side of the city about four miles from the downtown loop. It is unique in many, many respects. It is in reality a community building, as the theatre proper sets squarely in the center of a big apartment building which faces on three thoroughfares. It is under a long lease to James Steele, who operates the Regent in Bay City, Mich., who lives in Pittsburgh, where he has theatrical interests, and who was former secretary of the Famous Players-Lasky Corporation.

The building represents an investment of over $1,000,000. Under the regime of Mr. Steele the policy is vaudeville and feature pictures, although the vaudeville is incidental to the picture policy. W. C. Watson, general manager of the various Steele theatres, looks after the booking, while the house management is in charge of Alvin Smith, one of Detroit's best know managers.

Building Houses a Community.

Lincoln Square Theatre is the largest single floor theatre building in Detroit, with a seating capacity of more than 2,000 people. The entire area is unobstructed by pillars or posts and with sloping floors, so that from each seat in the theatre there is a perfect view of the screen.

Lincoln Square Theatre is only one feature of the building it is in. The building proper is a community in itself. Shaped like a huge capital letter "E," the back extending on Fort street west from Cavalry avenue to Military avenue, with the base of the letter on the former and top on the latter streets, the theatre building forms the central prong. Back of the theatre extending to the alley is a six-story warehouse.

On each side of the theatre entrance on Fort street the ground floor is occupied by large, light, well ventilated store buildings. There are fourteen of these on the corner facing Fort street and Cavalry avenue is a branch bank building, which will be occupied by the West Fort street branch of the Federal State Bank. Above the bank and store buildings are four suites of offices of three rooms each.

Inside Grass Courts.

The remainder of the upper front and the wings facing on Cavalry avenue and Military avenue contain 110 living apartments, each with five rooms and bath. The apartments are furnished in mahogany, circassian walnut and ivory, and are strictly modern in every respect. Inside grass courts on either side separate the apartments from the theatre. The popularity of the apartments is attested by the demand for them as fast as they were ready. All of the 110 apartments are rented, and there were more than fifty applicants disappointed.

The building has a frontage of 317 feet on Fort street west, 269 feet on Cavalry avenue and 274 feet on Military avenue. The front and wings have a height of three stories. It is of brick and steel construction with store and tile trimmings. The warehouse in the central rear has a height of six stories. It is equipped with electric elevators, modern fire apparatus and has laminated floors of government specification.

Elaborate Decorations.

Although just completed, six of the fourteen stories have been leased and some of the occupants are negotiating for additional rooms. The entire community plant is heated with a unit steam heating system. Arrangements have already been completed by the Cronin Coal Company for the entire winter's fuel, most of which is already in storage.

The interior arrangement and decorations of the theatre building are in keeping with the best picture theatre in the city. Entrance is through a spacious marble and tile lobby and spacious foyer. The decorative scheme is of the Adam order, but with pearl and French gray colors and empire relief. Imported tapestries and mouldings add greatly to the ornamentations. The lighting system harmonizes with the general scheme. A greater number of exits than any theatre in the city renders the building safe.

The Forked Tongues!

All of Rio de Janeiro, that languorous home of rare beauty and mystic tropical charm, succumbed to the dazzling radiance of Erminie North's personality. She led the city's social whirl—loved, was loved and was happy. Then treachery came—and plots and intrigue. The whisper market stirred, awoke and cast over all its baneful spell. At this point is where the big moments of the picture begin.

You will enjoy—

CORINNE GRIFFITH

in

"The WHISPER MARKET"

Fred Sittenham Is Again on List of Metro Directors

FRED SITTENHAM was a flyer in naval aviation during the war. He got his commission, after training at Bay Shore, in the Pensacola flying field. From there he was shipped to England and was attached to the bombing squadron which operated from Killingholme. He had eleven months of this work.

Maxwell Karger, Metro's director general, who had kept him in mind because of the work he had done as a director for Metro before 1917, after the war obtained his services again for the production of "Clothes." This stage drama, by Avery Hopwood and Channing Pollock, was one of the most important of Metro's new productions, requiring subtlety of treatment and an atmosphere of real social distinction.

Mr. Sittenham has been directing a large company with Olive Tell and Crauford Kent included in the all-star cast.

Before making his start in the motion picture business as an assistant director, Mr. Sittenham was a student at Princeton.

Independent Exhibitors Show Interest in Hodkinson Films

HODKINSON representatives investigating the strength of the movement of independent exhibitors to support independent productions, are finding a nationwide interest in the productions released through the Hodkinson organization, together with praise of Hodkinson's service.

James Clemmer, of Seattle, who runs the Clemmer Theatre, one of the model amusement houses in the Northwest, advises the Hodkinson representative that he will cooperate with that organization on all its features, that he is very well satisfied with the photoplays he has used and that he has made good money on all of them.

Sol Harris, of Little Rock, Ark., owns the Gem, Crystal and other theatres, and gives his hearty support to the independent productions released through Hodkinson From Latrobe, Pa., Mr. Natabolis, of the Paramount Theatre, sends word that Hodkinson has one of the best selections of film on the market today; that he has booked every Hodkinson feature and will continue to do so. Many others have similarly expressed themselves.

Working Plans for "That Something"

The Sol Lesser organization is now completing distribution plans for "That Something," the picture dedicated to the Rotary Clubs of the World, and which is being handled by Irving Lesser.

The initial plans call for an opening at one of the Broadway houses in New York city for an extended engagement. Max Roth, general manager for Sol Lesser, is now organizing a staff who are acquainted with the distribution of pictures of this type.

The picture played a five week engagement at the Victory Theatre in Los Angeles. It also played in San Francisco, and Tacoma, Wash.

A big publicity and advertising campaign under the supervision of Maurie Meyers will be inaugurated immediately.

Bangor Opera House Does Well

The Bangor Opera House, built this year on an elaborate scale, replacing the old opera house destroyed in 1914, is the newest house on the A. S. Black circuit. Manager Hutchinson succeeds in pleasing numerous patrons, and while the addition of this, the fifth moving picture house in a town of 26,000 population, makes competition keener, the public gains. The house seats more than 1,600 and is an artistic theatre.

May Allison Begins Arthur Stringer's Story With Greenwich Village Setting

VOICES of director and cameramen awoke strange echoes in the corridors of one of the most exclusive homes in the Berkshire Square section of Los Angeles the other morning as the filming of May Allison's new Metro special production, "Are All Men Alike?", was begun within its walls.

Miss Allison, as the untamed "Teddy" of the Arthur Stringer story, romped out of the house in jumpers and surprised neighbors by her expert handling of the internal mechanism of an obstinate automobile. Having set these parts to rights, she sprang into it and amazed the spectators as she all but ran down an elderly man who chanced to be standing near the rose-bordered drive.

The "elderly man" was John Elliott, the veteran film actor who plays the part of the uncle of the harum scarum heroine of the piece. In spite of his unbounded confidence in Miss Allison's ability to drive a car under any and all circumstances he showed evidences of nervousness as he picked himself up from among the roses while her machine careened around the corner and disappeared at a speed unknown even among Los Angeles' speed mad autoists.

To Drive Cooper's Car.

In later scenes of the picture the girlish Metro star will drive Earl Cooper's speedy racer, the car with which he broke several world's records in days past. Miss Allison says that she will prove that there still is a burst of speed in the car when she gets her hands on the steering wheel.

The plot of the story, published in McClure's Magazine under the title of "The Waffle Iron," calls for a long succession of reckless adventures on the part of the star. The story, which opens with a burst of reckless driving of fast automobiles by the girl, moves swiftly on to Greenwich Village, where, under the influence of the long-haired men and the short-haired women of New York's Bohemian set, "Teddy" becomes convinced that she must take up some of the "serious things of life."

The spirit of the "Village" has been carried far from Manhattan and revived on one of the big covered stages of Metro's Hollywood studios, where numerous familiar features of the district have been faithfully reproduced.

The cast that has been selected to support Miss Allison includes Wallace MacDonald, who will play the leading male role.

Soutar Studies American Methods at Selznick's

AMERICAN film methods are well worth studying and copying, judging by the fact that men and women in all parts of the world who are interested in motion pictures are studying the American screen and methods of production very diligently.

It was announced this week that Andrew Soutar, the English novelist and producer, has come to this country for that purpose, and has chosen the Selznick studios at Fort Lee to gain the desired knowledge. He has been at the plant for several days.

Coincidental with this announcement it is stated that Myron Selznick, head of the production end of the Selznick organization, recently bought from Mr. Soutar the screen rights to his novel, "The Honor of His House," which is expected to be put into motion picture form within the near future. The writer has supplied much material for the screen, through his novels, among it being "Green Orchards," "Magpie House," "The Island of Test," "Broken Ladders" and "Snow in the Desert."

Quick Work by Selznick News

What is believed to be a record in speed in transporting from San Francisco to New York motion picture films for presentation in the latter city is brought to the attention of the industry this week by Selznick Enterprises. An announcement reveals that scenes of the Democratic national convention, which opened in San Francisco on Monday, June 28, were rushed to New York for presentation as part of the Selznick News Weekly beginning Wednesday, June 30.

Bech, Van Siclen Reports Sales

Alvin Wortham for the foreign sales department of Bech, Van Siclen & Co., Inc., has sold "The Adventuress," featuring Julian Eltinge for England, France, Belgium, Switzerland, Japan, Australia, New Zealand.

"The Stecker - Caddock Wrestling Match," for South Africa, India, Dutch East Indies, Straits Settlements, Federated Malay Peninsular, Siam and China.

S-h-sh—Just L-o-v-e.

No caption necessary in these sort of pictures. A scene from "Youth's Desire," released by Forward Film Distributors, Inc.

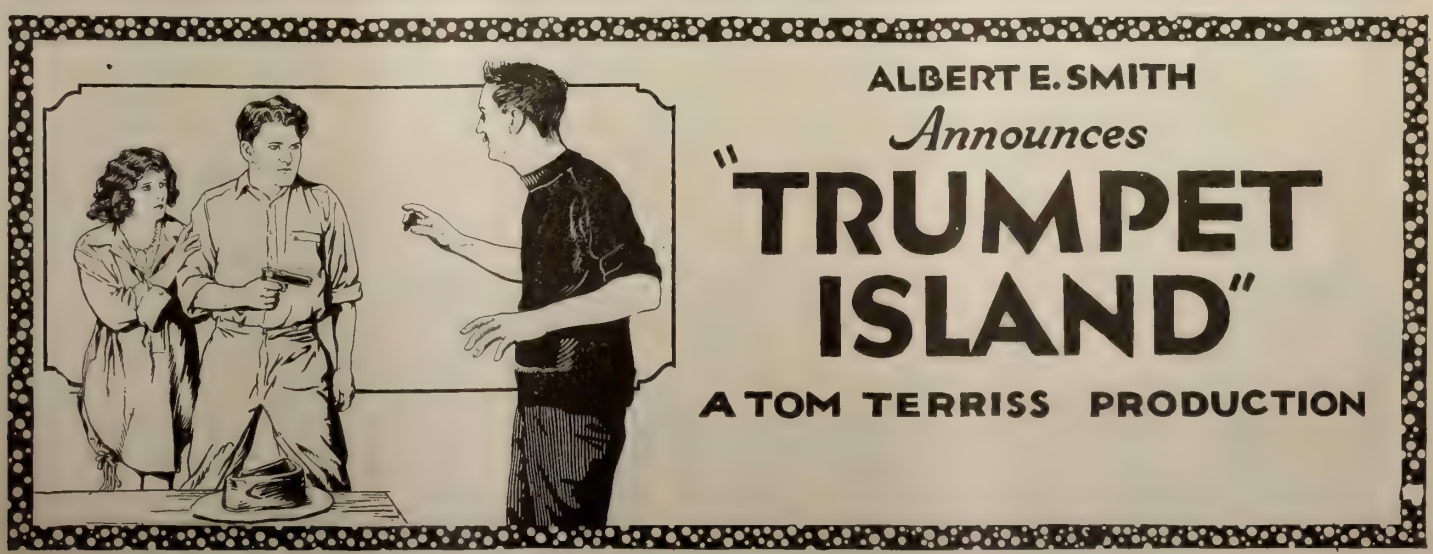
Announces "Youth's Desire" as First Forward Production

ANOTHER addition to the ever-growing list of winners is now being offered by Joseph Sameth of the Forward Film Distributors, Inc., entitled "Youth's Desire," featuring Joseph Bennett, who is ably supported by Doris Baker. The photoplay portrays clearly the necessity of perseverance.

"Youth's Desire" is a story laid in the small town of Plainfield, a suburb of Los Angeles, wherein Joseph Bennett, playing the role of Bud Wise, is devoting all his spare moments in reading material which he hopes to eventually put to good use in becoming an aviator, much to the disapproval of his father.

Ethel Clayton in New York

Ethel Clayton, the Paramount star has arrived in New York from Hollywood, completing the first stage of a long vacation journey. Her stay in the city will not be long, however, for she will leave soon for Europe, where she will spend several weeks in traveling. Following her tour she will return to London where she will make two, possibly three, productions at the London studios of Famous Players-Lasky.



Fix Date of National Paramount Week: Hope to Exceed $1,000,000 Sales Mark

THE week of September 5, 1920, has been designated by the Famous Players-Lasky Corporation as the third annual "National Paramount Week." An [illegible] general manager of distribution, in a letter which has gone to all exchange managers and all important trades connected with the Paramount sales organization, sets forth the principal purposes of "Paramount Week," as follows: "to spread broadcast the message of Paramount to get the greatest number of people to see Paramount pictures during that week; to help the exhibitor open the new season of his theatre on the most auspicious occasion. 'National Paramount Week' was inaugurated in September, 1918, the germ of the idea having originated in the New York Paramount exchange which celebrated a local exchange week several times on the theatres of Greater New York. So successful was the first experience that it was repeated last year with most gratifying results and became established as an annual event. Last year the sales for the week approached $1,000,000 it is claimed and it is hoped this year to exceed that total.

To Double Last Year's Advertising.

The details of the campaign have nearly all been completed and include a program of newspaper trade paper and national advertising which will be practically double that of last year. There will not be a town of any importance in the United States that will not have the Paramount message and that of Paramount exhibitors spread before its people in a manner calculated to make certain a record-breaking attendance throughout the week at all theatres participating.

Within two weeks all the Paramount exchanges will have received the posters which will herald the event weeks in advance and by the same time all of the newspaper advertising cuts to be used in the advance newspaper campaign will have been distributed to the branch offices. In addition a special eight page edition of the Paramount "Motion Picture News" containing a brief description of every picture, past releases as well as new ones and short subjects as well as features, that will be available, will be distributed to exhibitors.

The establishing of the exploitation department during the past year makes the full strength of this organization available as an added force in aiding exhibitors to obtain the maximum return for their co-operation. Exploitation Manager Saunders has already perfected plans for his field force which involve a number of new stunts, and his men are now making arrangements whereby practically every town in their respective territories will be introduced to some novelty of showmanship.

The final details of the local newspaper campaign are now being worked out by Jerome Beatty, director of publicity and advertising, and will be announced shortly. The supplementary trade paper campaign will start early this month and the Paramount salesmen have been assured that they will have the strongest kind of backing through this medium.

The Web of Scandal

is a beautiful woman's most treacherous enemy. Young, dazzlingly beautiful—

CORINNE GRIFFITH

in

"The WHISPER MARKET"

presents a vivid picture of the result of gossip in the most beautiful of New World cities, Rio de Janeiro. Here, as Ermine North, she resigned as queen in the most exclusive social set, but faced disgrace because Scandal said this, and Gossip said that.

A Vitagraph production of love, mystery and intrigue in one of the most romantic settings in the world.

Difficult to Find Girl Beautiful and Brave for Heroine of "Tarzan" Serial

A PRINT of the prologue and first episode of the "Son of Tarzan," the animal and jungle serial which is being produced by the National Film Corporation for David P. Howells has arrived in New York and is declared to live up in details to the promises which were made by the [illegible] of the Tarzan stories was started.

Director Harry J. Revier writes that the [illegible] schedule and the episodes will come along regularly. Difficulty is being found in selecting just the right kind of a girl for the part of Meriem, the heroine of the story, because of the hazardous character of the part.

"The Son of Tarzan" is considered by Edgar Rice Burroughs, the author of the Tarzan stories, to be the most adaptable of the series for pictures. It not only contains the thrilling jungle action that has characterized the other stories, but contains an exciting love story. The "Son of Tarzan" early in his jungle career rescues a girl from a band of Arabs and the two grow up together in the jungle, battling daily against both animal and man.

With 6,000 Feet of Tests—Undecided.

The difficulty of finding the right girl for a part as hazardous as this is obvious. She must be beautiful in her own right, because she will not have the advantage of stylish apparel to aid her natural charms. As Tarzan's companion in the jungle she is garbed [illegible] in a leopard skin.

In order to find the best girl to fill the requirements, Director Harry Revier has started an elimination contest. Many are said to have applied and in some cases Director Revier has made a test picture. He has now about 6,000 feet of tests and is still looking for the right girl. He is being assisted in this work by Mr. Burroughs and by Roy Sommerville, who made the adaptation of the book.

According to Director Revier practically all of the available feminine talent in Los Angeles is represented on his vast library of beauties. He will not make his decision until ready to film the fifth episode.

Rowland and Brockliss Sail Together; Metro Head Will Return in September

RICHARD A. ROWLAND, president of Metro Pictures Corporation, sailed on June 26 for England and the Continent. He departed "on Metro business," as he expressed it, saying that he expected to be away until September.

Mr. Rowland was accompanied on his voyage by J. Frank Brockliss, the English motion picture magnate. The latter took with him the first completed positive print of "The Mystery of the Eleventh," produced by C. E. Shurtleff, Inc., for release by Metro. Mr. Brockliss is identified in a financial way with the Shurtleff organization and he will show the print of the picture in Great Britain.

In this production, supervised by Albert Shelby Le Vino and directed by Edward Sloman, there is an all-star cast including Wallace Beery, Cason Ferguson and William V. Mong.

The head of the Metro organization gave out no additional details concerning the purpose of his trip abroad. It is well known, however, that Metro's English distributors are Jury's Imperial Pictures, Ltd., of which Sir William Jury is managing director, and that the French distributor of the Metro product is the Mundus Film Company of Paris. Mr. Rowland will see Sir William Jury of the English concern and Madame Schuepbach of the French agency while in Europe.

A year ago almost to the day of his recent departure, Mr. Rowland went to Europe for a trip of some three months. In that time he signed up for the productions of Francesca Bertini, the eminent Italian actress; purchased five melodramas for screen production, entered into a contract with Jury's and made a comprehensive survey of the foreign film market.

To Create a Big Town Stunt: Plant Singer and Fix Police

AN interesting stunt was pulled off in Vancouver, B. C., recently when W. P. Nichols of the Columbia Theatre Company, Limited, "discovered" a destitute singer and saved him from the clutches of the law by giving him a job at the Royal Theatre as a soloist. The singer, James Gordon, was demonstrating his vocal ability in the court of a substantial apartment house.

He was garbed in tattered clothes and bore the general appearance of an out-of-work when he was stopped by a policeman. Along came Mr. Nichols at the right moment with the offer of a job at the Royal Theatre, James Gordon's picture was published in the papers along with the story of his rescue from his difficulties—and the people flocked to the theatre to see and hear the man.

"Dead Men Tell No Tales" Is Second Tom Terriss Production

NOW that he has finished the direction of his first special production, "Trumpet Island," Tom Terriss is beginning work on the second of this special series, "Dead Men Tell No Tales." The original story by E. W. Hornung, author of "Raffles," was edited and prepared for the screen by Mr. and Mrs. George Randolph Chester, who were so successful in their work on "Trumpet Island."

For "Dead Men Tell No Tales" Mr. Terriss has assembled a cast headed by Catherine Calvert, who will have the leading feminine role, and Gustav Von Seyffertitz, Holmes E. Herbert and Percy Marmont, who will portray the principal male characters. Others prominent in the cast are James C. Spottiswood, Roy Applegate and William James.

One of the early scenes of the picture will be the burning of a passenger ship at sea. Other scenes at sea show a fight on the deck of another vessel. The hero escapes from a sinking lifeboat in the midst of a school of sharks.

Atlanta Film Man Visits New York

William Oldknow, of the Consolidated Film and Supply Company, with headquarters in Atlanta, was in New York last week. With him he brought his son, Oscar Oldknow, and Ned Depinet, who is with the Dallas office of the Consolidated.

The Southern film men were outspoken in their praise of "Shipwrecked Among Cannibals," Universal's New Guinea adventure picture, which they saw at a pre-release showing. They predicted great business for the film throughout their territory. tory. The trio came to New York on business.

Harry Crandall Extends Theatre Chain; May Soon Become a National Enterprise

HARRY M. CRANDALL, prominent exhibitor of Washington, D. C., is starting what may result in a national enterprise carrying the name of Crandall to theatres in many cities throughout the country.

Announcement has just been made that his circuit of houses has been extended to include the National Theatre, Roanoke, Va., and the Apollo Theatre, Martinsburg, W. Va. This carries the Crandall chain into four states and the district of Columbia, for in addition to his houses in Washington and the two named above, he is constructing the Strand Theatre in Cumberland, Md., and is already operating the Colonial Theatre in Connellsville, Pa.

Mr. Crandall has a theatre in each section of Washington. The start was made with Crandall's Ninth and E Streets Theatre, and his name now stands over the doors of the Metropolitan, Knickerbocker, Savoy, Avenue Grand, Apollo and York theatres. These houses probably mark the highest attainment in architectural beauty, spaciousness and comfort and every effort is made to attain the highest managerial efficiency. They serve every section of Washington, each house being a representative one in its particular locality.

May Build Colored House.

There is a report current that Mr. Crandall will soon go through with plans for a colored theatre in Washington. However, it is one of his policies never to make an announcement until a definite action is taken. It is known that he has purchased or has secured options on sufficient property to make the proposed theatre a possibility.

Crandall's Strand Theatre, the new Cumberland house, is awaiting only the completion of the detail of interior decoration to be opened to the public of a thriving Maryland city. It will have a seating capacity approaching 2,000. It was designed by Reginald Wyckliffe Geare, who planned the Metropolitan, Knickerbocker and York theatres in Washington. One of its important features is the full-size stage upon which is every electrical, mechanical and stationary appliance necessary to the presentation of massive productions sent on tour. The provision for the projection of pictures is equally as complete.

Roanoke's Largest.

The new National Theatre occupies one of the most desirable sites in Roanoke, Va., being located in the heart of the city's business section, and when completed it will be the largest playhouse in Roanoke. It is expected it will be ready on or about November 1. It also will be equipped for the presentation of any type of theatrical offering as well as pictures.

The Apollo Theatre in Martinsburg has been in operation under the ownership and management of H. P. Thorn for about eight years. The present plan is to close the house and entirely reconstruct it at a cost of approximately $150,000. Adjoining property has been secured for a material enlargement. It will seat more than 1,400, with arrangements for 1,100 on the orchestra floor. Stage facilities for handling massive productions sent on tour will also be provided.

The Apollo Building is also to house two large halls on upper floors. One will be conducted as a ballroom, 90 feet by 125 feet; the other, conforming to the same dimensions, is to be used as a civic center where, by the application of a people's forum idea, will be furthered plans for municipal progress.

Crandall Personnel.

The Crandall policy is to be carried to these new units of the Crandall chain. The personnel of the Crandall organization with Harry M. Crandall as directing head, includes men expert in theatre management and in the various departments of a big theatre enterprise. Next to Mr. Crandall is Joseph P. Morgan, general manager; John J. Payette, assistant general manager, and George A. Crouch, cashier.

Nelson B. Bell is to continue as head of the advertising and publicity department; Nat Glasser, heads the mechanicals appliances department, and Amedeo Vioni is the musical director. In addition there are the individual theatre organizations made up of picked men.

Announces Volumes on "Torchy"

Five volumes of the "Torchy" stories by Sewell Ford in popular edition are announced by Grosset & Dunlap. These include "Torchy," "Trying Out Torchy," "On With Torchy," "Torchy Private Sec." and "Wilt Thou Torchy?" In addition the same publishers are preparing a special photoplay edition of the first volume illustrated with scenes from the first comedies produced by Master Films, Inc., for release through Educational Exchanges and starring Johnny Hines.

Educational, in its press book on the first of the Torchy Comedies is calling attention to an unusual co-operation afforded by booksellers, made possible by the fact that several of the comedies are made from stories in the initial volume.

Harrison Will Be a Free Lance

Jimmie Harrison, for a long time featured in Christie Comedies, is leaving that organization to return to dramatic pictures. Before Harrison joined Christie two years ago, he was playing leads in Griffith pictures and with other companies and was at that time one of the most successful of juvenile men. He has been in twenty or more Christie pictures since he came back from France with the Army.

3,000 Kiddies See "Married Life"

It was a great day for the kiddies. They surged into the Strand Theatre lobby like the white capped breakers of a restless ocean. There were three thousand of them of all ages, and they saw Mack Sennett's "Married Life."

Henry Morgenthau, former ambassador to Turkey, who happened to be a former pupil of a New York public school—but this was many years ago— happened to remember that it was the fiftieth anniversary of his graduation from Public School Number 14. Mr. Morgenthau secured permission from the school authorities to invite three thousand guests.

Mr. Morgenthau enjoyed the picture just as much as the children, for at the conclusion he declared that it was a fine picture, with an appeal for young and old, and clean and refreshing throughout.

Gorgeous Gowns!

Dozens of them to feast your eyes upon when you see

CORINNE GRIFFITH

in

"The WHISPER MARKET"

As Erminie North, leader of the gay social whirl of Rio de Janeiro, Miss Griffith is graced by the most gorgeous gowns ever created by the modiste's art for a photoplay production. Her dazzling beauty and grace of figure are accentuated by these creations, made especially for her use in this interesting and unusual photoplay.

Western New York Exchange Managers Begin Drive on the Bicycling of Films

SCANDALS in the picture industry usually happen on the screen, but now and then in real life. It is doubtful, however, if anything quite so sensational has struck western New York exhibitor circles in a long time as the outcome of an organized crusade on the part of film companies to secure positive evidence of criminal wrong doing by exhibitors. And the end is not yet, for it is believed that some of the evidence actually secured will be used in a determined effort to place a number of exhibitors behind the bars.

It long has been known that "bicycling" existed in the territory served by the exchanges in western New York. Exchange managers have been aware of it and so have exhibitors, but both classes have seemed powerless to stamp it out. On the contrary, the practice has flourished so extensively that the Exchange Managers' Association decided that they must do more than talk about opposing it. Accordingly, the various exchanges put up money for a survey of parts of their territory and the reports of showings of bicycled film were so numerous as to astonish even the exchange managers.

It was seen that only stringent remedies could correct the evil, so a large corps of private investigators was organized and it is now said that sufficient evidence has been gathered to place a number of exhibitors behind the bars. Early in the investigation Rochester was selected as good ground for the investigators to work in. One of the first reports was that a Rochester exhibitor showed eight stolen films in three consecutive programs.

A letter from one of the film companies, signed by the branch manager, asked that additional investigators be assigned to watch nine specified theatres in Rochester, against all of which evidence of bicycling was being gathered.

The system pursued was to have one investigator in every suspected house every night in the week. These investigators reported the bookings to the association and when they were checked up and found to be films not booked to them, additional men were sent to watch the programs in the houses. It is now said that so much evidence has now been gathered that the exchange managers are no longer keeping the matter of the investigation secret.

Neither are they talking much, but they are expected to do a lot of talking at a meeting to which all exhibitors will be invited. At this meeting accused exhibitors will hear the evidence against them. It is believed that some will be permitted to pay for films used illegally, while in other cases the evidence will be turned over to the criminal authorities and civil suits for damage instituted.

Vignola Has Method to Lessen Subtitles; Brings Change in Continuity Technique

A NEW development in the method of conveying ideas and thoughts upon the screen, as important, it is said, as was the cut-back or flash-back when it was discovered by D. W. Griffith a few years ago, has been discovered by Robert G. Vignola and will be revealed to the public for the first time in "The World and His Wife," Vignola's initial production for Cosmopolitan Productions which will be released through Paramount-Artcraft, soon.

While Director Vignola prefers to keep his revolutionary method secret until his first Cosmopolitan production is shown upon the public screen, he does say that it will make a radical change in the technique of the continuity as it is at present.

Two important phases of the new idea, according to Director Vignola, are, first, that it will tend to minimize, if not wholly eliminate, the subtitle without in the least affecting the psychological value to the picture as a whole, and, second, that it will smoothen the continuity.

"One of the chief weaknesses of the motion picture," said Director Vignola, "has been that it leaves very little to the imagination of the spectators. Read a story in a magazine or in a book and a line or perhaps just a phrase will convey to the reader a mental picture of his own creation. The reader likes to do that. It is one of the joys of reading. But transfer that same line to the screen, and, according to past and present methods, too much detail is shown: nothing is left to the spectator's imagination. The result is that only too often the line or phrase in the story is far more beautiful and meaningful than the screen version of it. So it is with this phase of motion picture making that my idea deals. I've given the matter much thought and I believe I have discovered a way of bringing to the screen that same quality of imaginative beauty that the printed story has. I tried it out in 'The World and His Wife' and I want to wait till the public sees it before I describe it."

Earl L. Crabb Becomes General Manager Buffalo Motion Picture Company Affairs

EARL L. CRABB has been appointed general manager of the Buffalo Motion Picture Company. Mr. Crabb has established headquarters in the New York office of the company and will begin immediately to work on a new picture. It is hoped by late this fall, the Buffalo studio at Main and High street will be ready for the making of pictures in the old home town.

Mr. Crabb began with the late Mitchell H. Mark in the Penny Arcade, Indianapolis. In 1906 he purchased two theatres in Fort Wayne which he operated three years.

He then took a position with Universal in 1909, remaining until 1916, in which year he went to Buffalo as manager of the Strand, succeeding the late Harold Edel, who at that time took over the management of the Strand, New York. Last October Mr. Crabb took an executive position with Universal.

In his new position, Mr. Crabb will look after the production end of the business. The board of directors have given him carte blanche, on the expense end and he has been instructed to go ahead.

The latest production which the company has released for distribution through the First National Exhibitors' Circuit, is entitled "Her Rightful Heritage." Mr. Crabb left Buffalo Saturday evening, July 3, for the New York office, after conferring with officials of the company.

Famous Players, Germans and Italians in London, Plan Community of Interests

London, June 23.

MARY PICKFORD and Douglas Fairbanks, who arrived here on June 21, have had a reception never equalled in the history of kings and queens. The whole country has gone mad about them and the streets around the Ritz, where they are staying, are almost impassable day and night with crowds waiting to catch a glimpse.

Through the enterprise of the Kinematograph Weekly they issued a message to the British exhibitors which was reproduced in that paper two days after their arrival in facsimile. Doug wrote on a card: "To the exhibitors of Great Britain: We owe our wonderful reception to you more than to any one else. We thank you and will make better and still better pictures for you and the world. We look forward to the time—and it will be soon—when this great country will co-operate with America in making pictures as they should be made—internationally," and they both signed it.

A cut was made and the message appeared the next day, much to Fairbanks' surprise. He asks me through the Moving Picture World to say that no one in the States should believe any more that we are an undemonstrative people. In comparison, he expects a quiet time in France and Spain!

Sees World Combine.

Herr Bratz, of the U. F. A., Germany's biggest film group, with whom I had an exclusive interview during his visit lately, says that his company has obtained the monopoly of Famous Players output in Germany, Austria, Poland, Turkey, Bulgaria and later for Holland and Switzerland. A "community of interests" amounting to a financial pool, is being arranged between U. F. A., Famous Players and U. C. I., the Italian trust. Chevalier Barroltole of the latter company was here at the same time as Bratz to conduct the negotiations. Thus the real reason for Adolph Zukor's last visit to this side, when he did not open the Famous Players studio as arranged, is revealed.

W. Walter Crotch, vice-chairman of the Alliance Film Company, just returned from the States, announces that he has made an arrangement with First National to release the Alliance product in America and that Harley Knoles is coming over to take charge of production.

American Producers Working.

David Kirkland, who came over with Mrs. and Natalie Talmadge, is making a picture for the British & Colonial Kinematograph Company which put out "12.10" and "Midnight Gambols." Hugh Ford is getting on rapidly with "The Great Day" and has gone to Paris on location. Arthur Bourchier, Marjorie Hume, Bertram Burleigh, Mrs. Hayden Coffin and Meggie Albanesi are playing the chief parts.

A Publicity Stunt.

It is not only the States that publicity stunts are done. Mary Pickford and Douglas Fairbanks have been persuaded to edit "Pictures," the leading "fan" weekly, during their stay on this side, and an enormous boom has been created in that journal in consequence. Doug and Mary were photographed and "shot" fulfilling various editorial functions, and Doug was taken for the news reels breaking into the paper's offices by scaling the wall and getting in at the window. The whole enterprise created a big sensation both in the newspaper world and among the public.

FRATIL.

Vignola Visits Home Town and Is Honored by Citizens

ONE of the most remarkable tributes ever paid a motion picture director or star was accorded Saturday, July 3, to Robert G. Vignola, director of "The World and His Wife," his first special production for Cosmopolitan, and "The Passionate Pilgrim," his second, now in work, by the citizens of Albany, N. Y.

Vignola had gone to Albany to spend the holidays with his parents, Mr. and Mrs. Daniel Vignola. Albanians take a great deal of pride in the director and when word was passed around that he was coming home in his new automobile, a committee of influential citizens decided to give him a rousing welcome.

Accordingly, plans were made to meet him at the southern entrance to the city, escort him to the state educational building, present him with a set of resolutions and get him to listen to a series of eulogistic speeches.

Vignola, however, got wind of the affair and spoiled the committee's plans by going up to the Vignola farm without going through the city. He wanted to avoid a public demonstration. Learning it had been outwitted, the committee, numbering about a hundred representative men and women of Albany, went out to the Vignola farm, called the director out on the front porch and there proceeded with the program as originally laid out with the exception that the scene had been changed from the state educational building to the farm.

Vignola returned to New York on Tuesday, July 6, because of business pressure, and the necessity of completing "The Passionate Pilgrim."

Wanted: Some to Detect!

That's what Fay Tincher wants in her latest Christie comedy, "A Seaside Siren," being released by Educational.

Levey Signs Don Carlos Ellis

Don Carlos Ellis, film chief of the United States Department of Agriculture during the war, has accepted the post of director of educational production for the Harry Levey Service Corporation. The concern is devoted exclusively to the making of educational and industrial motion pictures.

Mr. Ellis also served during the war as executive secretary of the Joint Committee on Government Motion Picture Activities, and previous to this was for eight years in charge of the educational work of the United States Forest Service.

Rowland Lee Now Director

Rowland Lee, for many years a favorite principal before the camera, has been assigned to the directorial ranks of the Thomas H. Ince studios and will direct forthcoming Hobart Bosworth Specials for J. Parker Read, Jr.

Scully Made a Director

William J. Scully, who has been assistant director to Alan Crosland for several months at the Selznick studios, has been promoted to directorship by Myron Selznick. His first official duties as a director cover the making of one of the Herbert Kaufman short features. "The Household Bully" is the Kaufman subject upon which Director Scully is working, and reports indicate that this is nearly completed.

Completes Exploitation Matter

Joseph L. Kelley, publicity director Hallmark Pictures Corporation, has completed press sheets and general exploitation matter on fifteen of the series of fifty-two Hallmark recreated Ince-Triangle productions, including specials starring Douglas Fairbanks, Norma Talmadge, Frank Keenan, Charles Ray, Bessie Barriscale, Louise Glaum and William S. Hart.

Beware!

That was the message he gave her. The secret, deadly Chinese tong had marked her.

A creepy, startling story of baffling mystery amid the shadows of Frisco's famous Chinatown, with this polished Vitagraph star at his best.

EARLE WILLIAMS

in

The Purple Cipher

Producing Company's Outlook Reflected in Film Statement

THE Adanac Producing Company, Limited, Montreal, has made public various statistics to show the financial standing of the company and has also made announcement regarding plans for the future. The company has been in operation for a year and during that time has made and released one feature, "The Great Shadow," which is being distributed in the United States and other countries by Lewis J. Selznick as a Republic picture.

The Adanac company has a studio at Trenton, Ontario, which is valued at $72,190.18, according to an estimate fixed by the Canadian Appraisal Company. The company also holds land which is valued at $9,600 while the stock and office equipment is worth $2,000, it is stated. The company expended $85,000 for the making of "The Great Shadow," the star of which is Tyrone Power.

Announcement is made that the Adanac company proposes to make no less than four pictures during the coming year and the first of the four releases is already well under way. Incidentally, the company retained the Canadian rights for the first production made and it is having first runs in large theatres of various Canadian cities.

Some Statistics and Estimates.

In connection with the companys' announcement, it is interesting to note that Lewis J. Selznick is quoted as saying that the Canadian film market is equal to five per cent. of the business in the United States on such features as "The Great Shadow." Mr. Selznick also states that the foreign market, outside of Canada, is generally equal to twenty or twenty-five per cent. of the business on one picture in the United States, providing the picture appeals to so-called foreign tastes.

The Adanac Company adds that the possible earning value of "The Great Shadow" during the next year is placed at $487,500 net, this being based on returns so far secured. This is almost six times the original cost of the production.

Vitagraph Booking Book Makes Handy Desk Memo

FOR the convenience of exhibitors the Vitagraph has prepared for free distribution a booking calendar running from the week of August 29 to the end of August, 1921, covering the theatrical year. The page give three spaces for each day, a week to the page and are of good quality of paper, to withstand wear. The volume is sufficiently small to go into the coat pocket, yet large enough to be entirely practicable; which may not be said of the vest pocket size. The booking section is not reduced by the advertising, which is confined to the front and back pages of the book. Copies may be had from the Vitagraph, and they are certainly worth getting.

Gaudio to Photograph "Kismet"

Antonio Gaudio, one of the best known cameramen in the profession and official photographer for Allan Dwan, will handle the camera work for the forthcoming production of "Kismet" in which Otis Skinner will star in the role he created on the stage. The arrangement was made with the full sanction of producer Dwan, who holds a contract with the cameraman and who released him for the filming of this production.

Gaudio has just finished photographing "The Sin of Martha Queed," Allan Dwan's sixth independent production to be presented by the Mayflower Photoplay Corporation through First National.

Suggests Benevolent Fund

Richard Stanton, the director of many special features, advocates the production of an elaborate motion picture spectacle to be made under the auspices of the National Association and the Motion Picture Directors Association, for the purpose of founding a hospital or a benevolent fund for the benefit of all the workers in the motion picture industry.

Outlining his idea, Mr. Stanton says, "Every branch of the theatrical business with the exception of the motion picture field has an organization to dispense aid to its needy members. Therefore, why cannot we of the film world have such an organization of our own? I would suggest that a production be made comprising all that is best in our industry, an official motion picture classic, to be known as such and sponsored by the Motion Picture Directors Association and the National Motion Picture Association, the entire proceeds of which to be donated to some worthy motion picture cause.

"The picture should be representative of the highest standards of the motion picture art. The actors to give their services free of charge as well as the director.

W. W. Hodkinson Will Release "The Green Flame" July 18

IMPRESSED with the quality of Robert Brunton's latest J. Warren Kerrigan production, "The Green Flame," and with the enthusiastic reports of his previous successes being received from all over the country from their branch managers, the W. W. Hodkinson Corporation has decided to put out the latest Kerrigan release, "The Green Flame," on July 18, at which time prints will be on hand at all Pathe exchanges. It is a detective story with thrills, but fundamentally a mystery drama.

The success of Kerrigan's recent Hodkinson pictures, "No. 99," "The Lord Loves the Irish," "$30,000" and "Live Sparks," has placed him close to the hearts of the movie fans.

In "The Green Flame," Kerrigan has the support of a strong cast. Fritzi Brunette, remembered for her work in other Kerrigan successes, heads the support in the role of Ruth Gardner, a newspaper reporter. Myles McCarthy, Edwin Wallack, Jay Morley, Claire Du Brey and William Moran make up the cast.

Montgomery on Exchange Tour

George N. Montgomery, general sales manager Hallmark Pictures Corporation, is on an extended trip through the Middle West, visiting Hallmark Exchanges in the special interest of the handling of the distribution of the series of fifty-two recreated Ince-Triangle productions to be distributed by Hallmark during the year.

Making Life Pleasanter for Prisoners in Manitoba Jail

A MOVING picture projection machine is being installed in the Provincial jail of Manitoba as a result of a recommendation to the Manitoba Government by Governor J. C. Downie that this equipment be provided for the education and entertainment of prisoners. Some time ago a moving picture show was held in the jail as an experiment and the event proved such a success that it is planned to hold moving picture performances regularly in the institution.

Watertown, N. Y., Devises Own Plan of Censorship

THE proprietors of motion picture theatres in Watertown, N. Y., and City Manager C. A. Bingham have reached an agreement whereby a committee, the members of which have not been chosen, will pass upon all productions before they are allowed to be booked for screening in that city.

Mr. Bingham said that the committee will be named at the next meeting of the city council. He believes that Chief of Police E. J. Singleton of that city and one or two other city officials, including himself, will be selected as censors.

Mr. Bingham also announces that the proprietors have informed him they will hand over to the censoring committee their bookings one month in advance. The committee will consult with the Rochester Board of Censorship, the National Board of Review and a motion picture magazine publishing company as to the feasibility of allowing the bookings to be shown in Watertown.

The committee is to notify the theatre proprietors two weeks in advance of the date scheduled for the show if the pictures are not to be shown for various reasons outlined by the committee.

Sennett Comedy Makes Record

What is believed to be a record run for a two-reel subject was terminated last week at the Criterion Theatre, New York, when the Paramount-Mack Sennett comedy, "By Golly," gave way to "Salome vs. Shenandoah," also a Paramount-Mack Sennett subject, at the end of the fourth week of its showing.

In connection with the showing of "Humoresque," "By Golly" provided ideal comedy relief and proved itself a strong feature in the well balanced program presented by Hugo Riesenfeld.

Metro Engages Ross

Thomas W. Ross, creator of "Checkers" on the stage, who is now completing his first motion picture with Metro as Jim Callendar, the London bounder in the melodrama, "The Marriages of Mayfair," by Cecil Ralcigh, has been engaged to play Dick Meade, the newspaper man, in the forthcoming Metro production of "Fine Feathers," a screen version of Eugene Walter's drama. The picture will be made under the personal supervision of Maxwell Karger, director general.

Naughton Has Been Promoted

Harry J. Naughton, formerly production manager of Vim Comedies and later for the Billy West productions, has just been appointed assistant general passenger agent of the Pacific Mail Steamship Company, with headquarters at San Francisco. For the past year and a half he has been assistant agent at Honolulu, but his advancement will bring him back to the States in November, following a tour of the oriental agencies of the line.

Stuart Holmes in Metro Play

Stuart Holmes, all-around villain and home-wrecker de luxe of the silversheet, has been engaged by Metro to portray one of the important roles in "Body and Soul," a melodrama written by William Hurlburt and presented on the stage under the same name. Hayden Talbot, playwright and author, arranged the film version in which Alice Lake is to be featured at the head of an all-star cast.

American Pictures Dominate in Australia, Says Visitor

THAT Australia uses American-made motion pictures almost to the exclusion of any other kind; and that prices for admission touch a very high point is the statement of H. N. Ross, who is in Los Angeles for a short visit. Mr. Ross is assistant to the managing director of the International Harvester Company of Australia.

The Australian visited the Lasky studio and met Wallace Reid, Roscoe "Fatty" Arbuckle and Ethel Clayton who, he says, are even more popular in his country than here.

"Our show people are making big money," he said. "The motion picture is comparatively in its infancy and the houses are packed at every performance.

"We have one feature, however, that seems to have been neglected in America. Open air theatres have been very successful. My wife and I have been surprised and this idea has not been used more extensively here in your beautiful Southern California."

Mr. Ross paid a tribute to the world-wide advertising campaign to advertise Paramount pictures.

"Your little trade-marked volcano and the word 'Paramount' is very familiar to us," he said.

New Fox Studio Restaurant Will Serve Meals at Cost

WILLIAM FOX in the near future will throw open the large restaurant upon the second floor of the new studio building on West Fifty-fifth street, New York, for the accommodation of the employes of Fox Film Corporation.

The dining room proper is large and spacious, with tiled floor and high ceiling. The walls are attractively decorated and everything has been done to instill home-like atmosphere. In this room 300 persons can be seated comfortably. At one end a large marble counter will serve the convenience of those too busy to take time at a table. Behind this counter are marble shelves enclosed in glass for cold foods. Large coffee urns are arranged against the wall, which is a mass of shining nickle plate. Table-tops, counters, shelving, everything, has been finished in marble to insure sanitation to the last degree. Pictures and floral decorations add greatly to the attractiveness of the room.

The kitchen is a revelation in equipment. A large refrigerating plant, dishwashing machines, latest model ranges with steam oven attachments for keeping food hot without spoiling it, and big boilers for handling soup and other liquid foods have been installed.

The food will be served at cost, as there is no desire to run the restaurant as a money-making proposition. Mr. Fox's idea is to reduce the cost of living for the vast force working in the plant, and to stimulate and encourage a spirit of co-operation not only among the employes, but between the officials and the employes.

Baker Has a New Star

The youngest star to sign with Associated First National Pictures, Inc. (the St. Louis exchange), was announced on the evening of June 23d by S. J. Baker, manager of this exchange. The new star is named Nina Baker and she has signed a life contract with Daddy Baker, who made the announcement when the star charming was but twenty-four hours of age.

The St. Louis exchange of Associated First National Pictures anticipates record business and a wonderful following for the new star.

Christie Loans Dorothy Devore

Dorothy Devore, the little brunette beauty in Christie's garden of girls, has been loaned to Charles Ray for an important part in "Forty-five Minutes from Broadway." It is said that Miss Devore is peculiarly fitted for the part she is to play.

She has appeared in nearly fifty Christie Comedies with remarkable success, besides being featured with Bobby Vernon in his latest Christie Special production.

Houdini Is Returning

Harry Houdini has completed his European engagements for the present and left on the Imperator for New York, July 2. Following his English engagements, he took the aeroplane express to Paris for a few days of vacationing. Mrs. Houdini accompanied him.

Fog! Fog!

"Give me some more fog!" That was what the stage manager shouted to Larry, his "boob" stage hand. Larry gave him the fog, but not with the same technique that old Jupe Pluve distributes it. Two barrels of good, thick "home-brew" fog—barrels and all landed on the stage manager.

That's one of the hundreds of stunts that will make you roar when you see—

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Conrad Nagel
Leading man in "The Fighting Chance," which will be released by Paramount.

Fox News to Show Views of Victory Medal Manufacture

SCENES of considerable interest to the general public, and particularly to ex-service men, will be shown in an early issue of Fox News which has obtained exclusive rights to show the designing and manufacture of the famous Victory Medal.

James Earl Frazer, designer of this much coveted decoration, appears in an intimate view in which he shows the vast amount of work entailed in getting out the sketches from which the medal is struck. Numerous drawings are required, as a design must be worked out for each individual part of the medal. These sketches are turned over to Ferriss Powell Merritt, a member of the American Numismatic Society, who supervises the entire construction and manufacture.

Novel views are shown of Mr. Merritt instructing and assisting in the fashioning of the medal. The chasing and filigree work on every individual part must be absolutely perfect, and as there are a great many parts, a slight idea may be gained of the vast amount of highly technical workmanship. The finished parts are then assembled and the medal constructed.

The awarding of this famous medal to a soldier is shown. He is Gordon Standing, a member of S. Rankin Drew Post, American Legion, who participated in numerous engagements in France.

Miss MacPherson Engaged

Miss Beatrice MacPherson, head of the bookkeeping department of the Boston Photoplay Company, has announced her engagement to Joseph Kenefick, a government employe, who recently returned from overseas.

Two Pathe Summer Pictures Booked for Broadway Houses Week of July 11

THE week of July 11 is to be a Pathe celebration along Broadway. Two of Pathe's biggest summer releases are to be featured on the Rialto. "One Hour Before Dawn," in which H. B. Warner makes his debut as a Pathe star, is to be the feature at the Capitol Theatre. "Man and His Woman," a J. Stuart Blackton production, starring Herbert Rawlinson and May McAvoy, with Warren Chandler and Eulalie Jensen playing important roles, will have a pre-release showing at the Broadway Theatre.

"One Hour Before Dawn" is a Jesse D. Hampton production, adapted from the novel, "Behind Red Curtains" by Mansfield Scott. It was directed by Henry King. The Warner picture is the second Pathe release to play the Capitol Theatre within a month, Production Director Samuel L. Rothapfel having successfully exploited J. Stuart Blackton's "Passers By" in June. The production is not scheduled for general release by Pathe until the first week in August.

"Man and His Woman" is the Blackton feature succeeding "Passers By." It is scheduled for release on July 18. The story was written by Shannon Fife and was originally known as "The Soul Spinners." It was photographed principally at White Sulphur Springs, W. Va., and, pictorially, is said to be one of the most beautiful dramas ever seen upon the screen.

Start Second Nick Carter Film

The filming of the second of the series of Nick Carter stories by Broadwell Productions, Inc., is now under way at the company's studios at Filmland City, Medford, Mass. The title for the first of the series, which is now being cut and edited, is "The $100,000 Kiss." The working title for the second picture is, "The Crooked Eye." Thomas J. Carrigan is featured in the role of Nick Carter, and the principal supporting roles are played by Mae Gaston and Colin Chase.

The Dwyer Brothers Company Has Elected New Officers

WE are advised that the Dwyer Brothers Company, the Cincinnati Simplex distributor, is now controlled and operated by the following well-known figures in the Cincinnati end of the motion picture industry:

President, Otto Dieckmann, sole owner of the Nordland Plaza Theatre of Cincinnati, and also vice-president of the Ferdinand Dieckman Manufacturing Company; secretary-treasurer, Charles Weigel, who besides being a Cincinnati attorney is also the manager of the Nordland Plaza Theatre.

The vice-presidency and general managership are held by Harry A. Bugie, who for six years has been a familiar figure in the industry, and who also knows the territory extremely well, his past connections having carried him pretty thoroughly around the district.

The various departments of the company will come under the following heads: general manager, Harry A. Bugie; office manager, Charles Weigel; supply and repair, J. N. Gelman, manager with Joseph Smith and Walter Harris as his assistants.

The seat cover department, which forms an important part of the company's activities, is under the supervision of E. W. Friedmann, with A. H. Hare as his assistant.

"Rambles" Comes to Screen By Way of Topics of the Day

THE Moving Picture World "breaks into" or on to the screen in Program 63 of the Literary Digest's "Topics of the Day," which is produced by Timely Films, Inc.; distributed by Pathe and released July 11. The particular quotation that marks the debut of the World is taken from the Rambler's department and is as follows:

> **17. Sign at Movie Theatre To-Night**
> **"Married Life"**
> **"The Great Accident"**
> **—Moving Picture World**

Readers of the World will have no objection to sharing with the general public the laughs they have enjoyed in perusing this department during the past two and a half years. It may be remarked in passing this same general public is not unacquainted with Rambles by reason of the large number of picture showmen who by incorporating its quips in their theatre programs have availed themselves of this feature of the World's service to its subscribers.

Nevertheless, the World welcomes the added readers, millions of 'em, which Topics of the Day brings to it.

O. H. Garland in Control

O. H. Garland has taken over complete control of the Des Moines Film & Supply Company and will enlarge the stock. He reports that Power's projectors are moving fast, recent installations having been in the new Strand and Majestic theatres, Des Moines, and the Orpheum Theatre, Webster City, Iowa.

Kerrigan Film Books Fast

Territories are booking solid on "No. 99," J. Warren Kerrigan's recent Robert Brunton production, released by the W. W. Hodkinson Corporation. It has been booked solid in West Virginia and Pennsylvania until September.

Claud Saunders Announces Changes in Famous Players' Exploitation Forces

WITH the completion of several important changes in the exploitation force of Famous Players-Lasky Corporation, Claud Saunders, manager, has announced a complete installation of field representatives at every Paramount exchange with two exceptions, and those two positions will be filled at an early date.

Among the changes announced during the past week is the shifting of Walter P. Lindlar from the post of representative at the Minneapolis exchange to that of assistant manager at the home office. S. G. Sladdin, formerly at Boston, becomes representative at the Omaha exchange, filling the position recently occupied by Hal Olver, who has been moved to Minneapolis after a temporary tenure at the New York exchange.

Charles Winston, originally representative at the Denver office, who has just recovered from a long illness, succeeds Mr. Sladdin at Boston.

McConville Goes to Albany.

Because of his extensive and versatile experience in exploitation work at Buffalo and other distributing centers, John P. McConville takes a new field at Albany to give the baby exchange of the organization a good send-off. Albert S. Nathan, formerly of the New York exchange, takes Mr. McConville's place as exploitation representative at the Buffalo exchange.

Oscar A. Doob, until recently exploitation representative at the Cincinnati exchange, goes to Chicago with Harris P. Wolfberg, who has recently been promoted to district manager at Chicago. Mr. Doob's work at Cincinnati will be taken up by Frank A. Cassidy, formerly connected with the Chicago exchange.

As the final transfer, Eli M. Orowitz, who served a long time as representative at the Detroit exchange, goes to Philadelphia, while his place at Detroit is taken by Leslie F. Whelan, formerly of Dallas.

Now Working at Twenty-five Centers.

With the consummation of these changes Famous Players-Lasky Corporation has exploitation representatives actively at work at twenty-five exchange centers. At the Chicago exchange there are two representatives, Mr. Doob being assisted by Daniel Roche, who has served some time in that field and knows it thoroughly.

Under the direction of Mr. Saunders it is planned to develop the exploitation field during the 1920-21 season even more intensively than in the past. Operating from a central office, these field representatives will traverse the entire territory covered in their exchanges, varying from the comparatively small area included in the new Albany district to the entire longitudinal distance of the country as contained in the province of the exploitation representative at Denver.

"This Baby's Some Actor!"
Says Eddie Gribbon to Director Al Christie who makes comedies for release through the Educational Films.

Wanda Lyon Back in America Is Told of the Success of Pathe's "The Little Cafe"

NOT the least of the agreeable things brought to the attention of Wanda Lyon, musical star, upon her return to this country, was the success of "The Little Cafe," in which she is featured with Max Linder, the French comedian. This screen adaptation of the popular Broadway stage success, released by Pathe, has exceeded expectations in its bookings. Apart from the story itself, its value as entertainment is highly enhanced by the fact that it depicts the gay life of Paris and shows some of the most popular and brilliant night resorts of the city.

"I dearly love my New York, but I can't help loving my Paris, too," said Miss Lyon, "and when I look at this delightful production in which I have been featured with Linder, I feel literally transported back to France again. I realize it now more than when the picture was in the making—that it portrays convincingly and to the last details the life and vivacity of Paris. In seeing 'The Little Cafe,' therefore, one is given, for the time, a brief sightseeing and joyous journey, minus the great expense and occasional discomforts of a long journey. 'The Little Cafe' in this regard, has a distinction of its own and Mr. Linder whose finished work inspires the story like the spirit of rare wine, considers it the high peak of his achievement. Personally, I feel flattered to have the good fortune to appear in this production and I am more than pleased to hear that it has been so successful."

Inter-Ocean Obtains Equity Picture for Foreign Release

IN keeping with its recently announced policy of obtaining bigger and better productions for distribution in foreign film markets, Inter-Ocean Film Corporation announces the purchase of "Whispering Devils," the third of the Equity super-specials for exclusive foreign distribution.

Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, and Joseph Schnitzer, president and general manager of Equity Pictures Corporation, who negotiated the contract, expressed themselves as highly satisfied after the terms had been agreed to and the contract had been signed.

The first intimation that Inter-Ocean had taken over the exclusive foreign rights to "Whispering Devils" came in the following announcement from Gus Schlesinger of the Inter-Ocean organization.

"Inter-Ocean Film Corporation has acquired for exclusive foreign distribution the rghts to 'Whispering Devils,' starring Conway Tearle and Rosemary Theby. This is the latest cinema acquisition to the imposing array of American productions which this organization is bending every effort to acquire for distribution in foreign territories."

Commenting upon the sale of "Whispering Devils" to Inter-Ocean, Mr. Schnitzer of the Equity forces, said:

"We are happy that the Inter-Ocean distributing organization has taken over the foreign releasing rights to our latest special production, and we have every reason to believe that they will dispose of the foreign territorial rights in a manner which will more than do justice to our latest offering."

To Handle "Comedy Fair"

Maurice Tourneur's production of the Neil Burgess comedy drama, "The Country Fair," has been taken over by J. J. McCarthy and Theodore Mitchell and is announced for early release as a special feature.

直 米
輸 獨

The Fatal Symbol!

The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

EARLE WILLIAMS
in
The Purple Cipher

A story that stands out distinctly alone and unique against the ruck of commonplace screen stories, because of its daring and ingenious plot. It baffles you with its maze of mystery and intrigue, romance and adventure and then with crashing cap to its climax it leaves you in mood that all good photoplays should—startled, but pleased.

Will C. Smith.
General manager of the Nicholas Power Company, who often supervises premier showings of features.

Smith Supervises Premier View of Universal Special

THE premier showing of Universal's special, "Shipwrecked Among Cannibals," at the Astor using Power's projector was under the experienced eye of Will C. Smith, general manager of the Nicholas Power Company.

Mr. Smith is one of the old timers in the motion picture business. From the earliest days he has been asked to insure the success of the first showing of plays by drawing upon that fund of practical knowledge which he has accumulated in his long career in the motion picture industry.

Mr. Smith has confined his activities largely to the technical supervision of the company's product. The result of his judgment is well known to the trade.

Announces "Common Sin"

The screen version of an original story by Willard Mack is announced as an August release by Frank G. Hall. It is titled "The Common Sin" and co-stars Grace Darling and Rod La Rocque. Anders Randolf, seen in an important role in Griffith's "The Idol Dancer," has the role of the heavy opposite Darling and La Rocque.

Survey by Pathe Director of Exchanges Reveals Popularity of Short Subjects

ELMER R. PEARSON, director of Exchanges of Pathe Exchange, Inc., has just completed a survey of the entire country, regarding the status of short subjects, and finds they are in bigger demand than ever this summer. The call is for high-class comedies, two-reel Western stories and serials.

"Even in some territories where the short subject heretofore has held but little sway, we have found a big demand for this type of entertainment," Mr. Pearson said. "The demand for short subjects in many sections surpassed the supply. There are all sorts of one and two-reel subjects on the market, but exhibitors are demanding and buying only the best.

"We find that our Young Buffalo series of Western pictures, each in two reels and each relating an entirely different story, are making a great appeal to exhibitors. The great need, however, is for comedies. Our sales on Rolin one-reel comedies in which 'Snub' Pollard and Sunshine Sammy are featured with Marie Mosquini, jumped considerably in June over May, which is an indication not only of increased merit of production but of the greater demand for single reelers.

"The Harold Lloyd two-reel comedy specials have now reached the high-water mark. In less than a year these comedies have become established as among the very foremost on the market and exhibitors are asking for more of the type. Lloyd's new series, the first of which will be released on July 11 under the title of 'High and Dizzy,' should carry the young comedian to new pinnacles of fame.

"The 'Bringing Up Father' comedies also have done a great business, and is steadily increasing, another indication that our survey has been accurate in its findings.

"The serial field, of course, is ever widening. The better types of houses are finding the continued stories money-getters. Consequently, we find more of the better types of theatres playing serials today than when serials were an innovation. Pathe claims no small credit for this fact, because it was this organization that first recognized the public appeal and introduced the high type of serial.

"'Topics of the Day' and the Drew comedies show bigger returns each month, and by the end of July undoubtedly they will indicate a heavy gain over returns for June."

William A. Brady Resumes Production; Work Progressing on Melodrama "Life"

WILLIAM A. BRADY has again become active in the making of motion pictures. He has secured the Peerless Studio in Fort Lee, N. J., and in association with Travers Vale has started making special features. His first production is a screen adaptation of the melodrama, "Life," written by Thompson Buchanan from a story provided by Mr. Brady himself.

"Life" was originally produced at the Manhattan Opera House under the management of Mr. Brady in 1914. It ran there for nine months and its receipts equalled those of "The Whip," the Drury Lane drama that preceded it. It was afterwards given a run at the Auditorium, Chicago. When it was ready to go on tour after the Chicago engagement, it was found that no stage could be secured that would be big enough to stage its effects and a week would have to elapse between city engagements in order to install the machinery and scenic effects that the staging required.

The scenes are all laid in and about New York City. A 'varsity boat race, the robbery of a bank, a murder on Fifth avenue, the capture of the murderer during a spiritual seance, an escape from Sing Sing and several murders in Mexico during the Villa rebellion are some of the thrillers.

Duplicate Cathedral.

Mr. Brady has enlisted a big cast which includes well known screen favorites. Many of the scenes call for the use of scores of extras, and Mr. Brady, who used to be called the "Mob King," is to stage these scenes himself. St. Patrick's Cathedral on Fifth avenue is already duplicated in Fort Lee for one of the show scenes in the picture, at a great cost.

It is said to be Mr. Brady's intention to follow up "Life" with several other of his best stage productions—one of which is "The Man Who Came Back." "Life" will be released on September 25. The name will be announced soon of the distributing company that will handle it.

ALBERT E. SMITH presents

"TRUMPET ISLAND"

A special production which will be *the big picture* of the year—a story of plot and intrigue—of love and adventure—blended by that master story-builder, Gouverneur Morris. The story of three roads—one of Roses, one of Stones and one of Mud. When they converge on a lonely island on the breast of the ocean, happiness comes into the lives of two young people whose destinies had been toys of Fate.

Adapted for the screen by Lillian and George Randolph Chester, and directed by Tom Terriss, this Vitagraph super-production will stand as an *achievement* in the annals of modern screen offerings.

Biennial Session of Clubwomen Condemns National Censorship

DELEGATES returning from the biennial session of the General Federation of Women's Clubs held at Des Moines report that the club women of the country have apparently a different attitude toward motion pictures generally and censorship particularly than they had two years ago when the biennial was held in Little Rock.

At that time the women were addressed by a member of the Pennsylvania Board of Censors and they went on record in favor of state censorship. This year the delegates defeated a resolution calling for national censorship and took no action on state censorship.

A telegram sent to the General Federation by the National Association of the Motion Picture Industry, which was read at one of the meetings, is believed to have had an influence with the delegates. The telegram was a copy of the resolutions adopted at the annual meeting in Cleveland, which pledged the industry and the National Association to co-operate with the General Federation of Women's Clubs and all other national organiations in the production, distribution and exhibition of selected pictures for young people.

Many of the women believed that the regulation of pictures is a local problem and can best be handled by the women in their own communities. Several women delegates told of good results obtained by their clubs through co-operation with the local exhibitors and exchange managers.

Bookings on New Frank Keenan Picture Reach High Water Mark

THE report from Pathe that "Dollar for Dollar" has played 4,500 theatres, with a preponderance of long runs and big houses, proves his most recent vehicle has carried Frank Keenan to the highest point of his popularity since beginning a career in pictures.

During a long and prominent career before the motion picture public, this actor has essayed a wide range of character portrayals in plays notable for their strong dramatic appeal, but in "Dollar for Dollar" he appears to have provided a characterization far more potent in its claim to the interest of his admirers than usual with him. The picture reached a mark for bookings that is claimed to be extraordinary by Pathe, even in view of the constantly increasing interest exhibitors have shown in Keenan's work.

Consistent with his practice since assuming full command of his productions Mr. Keenan selected a robust theme for his most recent Pathe starring vehicle and in "Dollar for Dollar" presented a story based on the stern law of "an eye for an eye." His development on the screen of this play, written by Ethel Watts Mumford, was accorded the highest praise by the reviewers and its success before the public has since proven itself by the quantity of the contracts effected by the Pathe branch offices.

"Smoldering Embers" preceded "Dollar for Dollar." The offering showed a measurable gain over the former Frank Keenan pictures, including "The World Aflame," which, owing to a great timely value, established a high mark.

Harold Lloyd's "High and Dizzy" Heads Pathe Release List for July 11 Week

HAROLD LLOYD in the first of his new series of special comedies, "High and Dizzy," heads the Pathe release schedule for the week beginning July 11. Announcement is made that even before release date almost every leading theatre in the country has contracted for the picture. In practically every exchange center, and in all the key cities, the best houses have been in competition to be first in presenting the new Lloyd comedy and in several instances more than one theatre in each of those cities will show "High and Dizzy" on the initial day of its release. In New York City it will be presented at the Capitol and Strand theatres.

Hal E. Roach, the directing genius of Lloyd comedies, and Lloyd himself, are confident that "High and Dizzy" will equal, if not exceed, in popularity, the successful first six comedies in which the comedian has appeared during the past year. All who have been privileged to see the picture at the private showing are enthusiastic about it.

Performs Stunts on Window Ledge.

"Haunted Spooks" and "Eastern Westerners" are admitted to be the best of the first series of Lloyds and in the pre-release showings these pictures were made the basis of comparison for this latest production. Exhibitors, members of the reviewing committee and all others who are asked to compare the picture with "Haunted Spooks" and "Eastern Westerners" said that it was certainly as good, and that there was a strong probability that it would be even more popular with the general public than any other picture in which Harold Lloyd has appeared.

One of the most effective points of the production is staged upon a window ledge of a great sky scraper high above the street. Here Mildred Davis, as a sleep walking beauty, walks along the coping around the building, while Lloyd, high and dizzy from home brew, follows her in a manner which alternately sends the heart a bumping with thrill and releases all the laughing muscles.

Walker Did the Titles.

The new comedy is also distinguished for the fact that the titling is the work of Harley M. Walker, and is the first production in which Mr. Walker has been enabled to devote himself exclusively to the titling. In the past Mr. Walker found it necessary to devote part of his time to the titling of Lloyd comedies and part to the duties on the Los Angeles Examiner. He has finally been enabled to arrange for the termination of his contract with the Los Angeles Examiner and beginning with "High and Dizzy" devotes his entire time to the titling of Lloyd comedies.

"The Great Golf Galaxy"

In the capacity of author, producer and host, Harry Reichenbach will handle his nth great production of the season which is to be staged in eighteen episodes at the Bayside Golf Club, Saturday, July 10. His latest spectacle is entitled "The Great Golf Galaxy." The principals in the cast include the board of directors of the A. M. P. A. in toto and the ensemble embraces practically the whole membership of that body.

The company will leave at 1 p. m., Saturday noon, from the Long Island depot, New York City, on a "Royal and Ancient Special" chartered by Reichenbach. Steward of the course assisting the producer are Arthur James and Horace Judge. Wives of members, duly certified, are included in the Reichenbach invitation and will see their husbands after the fray. In addition to the golf tournament the program includes a dinner, a nineteenth hole, dances and merry-go-rounds and an address by the host on "Putting It Over the Green."

Leonard Company Arrives

The final episode of the Benny Leonard serial, "The Evil Eye," has been completed. The directorial staff consisting of Wally Van, J. Gordon Cooper and Al Hall, have arrived in New York from Los Angeles. Stuart Holmes, who played the "heavy" throughout the serial, remained on the coast. He has been cast in a Metro play.

You'll Cross Your Heart

—like Larry does and say that you never laughed so much or saw a funnier film frolic on the screen than—

LARRY SEMON

in

The Stage Hand

It is his latest "blues buster" and as the "boob" stage hand he succeeds wonderfully well in doing the wrong thing just at the right time—the right time to catch you coming out of one fit of laughing and send you into another. It is another one of those rib-tickling comedies that brought forth the slogan—"laugh with Larry." He makes you do it whether you want to or not.

VITAGRAPH

Just Talking Things Over Before Starting a New One.
Left to right: George Cooper, Edwood Luding, Milburn Moranti, Charles Diltz, Ward Lascalle, director-general, and Jimmie Perrott, the producing staff of the Special Pictures Corporation, in consultation.

Pathe Names Leading Theatres Booking "Passers By" After Success at Capitol

FOLLOWING its week's run at the Capitol Theatre, New York, where it met with the unanimous approval of the metropolitan press, J. Stuart Blackton's "Passers By," released by Pathe, has been booked by the foremost theatres in every section of the country. These bookings from high-class theatres have thus far surpassed those recorded on any other Blackton picture and indicate that "Passers By" is Mr. Blackton's biggest winner, in addition to being one of Pathe's most promising successes.

Among the big theatres that have been accorded dates on the screen version of C. Haddon Chamber's stage success are the Marcus Loew circuit in New York; the Park, Boston; Blackstone and Cameraphone, Pittsburgh; Garrick, Philadelphia; Grand, Williamsport, Pa.; Capitol, Reading; Locust, Philadelphia; Rialto, Omaha; Mecca-Palace, Saginaw, Mich.; Regent, Battle Creek; Goodwin, Newark; Orpheum, Rockford; Bijou, New Haven; Adelphi and Symphony, New York.

Rialto, Brooklyn; Poli's theatres, Waterbury, Bridgeport and New Haven; Broadway, Springfield, Mass.; Pantages, San Francisco; Virginians, Wheeling; Grand, Columbus; Strand, Port Arthur, Texas; Landers, Springfield, Mo.; Fox's, Washington, Detroit; Princess, Colorado Springs; Plaza, Sioux City; Washington, Richmond, Ind.; Indiana, Marion; American, Butte, Mont.; Goodwin, Newark; Liberty, Portland, Ore.; Royal, Little Rock.

"Passers By" was officially released on June 20 and in its inaugural week had far surpassed first run bookings on any previous Blackton release through Pathe. It is expected that in the first four weeks "Passers By" will surpass all its feature records.

Herbert Rawlinson, Leila Valentine, Dick Lee, Tom Lewis and young Charles Stuart Blackton have come in for a large share of commendation for their characterization of the roles in a story of life as it actually is.

"Beau Revel" Nears Completion.

The new Thomas H. Ince-Louis Joseph Vance special, "Beau Revel," is nearing completion at the Thomas H. Ince West Coast studios.

Under the direction of John G. Wray and the photography of eHnry Sharp, "Beau Revel" continues to attract attention as one of the most powerful melodramatic pieces yet contributed to the cinema art. Lewis Stone, Florence Vidor, Lloyd Hughes, William Conklin and Kathleen Kirkham assume the principal roles.

Interior settings of elegance add to the charm of the drama. Chief among these scenes are the interior of a fashionable country club as Long Island's smart set are convened in a dazzling dance festival, and the ultra-elaborate home of Beau Revel.

Prominent Players in MacLean Comedy.

Many of filmdom's most popular luminaries, included among whom are Charles Mailes, Margaret Livingston and Wade Boteler, have been selected to support Douglas MacLean in his second individual starring vehicle, temporarily titled "When Johnny Comes Marching Home."

Charles Urban's Ideas Are Made Effective in Russia

CHARLES URBAN, president of the Kineto Company of America, Inc., recently wrote a magazine article on film libraries. An immediate result from the suggestions he made in that article is the establishment of sixty film libraries by the governmental authorities in Siberia.

David P. Howells, who handles for export a good deal of the Urban products, notably the Movie Chats and the Kineto Reviews, was approached by Mr. Pieroff, representative of the Siberian government. He explained to Mr. Howells that he had just read the article by Mr. Urban, recommending the building up of educational film libraries in community centers. He explained that the idea was perfect for adaptation in his country and asked how he could go about procuring the Urban films.

The result was that he made arrangements with Mr. Howells for a number of copies of the Chats and Reviews and there are now working in Siberia sixty film libraries. Mr. Pieroff said the idea would be extended much further.

Mr. Urban's idea of a film library is patterned much on the public library idea. As with the books in the library, the educational films, such as the Movie Chats and the Kineto Reviews, have a permanent value. It was this that appealed so strongly to the Siberian representative.

Complete Editing of "The Jailbird."

"The Jailbird," the newest of the Douglas MacLean productions, has arrived with a bang, according to advice received from the Thomas H. Ince studios in Culver City. Presenting the comedian in the most versatile, laughable role of his starring career, and sporting a story that defies solution until the last foot of film, the forthcoming Thomas H. Ince production to be released through Paramount-Artcraft exchanges, is heralded by Thomas H. Ince as the best, most spirited Douglas MacLean vehicle since the famous "Twenty-three and One Half Hours' Leave."

"The Jailbird" was completely edited and titled last week at the Ince studios.

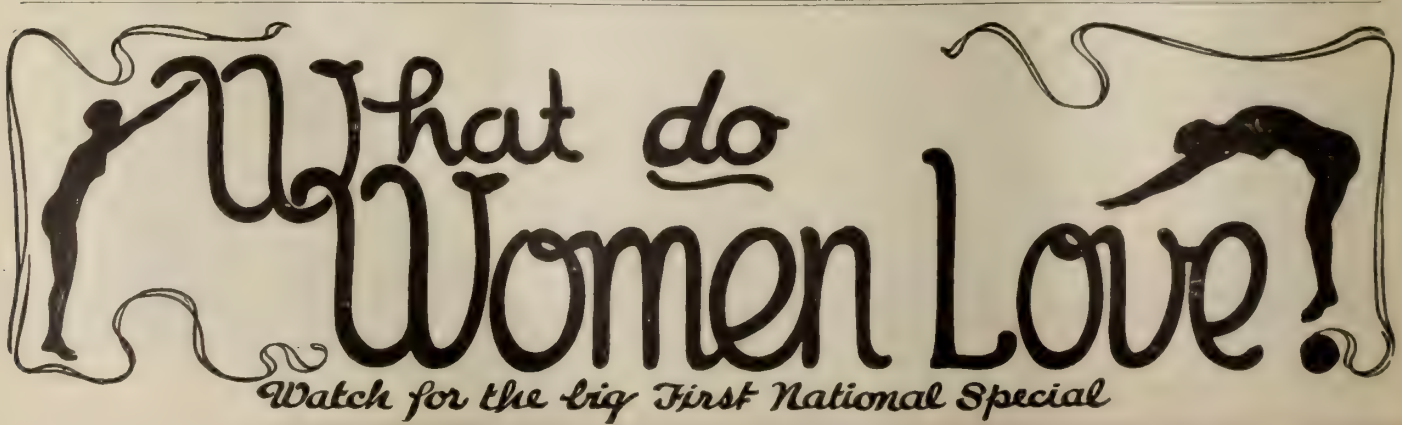
Doris May has the leading feminine role in the character of society editor on the Dodson Weekly Tidings, Lew Morrison as "Skeeter" Burns; William Courtright and Otto Hoffman are other popular principals appearing opposite Douglas MacLean.

Burton Holmes Shows Parisians Celebrating National Holiday

The Paramount-Burton Holmes Travel Picture, "Parisian Holidays," for release on July 4, shows Paris and the Parisians in holiday attire. July 14th is France's national holiday, "Bastille Day," and Mr. Holmes goes to the Strassburg monument as the center of holiday activities.

Mr. Holmes also shows a medal struck off in Berlin—somewhat prematurely—commemorating the capture of Paris! He also takes the spectator on the 4th of July, 1919, out to the Pershing Stadium.

Bennie Singer has been appointed casting director at Metro's Hollywood studio.



August Is a Pathe Red Letter Month; To Issue Three Promising Productions

AUGUST will be a red letter month in the annals of Pathe's feature business. Three big feature productions are scheduled for release during that period, contrary to the usual practice of holding back promising features for fall issue. The month will be noteworthy for Pathe in that it will mark the debut of H. B. Warner among its increasing list of stars. A new Edgar Lewis offering and the latest Blanche Sweet attraction are others on the August schedule.

H. B. Warner is starred in "One Hour Before Dawn," which will inaugurate the month, being released on August 1. Blanche Sweet makes her next Pathe appearance in "The Girl in the Web," produced by Jesse D. Hampton. Edgar Lewis, after giving Pathe two successes in "Other Men's Shoes" and "Sherry," comes to the front with "Lahoma," a story with the heart of the great West as its locale.

Jesse D. Hampton's Offering.

One of the best all around casts Jesse D. Hampton has assembled supports H. B. Warner in "One Hour Before Dawn," which was directed by Henry King, who has been responsible for several Hampton successes. The story was adapted from the novel "Behind Red Curtains," written by Mansfield Scott. Heading the suporting cast is Anna Q. Nilsson. Frank Leigh is the "heavy." Other important players are Thomas Guise, Augustus Phillips, Ralph McCullough, Howard Davies, Wilton Taylor, Lillian Rich, Adele Farrington and Dorothy Hagen.

Lew Cody, "The Buterfly Man," came in mystery and adventure, is scheduled for release on August 15. The story is another adaptation from a novel, "Miss Maitland, Private Secretary," by Geraldine Bonner. Robert Thornby directed. Nigel Barrie heads the cast supporting Miss Sweet. Other favorite players are Thomas Jefferson, Adele Farrington, Hayward Mack, Christine Mayo and Little Peaches Jackson.

"Lahoma" heads the Pathe releases for the week of August 29. The plot is based on the story by John Breckenridge Ellis, by permission of Bobbs Merrill Company. Mr. Lewis has given "Lahoma" a cast that would be hard to surpass. In it are Lurline Lyons, Peaches Jackson, Wade Beteler, H. M. Lindley, John Carlysle, Russell Simpson, Will Jefferis, S. B. Phillips, Beatrice Burnham and Jack Perrin.

Robertson-Cole Suggests Stunt on Haworth Special

FOR the exploitation of "Moon Madness," the Haworth special production which it is about to release, Robertson-Cole through its press and campaign book has suggested a picturesque and colorful bit of street exploitation. This picture, which tells a story of the desert and Paris, introduces a young Arabian lover, who follows his sweetheart when she runs off to Paris, and this is made the basis of the stunt.

A young man of dark skin, who is able to speak French, and who can play the violin, is necessary to properly carry out this advertising scheme, which is inspired by the character Jan, played in the picture by Wallace McDonald. The "plant," who dresses in the flowing robes of an Arab, must be a stranger to the town where the plan is carried out.

He appears in the place, registers at a second-grade hotel, and after this carries out certain directions which make the scheme one bound to induce talk and newspaper publicity. The man tells the story that he, Jan Al-Kasim is an Arab, a quarter French, from Tunis. His father was Ismail Pasha, a sheik, half French and half Arab, and his mother, Badoura, pure Arab. When he was quite young, his parents adopted a baby girl of French parentage after the baby's mother had been killed by a falling tree during a thunderstorm. The baby, named Zora, had been reared in the desert with the tribe and he and Zora had been brought up practically as brother and sister. He always possessed a strong love for the girl and, a year ago, he had chosen her as his moon bride.

"Moon Madness," which is filled with lavish Parisian and desert scenes, is played by an all-star cast. This includes Edith Storey, as the lost sweetheart Zora, William Courtleigh as a rich French adventurer, Sam De Grasse as a French artist, Josef Swickard, as the father of Zora, Wallace McDonald as Jan, and Irene Hunt as a woman of the desert.

Keeping in Personal Touch

(Continued from page 310.)

Gene Mullin arrived in New York Wednesday, July 7. Mr. Mullin is here to complete arrangements with Lee Ochs, preparatory to sailing for Europe on August 5, to make the first production for the Lee Ochs Productions, featuring Bryant Washburn. Mr. Mullin came into the city with a brass band and the whole Benny Leonard contingent, which they picked up at Chicago, after the Leonard-White bout at Toledo.

* * *

Wally Van arrived in New York on Wednesday, July 7. Mr. Van is enjoying a belated honeymoon. He was married to Anitra Frazer last January and is now housekeeping on the Coast. Mr. and Mrs. Van are stopping at the Hotel Commodore. They will remain here about ten days before returning West. Mr. Van is closing up some business affairs with Frank Hall. It is not certain he will resume with the Hallmark on his return to Los Angeles. Miss Frazer played in the Wally Van comedies during and after his associations with the Vitagraph.

* * *

Frank Bruner, formerly of the serial publicity department of Pathe and now traveling representative of the serial department, left July 7 for a trip through the West, to be gone about two weeks.

* * *

Lew Cody, "The Buterfly Man,' came in New York on Wednesday, July 7, to consult with Robertson-Cole about future productions for them. Mr. Cody has just completed on the Coast two special features, "Occasionally Yours" and "Wait for Me." Mr. Cody will stay in New York a week or ten days.

* * *

Louis A. J. Geleng, the well-known cameraman, will leave New York this week to go to Gloucester, Mass., for the Wisteria Film Corporation to photograph coast scenes for the Wisteria production, "For the Honor of the House."

* * *

J. D. McGowan, head of Select film department, has resigned to go in business for himself. He has opened a laboratory at New Rochelle, N. Y., to do general manufacturing of film productions.

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P. A. Parsons, advertising director of Pathe advertising department, is whipping the trout streams of Ulster County, New York, on his two weeks' vacation. C. L. Yearsley, of the First National publicity department, joined him at week ends.

* * *

Pierce Kingsley has just completed a two-reel picture of Staten Island, including sports of Midland Beach and points of general historic interest. This picture was made in connection and under the auspices of a Staten Island journal, to set forth the topography of the island and for general advertising purposes.

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Edwin Frazee, of the Frazee Film Productions, Riverside, Cal., is in New York with several of the Frazee pictures, which he will dispose of before returning to the Coast.

* * *

D. W. Townsend, sales manager of the Art-O-Graf Company, of Denver, is visiting New York to dispose of some of the latest Art-O-Graf productions.

Walter Pleased With His First Metro.

Eugene Walter, of the quartet of well known dramatists heading Metro's staff of distinguished authors, has seen the final photographic "takes" of his initial work under Metro auspices, the photo dramatization of "Love, Honor and Obey," flashed in the projection room at Metro's New York studios in West Sixty-first street, and he says he is ready to stake his reputation on the result.

"Love, Honor and Obey" is an S-L Arthur Sawyer and Herbert Lubin production, which will be released by Metro in the Fall. Mr. Walter adapted it from "The Tyranny of Weakness," the novel by Charles Neville Buck. It is interpreted by an all-star cast.

Florence Turner Supports Viola Dana.

Florence Turner, widely known as a star, has been engaged to support Viola Dana in "Blackmail," from the magazine story by Lucia Chamberlain, at Metro's West coast studios.

"Blackmail" is a crook melodrama, while Viola Dana enacts the role of a rogue's daughter who falls in love with a marked victim of her father's gang. Wyndham Standing has been engaged to play the leading male part. Miss Turner will be seen as Lena, who is the spy for the robbers. Dallas M. Fitzgerald will direct the picture, which was scenarioized by Albert Shelby Le Vino.

A Trunkfull of Fun!

That's what Larry Semon provides in his latest comedy where as a "goof" stage hand he messes up a perfectly good show. He thinks that footlights, because of their name, were made to tramp on. He gives them thunder just as the "hero" says: "My isn't this an ideal day"—and when the stage manager a little later calls for some fog on the scene, Larry gives it to him—a barrel of home brew fog—barrel and all. That and a whole lot more by--

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Awaiting the Call

"For Love or Money." Scene from this Hallmark release with Virginia Lee.

Herbert Kaufman Releases Are Being Heavily Booked

THAT the Herbert Kaufman releases made by Selznick are more than fulfilling their worth as program brighteners and box office money makers, is attested by numerous bookings, according to an announcement from Select Pictures.

The current subject is "Johnnie." This production is said to drive home some hitherto unexamined phases of the typical American boy who is forced to go to work through unfortunate circumstances before he can attain enough education to make a worth while young citizen. It tells the tale of the pitiable plight of the little fellows who have begun or will begin their careers in the business world.

Mr. Kaufman reveals a strong argument for the little fellows and asks the question: "Have you lived up to your youthful determinations to treat a working boy better than your employer did"? While these entertaining short subjects endeavor to bring home a touch of the human phases of life, they are not cut and dried, but a composium of entertainment interestingly told.

Viola Dana Working on "Blackmail."

Production of "Blackmail," the melodrama of New York's polite underworld, in which Viola Dana will be starred, is now under way at Metro's west coast studios in Hollywood.

In her new picture, Miss Dana will add another and different personality to those that have been seen in her past pictures.

Robertson-Cole Prepares Elaborate Press Book on Sessue Hayakawa's "Li Ting Lang"

FOR exploitation of "Li Ting Lang," which has just been released by Robertson-Cole, this distributing company has prepared the most elaborate press book, which has ever accompanied a Sessue Hayakawa production. This release, which was produced at the Haworth Studio, was directed by Charles Swickard.

The press book is a typical example of the service which Robertson-Cole is extending to exhibitors. The picture, "Li Ting Lang," is based on a magazine story by Howard P. Rockey, and tells a story of a Chinaman of noble truth, educated at an American university, who falls in love with an American society girl, and later has thrilling adventures with her in China.

The press book includes an eight-page newspaper publicity section. It contains advance notices, opening day notices, reviews, and features, besides numerous newspaper cuts. A leading page is devoted to "What You'll See in 'Li Ting Lang,'" describing the dramatic scenes as well as the picturesque background of China, which is provided.

Four Pages on Display Advertisements.

Another page illustrates the lobby pictures and lists accessories. The following page includes advance program copy. Then follow display advertisement pages to the number of four. These include straight type ads and combination type and art ads of all sizes from one to four columns. The center of the book is taken up with "Impressive Scenes from 'Li Ting Lang,'" which are atmospheric and dramatic selections from the various stills which advertise the picture. A pretentious exploitation section of three pages follows this. Herein are shown two sets of teaser advertisements designed to arouse interest in the picture; a controversial scheme whereby the question of racial inter-marriage may be wielded; an investigation of mission findings as to racial inter-marriage; a "letter to the newspapers" plan; a plan to follow in a college town; a commercial tie-up and a prize contest.

Page on Musical Setting.

An attractive lobby card is shown on the following page, together with the announcement of a gummed strip made especially for the advertisement of this production, in cooperation with merchants. Then, there is a description of a suitable prologue, a scheme for dressing doormen and ushers, and a plan for street display. Another page is devoted to a complete musical setting for "Li Ting Lang," and still another to the display of posters used for outdoor advertising.

A four-page section of this campaign book is used to advertise past Hayakawa productions. It is led by a selling talk by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation. After which are listed such Hayakawa pictures as "The Devil's Claim," "The Brand of Lopez," "The Beggar Prince," "The Tong Man," "The Illustrious Prince," "The Dragon Painter" and others.

Two Vital Questions Asked in Selznick's "Daughter Pays"

ELAINE HAMMERSTEIN'S forthcoming Selznick picture, "The Daughter Pays," is rapidly nearing completion at the Selznick Fort Lee studios.

When the story first appeared in print it is said to have caused widespread comment, due to its unusual phases of plot construction which bring to light two striking and always current topics in families throughout the country. The first question is whether a woman dare risk her future happiness on the financial altar. Interwoven into this question is a second asking how great a sacrifice should a mother demand in the name of filial piety.

On top of this structure there is said to be built a superstructure that presents a series of entertaining and delightful phases corelated to the two questions. While it may be assumed that the questions asked have been used countless times in fiction and on the screen, there is presented an entirely new angle, the denoument of which leaves the audiences to decide the issues.

The story was written by Mrs. Baillie Reynolds, and adapted for the screen by R. Cecil Smith.

Camera Work Completed for Metro's All-Star S-L Film

CAMERA work on the all-star S-L production of "Love, Honor and Obey," which is to be a Metro release in the Fall, was completed recently with the filming of night scenes at an estate at Briarcliff, New York. "Love, Honor and Obey" is an adaptation by Eugene Walter of Charles Neville Buck's novel, "The Tyranny of Weakness."

The night scenes show a sensational fight and come at the climax of the drama, and, although they require only a few minutes to flash on the screen, they took nine hours of steady work—from 8 p. m. to 5 a. m.—to photograph to the final satisfaction of the director, Leander de Cordova.

In the afternoon before the screening of this episode, the wedding scene was also taken. Besides Wilda Bennett, George Cowl and Kenneth Harlan, the scene afforded a big opportunity for Claire Whitney.

The conclusion of the filming ends three months of steady work. Arthur Sawyer and Herbert Lubin, heads of the S-L company, are enthusiastic over its screen possibilities. It is the first picture photo-dramatized for Metro released by Eugene Walter, since he joined Metro's staff.

COMING
"TRUMPET ISLAND"
A
VITAGRAPH
SUPER-FEATURE

Theatres Running "The Silent Avenger" Now Number 6,000, Announces Vitagraph

IT would appear that Vitagraph serials are the secret of summer business with a large number of exhibitors all over the United States and Canada, judging from reports being received at the executive offices of that company. Bookings are being received daily for William Duncan's serial "The Silent Avenger," which was completed last week and which already has set a record for Vitagraph episode plays.

Vitagraph has been able to look far ahead in serial production because of the number of exhibitors who make a practice year after year of showing its serials. With this certain number of bookings, accurate production budgets may be made months ahead. It is announced that the number of regular serial exhibitors dealing with Vitagraph was augmented by 2,460 new accounts on "The Silent Avenger" alone, making the grand total of houses running this serial well over 6,000.

Mr. Duncan will shortly start on another serial, the title of which is yet to be announced, and this will bring Vitagraph serial production up to May, 1921. Edith Johnson will continue as Duncan's leading woman and his supporting cast will include many favorites seen in "The Silent Avenger."

It is also announced by Vitagraph that a record will be set by "Hidden Dangers," in which Joe Ryan and Jean Paige are co-starred. This serial is being released this month.

Following "Hidden Dangers," and in keeping with Vitagraph's plan to have at least one new serial episode every week throughout the year, will come Antonio Moreno's chapter-drama, entitled "The Veiled Mystery." Unusually good luck in the production of this serial has made it a certainty that the full fifteen episodes will have been completed before the release date of the first episode. This date will be some time in the early autumn. Pauline Curley appears opposite Moreno in this serial, and a strong supporting cast has been provided.

Fox Takes Great Interest in Pearl White's First Feature

AMONG the earliest of the William Fox productions listed for the new year is "The White Moll." The fact that the author of this story is Frank L. Packard, who wrote "The Miracle Man," would be in itself sufficient to interest. But beyond this is the further fact that "The White Moll" is to be the vehicle for a "double first appearance" by Pearl White, hitherto known as a serial star.

Having abandoned serials, Miss White in "The White Moll" will make her first appearance in a feature film and at the same time will make her first appearance as a Fox star. Release is promised for August. E. Lloyd Sheldon, scenarist, put the story in shape for the screen, in conjunction with Director Harry Millarde and Assistant Director Anthony J. Marlo.

The supporting cast includes Richard C. Travers, leading man; J. Thornton Baston, chief heavy; Eva Gordon, William Harvey, Walter Lewis, Blanch Davenport, Charles Slatte, John Woodward, George Pauncefort and John P. Wade.

Extensive plans have been perfected by Mr. Fox for a special publicity and advertising campaign to help the exhibitor put over this initial Pearl White production. A new style of press book, covering every phase of exploitation, and a lavish array of posters have been put out.

Dwan Names His Latest Film "The Sin of Martha Queed"

IN a wire to Benjamin A. Prager, president of the Mayflower Photoplay Corporation, Allan Dwan states that his sixth independent production to be presented by Mayflower through First National will be known as "The Sin of Martha Queed." Mr. Dwan is now editing it, camera work having been completed last week.

"The Sin of Martha Queed" is an original story written by Mr. Dwan. The idea upon which the story is based was formulated by the producer several years ago. Owing to the lavish mounting required for the proper development of the story, he has held it in abeyance until afforded an opportunity to produce it on a scale commensurate with the importance of its subject matter.

One of the spectacular scenes depicts a Bacchanalian revel. Though seen in the picture for only a brief flash, it was two solid weeks in the making and required the services of more than 500 players. The scene was staged on Mr. Dwan's estate in Los Angeles, where the sunken gardens and Roman style of architecture provided just the proper setting.

The cast includes many prominent players. The principal feminine role is played by Mary Thurman. The leading male role has been entrusted Niles Welch. Others in the supporting company are Frank Campeau, Joseph Dowling, George Hackathorne, Eugenie Besserer, Gertrude Claire and Mrs. Joseph Dowling, who makes her screen debut in this production.

Claire Anderson Plays Lead in National Theatre Feature

THE complete cast of "The Palace of Darkened Windows," a National Picture Theatres, Inc., production recently completed under the direction of Henry Kolker at the Selznick west coast studios, comprises Claire Anderson, who plays the leading feminine role as Arlee, Jay Belasco playing the leading male role as Billy Hill, Arthur Edmund Carew as The Rajah, Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaew and Virginia True Boardman.

The story, adapted by Katherine Reed from the novel by Mary Hastings Bradley, centers around Arline Eversham and her niece of the same name, who, while traveling through India, meet a native Prince, Rajah of an East Indian Province, who pays marked attention to the younger Miss Eversham, known as Arlee.

Billy Hill, a young American, and Captain Falconer, of the British Army, fall in love with Arlee. Arlee, lured by the Rajah to "The Palace of Darkened Windows," wends her way through a, series of unusually dramatic situations.

Ain't She Grand, Huh?

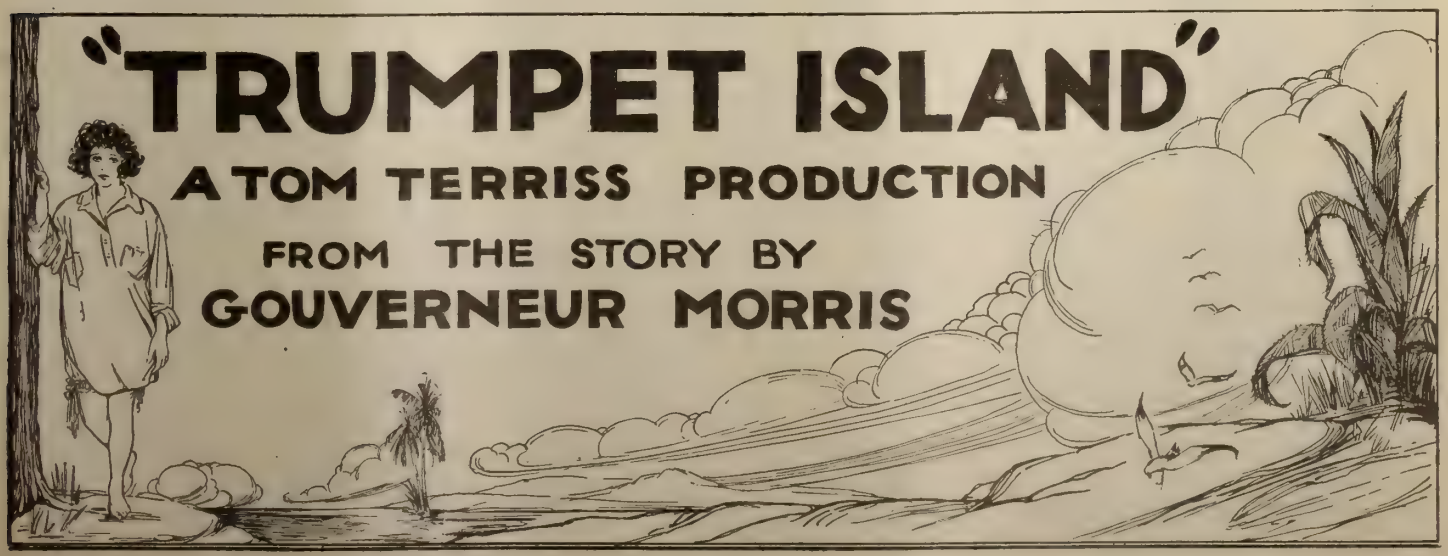
It's Lois Wilson looking over a script. Working with Bryant Washburn in "Burglar Proof" for Paramount release.

Tom Mix Starts Work on "The Texan."

Tom Mix, the William Fox cowboy star, having completed "The Untamed," by Max Brand, enjoyed a short rest, and then started making exteriors of "The Texan" at Prescott, Ariz.

"The Texan" is a strong, virile story of the outdoors, from the pen of James B. Hendrix. Horsemanship, gun-play, sensational rescue scenes are but a part of this picture, which is crowded with rapid action from the beginning to the last foot.

The director, Lynn Reynolds, has surrounded his star with a strong supporting cast, which includes Robert Walker, Charles K. French and Sid Jordan. Playing opposite the star is Gloria Hope.



"3 Gold Coins" Is Next Tom Mix Film.

Tom Mix has arrived in his latest William Fox production, "3 Gold Coins," written by H. H. Van Loan. It is a snappy, whirling story, full of "pep" and rapid action and with an unusual amount of daring stunts. The story was written especially for Mix.

The production was directed by Cliff Smith. Careful attention has been given to the settings. A typical western oil town was built in order that the proper "atmosphere" might be obtained. The supporting company is headed by Margaret Loomis.

Rex Ingram Working on "Hearts Are Trumps."

Rex Ingram, director, and eighteen members of the "Hearts Are Trumps" all-star company are at San Juan Capistrano, Cal., where many scenes for this sensational Metro melodrama are being photographed in and about the old San Juan Mission.

"Hearts Are Trumps" was written by Cecil Raleigh and adapted for the screen by June Mathis.

You Die!

This blood-chilling message, bearing the fatal hieroglyphics of a murderous Chinese tong, came to four persons. Death, creepy and mysterious, dogged their foot-steps. What happens? See—

EARLE WILLIAMS

in

The Purple Cipher

A weird story of adventure in Frisco's unsolved and mysterious Chinatown. A love story of thrill and sentiment—an adventure tale of breath-taking suspense. It is Vitagraph's contribution to lovers of modern romance. A superb character portrayal by the screen's most polished actor.

Stage Cast of "39 East" Will be Seen with Constance Binney In Film Version

CONSTANCE BINNEY will have practically the same cast supporting her in the screen production of "39 East" as played in Rachel Crothers' successful comedy on the stage for more than a year continuously in New York City and the principal cities of the country.

The only important change is that Reginald Denny replaces Henry Hull as leading man in the Realart production, which is now approaching completion. The cast will wear substantially the same costumes as on the speaking stage, with a few additions necessitated by the screen version of the story.

Director John S. Robertson found that Mr. Hull was not available for screen work, as he had already begun rehearsals in a new play for the next season. He immediately chose Mr. Denny for the role of "Napoleon" Gibbs. Mr. Denny has only recently completed work in an important role in Alice Brady's forthcoming Realart picture, "A Dark Lantern."

Others who were in the stage play and will be seen in the film version are Alison Skipworth, Lucia Moore, Blanche Friderici, Edith Gresham, Mildred Arden, Luis Alberni and Albert Carroll. Frank Allworth, who was not in the play, has the role of Timothy O'Brien.

John S. Robertson, who will direct the picture, also directed Alice Brady in "A Dark Lantern," which has recently been completed. He directed Miss Binney in "Erstwhile Susan," the first picture she made for Realart. His work in directing John Barrymore in "Dr. Jekyll and Mr. Hyde" has also recently won for him his present distinguished place in filmdom.

Among the other pictures he has directed are John Barrymore in "Here Comes the Bride" and "The Test of Honor," Margaret Clark in "Little Miss Hoover" and "Come Out of the Kitchen," Billie Burke in "The Misleading Widow," "Sadie Love" and "Away Goes Prudence." Shaw Lovett is Mr. Robertson's assistant director and Roy F. Overbaugh his cameraman. Kathryne Stuart adapted the stage play to the screen.

Sarah Mason Does Cobb Story.

Sarah Y. Mason, of the Metro scenario department has started work on the script for "The Five Dollar Baby," which will be the first Irvin S. Cobb story to be filmed by Metro in Hollywood

First of Aubrey's New Comedy Series Will be Called "The Decorator"

THE DECORATOR" will be the title of the first of Jimmy Aubrey's new comedy series. This was recently completed on the West Coast under the working title of "Camouflage" and was produced by Jess Robbins. It will probably be released by Vitagraph in the early fall.

As the title indicates, Jimmy amuses himself in this new two-reeler by some artistic daubing. He decorates the interior of a house, the exterior of himself—and some other things.

Aubrew lost no time in starting the second comedy of his new series, which he is temporarily calling "Paradise Alley." He probably sets a record for the number of girls employed in a two-reel comedy in this picture, 125 beauties appearing as part of his support. They are introduced suddenly in the midst of an environment which adds a touch of surprise and accentuates the comedy of the action.

To gather more than 100 girls trained to dance together was no simple problem, but Director Robbins solved it by taking the entire chorus of "Frivolities of 1920," a musical show appearing in Los Angeles. The stage directors of the show put on the scenes in which the group of girls appeared. Therefore, in addition to being a two-reel comedy, this new offering of Jimmy Aubrey's gives the spectators a look at a first-class musical production, minus only the music.

Appearing with Jimmy in this new comedy are "Babe" Hardy, his famous "heavy" man; Evelyn Nelson, Kathleen Myers and Jack Lloyd. Large scenes and many people mark the comedy throughout, giving it the rapid and interesting action which has characterized Aubrey's efforts of late.

Metro Engages Eugene Pallette.

Eugene Pallette, who recently completed his work as a featured player in "Parlor, Bedroom and Bath," has arrived in New York from the Pacific coast to play the role of Bob Reynolds in Metro's "Fine Feathers," by Eugene Walter.

Four Features Being Cut and Titled Under Myron Selznick's Supervision

PUTTING into practice his theory that the making of a picture is only half completed with the taking of its final scenes and that fifty per cent. of a feature's success or failure is due to the quality of its cutting, editing and titling, Myron Selznick has spent the past ten days acting as arbiter in questions that have arisen in the work of putting the finishing touches to "Darling Mine," "The Point of View," "Marooned Hearts" and "Dangerous Paradise."

He witnessed the staging of final scenes for "Darling Mine," Olive Thomas' next Selznick picture, directed by Laurence Trimble, while on the cost, and brought the film east with him. Meanwhile Alan Crosland had completed "The Point of View," in which Elaine Hammerstein is the star; William P. S. Earle had finished the making of "Dangerous Paradise," and George Archainbaud had shot the finis fade-out for "Marooned Hearts," in which Conway Tearle makes his debut as a National Picture Theatres, Inc., star.

After viewing the first showing of these pictures in the Selznick projection room Mr. Selznick called the heads of his cutting, editing and titling departments into conference with the directors, and under his personal direction a policy was worked out for the handling of the individual feature in each department.

Since then Mr. Selznick has viewed the pictures several times, supervising supplementary changes and watching the result of these alterations.

Heerman Completes "The Poor Simp."

Victor Heerman, well known as director in both stage and screen circles, is now at the Selznick Fort Lee studios awaiting an assignment from Myron Selznick following his completion of the latest Selznick-Owen Moore starring vehicle, "The Poor Simp."

Mr. Heerman's entry into the motion picture fields harks back to the old Thanhouser days, and following his promotion as a director he soon forged to the front under the banner of Mack Sennett.

Mr. Heerman's latest Selznick production, "The Poor Simp," is said to embody a screen vehicle unique in the annals of the silent drama. It was written by J. Shakespeare Sap, who was recently engaged as a member of the Selznick scenario department.

"The Star Rover" Next London Picture.

Work on the scenario for "The Star Rover," the third Jack London story to be filmed at the Metro studios in Hollywood, has been begun by Albert Shelby Le Vino. Mitchell Lewis, who appeared in "Burning Daylight," and "The Mutiny of the Elsinore," will be a member of the all-star cast.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Joyous Troublemaker

(William Farnum—Fox)

M. P. W.—The production as a whole is quite unusual and sparkles with good humor. Many of the subtitles will bring laughter as they are well above the average.

N.—William Farnum scores in light role.

T. R.—A tedious melodrama.

W.—Highly amusing comedy.

The Slim Princess

(Mabel Normand—Goldwyn)

M. P. W.—Contains original ideas, is a burlesque on the "get thin" mania, and affords sprightly Mabel Normand the opportunities she seems to enjoy quite as much as the average spectator enjoys her antics.

N.—Normand in a kind of role which made her famous.

T. R.—Exhibitors will make no mistake in booking as a stellar attraction.

W.—Star's work stands out in weak comedy story.

Suds

(Mary Pickford—United Artists)

M. P. W.—Bound to please Pickford admirers.

N.—Unique characterization and artistic lightings lift slender and commonplace story.

T. R.—A hit of real drab tragedy lightened by flashes of humor, laughter struggling with tears, the net result, an intensely human picture.

W.—Will go over all right, but they expect better from this star.

E. H.—The box office power of Mary Pickford's name, with the exploitation possibilities presented to work with and the picture itself as a basis, should make the engagement of "Suds," a highly profitable one.

Sick Abed

(Wallace Reid—Paramount-Artcraft)

M. P. W.—The picture easily slips into the A1 class.

N.—This lively comedy is a sure laugh-provoker.

T. R.—Registers as a bright, snappy comedy, constructed along original lines.

W.—Bright and spirited farce comedy is Wallace Reid's latest.

Whispers

(Elaine Hammerstein—Selznick)

M. P. W.—The Selznick social comedy moves with the ease and grace of fine workmanship, and should prove a pleasing addition to any program.

N.—It will entertain and amuse in a light way and should give satisfaction especially during the warm summer months.

W.—Very slim story holds down picture d spite good production.

E. H.—There is humor enough in the picture to satisfy everybody, this phase of the picture being handled very adeptly.

Love's Flame

(Thomas J. Carrigan-Vivienne Osborne —Fidelity)

M. P. W.—Should please a majority of patrons from all angles.

T. R.—Motives are never quite clear and the story is never convincing.

W.—Story lost in mass of scenes that mean little.

A Common Level

(Edmund Breeze—Transatlantic)

M. P. W.—It will hold close attention wherever it is shown.

N.—Spectacular scenes will probably carry this through.

T. R.—It is a story which contrasts the present day with that of olden times and is historical in its appeal and setting.

The Amazing Woman

(Ruth Clifford and Edward Coxen—Republic)

M. P. W.—Is carefully made and does not play up the unmoral element, which is a possibility of the story.

T. R.—Cannot be listed as fitting entertainment for the family circle.

W.—Isn't satisfactory entertainment and probably will get laughs.

All-of-a-Sudden Peggy

(Marguerite Clark—Paramount-Artcraft)

M. P. W.—It is a gay, frolicking comedy with a wealth of wit in the subtitles, and a laugh at almost every turn of the wheel.

T. R.—Will afford very pleasant entertainment for almost any audience.

E. H.—Character drawing is its greatest asset, some very excellent bits being registered by various members of the cast.

A Tokio Siren

(Tsuru Aoki—Universal)

M. P. W.—As an example of light, picturesque entertainment, skimming the surface of life and not touching the undercurrents of realism.

N.—Story with Japanese star lacking in punch.

T. R.—Good comedy with Tsuru Aoki.

..—Artistic production given weak and old-fashioned material.

E. H.—Though the production lacks the weight necessary for a striking exploitation success it should satisfy audiences drawn by ordinary methods.

Blind Youth

(Leatrice Joy and Walter McGrail—National)

M. P. W.—Is satisfactory entertainment.

T. R.—Not a super-picture by any means, but will pass muster as an average attraction.

W.—Very slow picture that only works up real interest in closing scenes.

E. H.—Makes good the many advance promises.

The Discarded Woman

(Grace Darling-Rod La Rocque—Hallmark)

M. P. W.—Is of the sort to please the average audience.

N.—Hectic melodrama with familiar stock situations.

T. R.—Frankly sensational.

W.—Old-time situations detract the appeal in this, but will prove popular with a certain class.

Homer Comes Home

(Charles Ray—Paramount)

M. P. W.—Sails along in pleasing style. A safe number for any program.

N.—Charles Ray scores again in another homespun story.

T. R.—An agreeable comedy-drama, with a plot which takes an original twist, contains a pleasing love romance, amusing situations, is not devoid of suspense and holds its interest to the end.

W.—Charles Ray in a typical Charles Ray picture.

Comments on Short Subjects

THE TANGO DANCERS (Fox).—Mutt and Jeff appear in this animated as two students of Spanish dances. The drawings are amusing and present various forms of terpsichorean pleasure, from the waltz to the shimmy. Mutt falls in love with a veiled lady who turns out to be his wife.

THROUGH THE KEYHOLE (Fox-Sunshine).—Glen Cavender, Dave Morris and Olive Dale are among those featured in this two-reel comic. It is a burlesque detective subject, with highly amusing moments scattered through it. Cavender and Morris play the roles of the detective firm, "Hunt & Chase." The trick office effects are unique and the action takes the form of a plot to obtain evidence against the wife of a married man who is under suspicion. The evidence obtained involves nobody but the husband himself, giving a funny climax.

PATHE REVIEW NO. 53.—A leading feature of interest in this number is one exposing the culinary secrets of a large hotel—making butter patties, washing and cutting up potatoes, squeezing oranges and peeling apples. Views of the wild boar and porcupine searching for food, and attractive tinted scenes from St. Gervais, France, near the Swiss border, are also shown. A Javanese dance is interpreted.

RANGER DAVE MORGAN (Universal-Western).—A two-reel subject written by W. F. Collins and directed by Martin Murphy. James B. Warner and Magda Lane play the roles of a ranger and his wife, the former being on the trail of a band of cattle rustlers. This is picturesque and tells an interesting story, though it is not intensely dramatic in structure. The settings in the heart of a ranch country are attractive and contain some broad panoramic effects.

THROUGH THE KEYHOLE (Universal-Star Comedy), July 26. A one-reel comedy, written by Ben Cohen and directed by Horace Davey. A snooping woman in a hotel looks through a kehole and thinks she has turned up a scandal, involving a young married man and a girl. It turns out that the latter herself is married. The subject is handled with average strength. The explanation does not clear up matters entirely, but the subject will serve to mildly amuse.

HIS MIS-STEP (Universa-Star Comedy), July 19. A one-reel comedy, by Ben Cohen, directed by Horace Davey. This is enacted by a good-looking cast of players, and while some inexperience is shown, the story as a whole is pictured in an amusing way. It tells of a young man who mistakes the daughter of his new mother-in-law for the latter, with interesting complications. It makes a pleasing light subject of moderate strength.

ALL IN A DAY (Rolin-Pathe).—A one-reel comic, with the principal scenes located at a beach resort. Snub Pollard and his small colored assistant play the leading roles, dodging in and about on the various concessions. There were a few flashes of some good comic types in the merry-go-round scenes. The number as a whole offers considerable light amusement.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

A THREE weeks trip around the country which includes visiting nearly fifty moving picture theatres of assorted sizes cannot fail to be productive of considerable interesting information. The one thing that was most forcibly impressed upon my mind, during such a trip, was the strictly personal point of view of every kind and condition of man connected with the picture business. This is not a matter for wonder, of course, but only what was to have been expected. Every human being looks at a thing in relation to his own affairs and, if a business matter, how it will effect his business. If an exhibitor finds that he cannot make money with a certain star his interest in that star is quite sure to wain, no matter how great the star's reputation or drawing power in other localities.

The remark by an exhibitor in an inland town in the Middle West that his patrons do not like sea stories will seem strange to the man or woman born in sight of the ocean, or to the person with a little extra imagination. To the latter it will appear that just because such scenes would be new and in strong contrast to the physical background of their own lives the dwellers of the rolling prairie land would welcome the opportunity to see them thrown upon the screen. We are all the time being told that mankind longs for the unknown and that his imagination is fired by stories and paintings that give him an insight into stages of existence that differ from his own.

The truth of the matter is that this feeling is not universal. It is a well known fact that a surprisingly large portion of the population of the United States and of other countries are concerned only with their own affairs. It has often been observed that when a fireman or a printer or an iron worker gets a vacation he is likely to spend the time visiting friends or strangers that follow his own vocation, and that he is never so happy as when he is talking things over with someone tha tworks at his own trade. There is even a story of a letter carrier that spends his time off walking a route with an acquaintance in a neighboring town.

It is this phase of character in so many human beings that accounts for the wide variance of th eexhibitor reports printed in the trade papers and sent in to the offices of the producers. What is one man's mental food is another man's poison. But there is a still more serious side to the matter—that utter indifference that refuses to pay the slightest attention to any form of fiction unless it has an instant appeal. Worth of story and merit of production count for nothing with this class of humanity. It chooses its amusement the same way that it shops for its shoes and other garments—according to its individual taste; and it takes small heed of what its neighbor likes or dislikes.

One of the most enlightening experiences of the trip was to listen silently while a number of exhibitors and exchange men read aloud several screen reports from a non-advertisement carrying publication, and then gave their individual opinions of how near to, or how far from, the truth the different reports came. They did everything but agree with the reviews.

WEITZEL.

IN THIS ISSUE"

"Bab's Candidate" (Vitagraph).
"Sins of St. Anthony" (Paramount).
"Away Goes Prudence" (Paramount).
"Three Gold Coins" (Fox).
"The Best of Luck" (Metro).
"Parlor, Bedroom and Bath" (Metro).
"The Red Lane" (Universal).
'Chateau Thierry, St. Mihiel and Argonne" (War Films, Inc.).

"Bab's Candidate"

Woman Pulls the Political Wires in Snappy Vitagraph Feature Starring Corinne Griffith.

Reviewed by Mary Kelly.

INTERESTING plot, good construction and naturalness of acting make "Bab's Candidate" a very pleasing feature. It offers easily-digestible entertainment without a prevalence of hackneyed or melodramatic touches. The characters are real human beings, and the story has a point and purpose toward which it steadily advances, this through a series of well-connected incidents without meaningless interruptions.

A girl's strategic maneuvers in choosing and boosting a dark horse in a small town election, is treated in a light amusing style. As is somewhat of a departure from the way of the usual heroine, this girl is not blinded to her fiance's limitations, and when he decides to run for state representative to the legislature she does her utmost to defeat him, confident that his talents lies elsewhere.

Corinne Griffith, airy, lithesome and unaffected, interprets the resourceful Bab in an altogether winsome manner. Her costumes are charmingly distinctive and varied. George Fawcett plays her invincible but fond papa in his own inimitable style of rough-coated tenderness. Among other delightful characterizations is that of Charles Abbe who appears as Henry Dawes, the town pauper. Webster Campbell, as Bab's sweetheart, shows a keen perception of the manners and expressions which a zealot would naturally have. The picture has been cleverly directed.

Cast.

Barbara Marvin.....Corinne Griffith
Senator Merrill Treadwill Marvin,
George Fawcett
David Darrow.....Webster Campbell
Henry Dawes.....Charles Abbe
Ben Cogswell.....William Holden

Story by Forrest Crissey.
Scenario by Lucien Hubbard.
Directed by Edward Griffith.
Length, Five Reels.

The Story.

Bab, daughter of Senator Marvin, big political power in a small country town, is in love with David Darrow, a brilliant young lawyer, whose only fault is his fondness for making long speeches. Bab's father boosts Eben Sprague, who is secretly a grafter, for representative to the state legislature, and Darrow decides to run against him. Bab is opposed to this, as she fears that Darrow's career as a lawyer will be ruined if he mixes in politics. Senator Marvin also disapproves of Darrow's entrance into politics.

Darrow's prospects begin to seem good when a farmer comes to him with a plaint against Sprague, who has robbed him of some property through a dishonest legal process. Darrow sends word to Marvin immediately. Marvin refuses to withdraw his support of Sprague in spite of his past record. Darrow then threatens to expose Sprague unless Marvin will boost him (Darrow) for candidacy. Bab's father is forced to agree to the latter proposal, and he starts a vigorous campaign for Darrow.

Bab, meanwhile, is looking around for a dark horse. She is determined to defeat Darrow, as she is confident that he is not suited to a political career. She suddenly seizes upon Hank Dawes, the village pauper, and makes it her strong plea that if the citizens want to cease supporting Dawes the best method is to elect him. She has his picture taken with her father and sends it to the newspaper with the news that Senator Marvin is the power behind Dawes. Darrow, innocent of her maneuvers, laughs when Dawes' name comes up for nomination. He is almost stupefied when he hears that Dawes has won. But Bab reminds him that he still has her and her father agrees to use his influence to forward Darrow's law career, and the defeated young aspirant is finally reconciled to his fate.

Program and Exploitation Catchlines: When It Came to Choosing Candidates, Bab Was a Good Picker—She Was the Biggest Political Boss in Town, Only No One Knew It—She Won the Day in a Woman's Way.

She Loved Him But Not for His Long Orations. She Thought Him a Good Husband But a Bad Politician—So She Set About to Defeat Him Without Losing His Love. See How Successful She Was.

He Was a Bad Politician, But a Capable Lover—He Lost an Election But Won a Girl. Well, What's An Election If a Man's in Love.

The Town Was tired of Supporting the Village Pauper. Elect Him to Get Rid of Him! Was Her Campaign Cry. See How She Worked It.

Exploitation Angles: Because of its political angle, the picture will have a strong appeal just now. But it should not be exploited as a propaganda feature, but as comedy drama pure and simple, with a story that will get both men and women. Give the star a generous amount of publicity, but keep this secondary to the theme.

"Away Goes Prudence"

Billie Burke in a Pleasing Comedy, Paramount-Artcraft Release.

Reviewed by Louis Reeves Harrison.

AGAIN the ladies! "Away Goes Prudence" is from a story by Josephine Lovett and a scenario by Kathryne Stuart. The story pictures the revolt of a young lady with nothing in particular to do. Of course, she is much beloved by friends and relatives in general and a young millionaire in particular. Then she cuts up a prank or two and comes near getting herself into really serious difficulties. There is, however, no real danger, not even of the complacent young thing

coming in contact with an emotion or two, for she must be returned to the arms of her highly refined loved ones just as sweet and fresh as ever.

This well-known formula is made pleasing by some good scenario work, by well chosen types, by admirable settings and by direction that misses no opportunity. Workmanship of a superior character saves most of this class of production from utter inanity, and the handling of "Away Goes Prudence" is no exception to the rule.

Billie Burke is very pleasing as a purely feminine creature of native charm and grace. Charles Lane, Maude Gordon and Percy Marmont do elegantly their elegant do-nothingness, but the real human beings are Dorothy Walters as Mrs. Ryan and Bradley Barker as Michael Ryan. They and the cops furnish an enlivening touch of reality. The performance in general, as presented as the Rivoli, is pleasantly entertaining.

Cast.

Prudence Thorne .....Billie Burke
Hewlitt Harland .....Percy Marmont
Aunt Prudence Thorne
Maude Turner Gordon
Mr. Thorne .....Charles Lane
Mrs. Ryan .....Dorothy Walters
Michael Ryan .....Bradley Barker
Chinaman .....M. W. Rale
Jimmie Ryan .....Albert Hackett

Story by Josephine Lovett.
Directed by John S. Robertson.
Scenario by Kathryne Stuart.
Length, 5,406 feet.

The Story.

"Away Goes Prudence" when Prudence Thorne takes to aviation, and it flys away again when both her milloinaire father and her milloinaire fiance decide that she must give up that sport. To make them sorry, she stages a kidnapping of herself, leaving a printed demand for ransom behind, and hides at the house of Mrs. Ryan, family laundress. There is anxiety at the Thorne home until Mrs. Ryan telephones that Prudence is hiding in her home.

Hewitt, fiance of Prudence, now determines to give her a lesson. He meets Mrs. Ryan's tough looking son, Michael, and arranges for a genuine kidnapping next evening. Prudence is carried off by Michael and a gang, including Hewitt in disguise. The latter reveals himself through his voice, and Prudence discovers his trick, though blindfolded and gagged. Michael and his gang happen to be a gang of genuine crooks. They blackjack Hewitt, rob him and carry Prudence to their den. She enjoys the adventure at first, believing Hewitt to be aware of what is going on, whereas he is laid up unconscious in a hospital.

Prudence, in a boy's suit, is now taught the tricks of the trade, and becomes an apt pupil with the intention of winning confidence and effecting her escape. Her parents are not worried until the laundress confesses that their daughter is no longer with her. Prudence is taught how to jimmy a window, and her first "job" is on her fiance's house. She and the gang are surprised by the police, but she escapes and reaches her own home about the time Hewitt arrives there from the hospital. She jimmies her way in by the back entry, is followed by the police and arrested. But she is recognized by her loved ones and they promise her as many airplanes as she likes, if she will only show prudence in other respects.

Program and Exploitation Catchlines:

A Merry Madcap Romance—She Tired of Pink Teas that Made Blue Days, So She Fled to Washlady Ryan's—See Billie Burke in a Dashing Comedy Role.

Love and Laughter in the Story of a Girl Who Became a Burglarette in Preference to Being a Society Butterfly.

Whee! But Wasn't She a High Flyer—Swis-s-h—And Away She Went—Tired of the Society Life She Joined the Desperadoes—See Billie Burke in This Romantic Comedy of High Life and Low.

Exploitation Angles: About the best way to get this story over is to frame your advertising in the same fantastic style as the story, jazzing up the descriptions and getting your patrons in the proper frame of mind through your appeal. Don't make a serious appeal. Lay most of your stress upon the star and the fact that she is seen in boy's clothes. Just say she is. Don't add that she makes a charming boy.

A Very "Holey" Proposition.

She's trying to mend the bit of hosiery in "The Sins of St. Anthony," a Paramount production, starring Bryant Washburn.

"The Sins of St. Anthony"

Bryant Washburn Appears in His Customary Role of a Notoriously Righteous Young Man in Paramount-Artcraft Comedy.

Reviewed by Mary Kelly.

IN making use of cleverly-conceived opportunities for comedy, "The Sins of St. Anthony" excels. It is light as air and is just the type of comedy drama which shows the star at his best. But although it is a Washburn vehicle, the interest and humor does not entirely lie in the exploitation of his talents. The story itself, irrespective of star, is sure to amuse.

The hero of the tale is a young scientist who vastly prefers the laboratory to the drawing room as a place of amusement. The sudden turn of his love affairs, the surprising experiences of his ex-financee in her efforts to find a new lover and the saint's fling at a pseudo-gay existence are portrayed with an acute sense of the ridiculous. There is continued action with sufficient variety of interest factors to make the picture entertaining from start to finish.

Bryant Washburn's part consists mainly of registering the many painful shocks which St. Anthony suffers each time he comes face to face with petty worldly vices, an art in which the star is highly successful. He is supported by a skilful cast including Frank Jonasson who contributes some of the best comedy in the play, Margaret Loomis and Lucien Littlefield. The directing, settings and photography are of a high order.

Cast.

Anthony Osgood.....Bryant Washburn
Jeanette Adair.....Margaret Loomis
Persis Meade.....Lorenza Lazzarini
Horatio Meade.....Guy Oliver
Hungry Hank.....Frank Jonasson
Valerie Vincent.....Viora Daniels
Lieut. Humphrey Smith....Lucien Littlefield

Story by Charles Collins.
Scenario by Elmer Harris.
Directed by James Cruze.
Length, 4,565 Feet.

The Story.

Anthony Osgood, a retired young medical scientist, suffers a severe shock upon learning that Perses Meade, his fiancee, is carrying on a flirtation with a young lieutenant whom she introduces as Humphrey Smith. In reality, the man is an imposter who is impersonating Lieut. Smith whom Perses has never seen, but with whom she has carried on an extensive correspondence. Osgood gently chides her for her fickleness, and she responds that Anthony is far too good and prudish for her.

Thereupon Valerie, a young widow full of worldly wisdom, advises Anthony to lead a gayer existence and prove to Perses that he has his legitimate amount of pep and social charm. The first devilish thing he does is to interview Jeanette Adair, a popular dancer whom he engages to entertain his guests at an evening affair. In seeking out Jeanette he goes back of the scenes and is shocked almost into a state of paralysis upon seeing the chorus girls rehearse for their next show. Jeanette falls in love with him at once, and decides to make a regular person out of him. She takes him to a barber and a tailer and their ministrations work wonders with him.

At the party at his home, the appearance of Jeanette causes an endless amount of gossip which is further stimulated when two ladies out driving see a woman's head in his front window. In the meantime, Anthony is again pressing his attentions to Perses, but is rebuffed by her statement that she is in love with the lieutenant. Then the real lieutenant appears and announces himself. A fight between the two then takes place and the impostor is about to escape with Perses' jewels when Anthony pounces upon him and holds him until the police arrive.

The gossipers have been appeased by learning that the woman's head which they saw in Anthony's window was only an artist's dummy. Anthony hastens to Jeannette, whom he realizes is the only one for him, and Perses, quite exhausted by her recent disillusionment in finding that the real lieutenant has six children, decides to take the air.

Program and Exploitation Catchlines: He Adhered to the Straight and Narrow. She Did Not. She Left Him. Along Came a Famous Danseuse. She Bought Him a Haircut and Some Twentieth Century Clothes and Made a Regular Man of Him.

The Story of a Guileless Young Scientist Who Preferred the Laboratory to the Drawing Room, Anti-Toxin to Champagne and Conversation to Kisses.

He Couldn't Flirt! He Coudn't Drink! He Couldn't Get Himself Scandalized! But He Tried, Oh How He Tried!

Galavanting or Galaheading, Which Is the Best Way to Win a Girl? See "The Sins of St. Anthony" and Judge for Yourself.

Exploitation Angles: Exploit this as a gay harmless satire on the life of a too-saintly young man. Give the star due publicity and the fact that this is the type of role to which he is particularly fitted. The story affords a generous opportunity for catchy ads. on the misfortune of having too many morals.

"Three Gold Coins"

Tom Mix Appears in Five-Reel Fox Production Filled with Western Stunts.

Reviewed by Robert C. McElravey.

IN this five-reel Fox subject, entitled "3 Gold Coins," Tom Mix appears as Bob Fleming, a blithe young cowboy, out of funds at the moment but always alive to his opportunities for getting an honest dollar. The action of the piece has not as well defined continuity as previous subjects featuring Tom Mix, but it has some excellent riding scenes and contains numerous moments of high interest. It is a concoction that will be followed with much interest by those who like spirited Western productions.

The scenes are laid in the giant cactus country, in Texas, and some of the horseback riding is remarkable for its daring. A fine sweep of mountainous country is pictured. Tom Mix gives his usual spirited performance and Margaret Loomis wins favor as the heroine.

Cast.

Bob Fleming / Bad Pat Duncan .....Tom Mix
Betty Reed .....Margaret Loomis
Luther M. Reed .....Frank Whitson
J. M. Ballinger .....Bert Hadley

Rufus Berry .....Dick Rush
Maria Bimble .....Margaret Cullington
Peggy Benson .....Sylvia Jocelyn
Katherine Briggs .....Bonnie Hill
Boots .....Sid Jordan

Story by H. H. Van Loan.
Scenario by Alvin J. Neitz.
Directed by Cliff Smith
Length, Five Reels.

The Story.

Bob Fleming, in "3 Gold Coins," is a cowboy short of money. He earns three dollars by breaking a bucking broncho, which nobody else can ride, and later wins a larger stake by playing roulette. Then he follows up this luck by shooting three gold coins from a fence, placed there by an oil magnate named Luther M. Reed. Reed presents the coins to Bob, who keeps them as lucky pieces He also falls in love with Reed's daughter, Betty, who is traveling through the West with her father.

Bob is approached by J. M. Ballinger and Rufus Berry, two crooks who have "doctored" Bob's land with crude oil, and induce him to help them organize a stock company. The plan works up to a certain point, and many of the residents of the Western town of Four Corners are induced to put up their hard earned money for stock. Ballinger and Berry later scheme to get the money. When it disappears they accuse Bob of the theft. He is arrested, but escapes in a sensational manner during the trial at court and succeeds in clearing his name. He wins the love of Betty.

Program and Exploitation Catchlines:

Thrilling Story of the Giant Cactus Country in Texas, Starring Tom Mix.

He Won the Stake by Riding the Bucking Broncho and Then Won a Few Turns on the Roulette Wheel—Fortune Kept on Smiling Because He Meets Up with the Daughter of a Wealthy Oil Magnate and Wins Her Love.

Tom Mix in a Daring, Dashing Western Role—See Him Bust Bronchos—Clean Up Bandits—And Win the Daughter of an Oil Magnate.

Exploitation Angles: Play up Mix for your chief appeal. He can carry the burden, but get what you can out of the odd title in addition. Tell that the scenes are laid in the giant cactus country of Texas, and try and get some interest in that where cacti are not well-known.

"The Best of Luck"

Metro Presents Kathryn Adams in a Skilful Adaptation from the Drury Lane Melodrama.

Reviewed by Louis Reeves Harrison.

THE charming personality of Kathryn Adams and the fine workmanship shown in constructive scenario work and handling of the product, are the principal contributors to the screen success of "The Best of Luck." It required courage to use that old material of the hero and the villain going down in diving suits and fighting below the water. That has been done too often and too well in the past. It was also dangerous to bring in the conventional visit of the heroine to the villain's rooms after midnight, though in this case she was not after the "papers." The screen story has been given vitality by the introduction of air-ships, sea-planes and motor cycles.

Out of this material, Albert LeVino has managed to construct a screen story of romantic adventure on the part of an enterprising young American girl and, at the same time, adhere to the abiding features of melodrama. Ray Smallwood has handled the vital scenes with zip and intelligent comprehension of their values.

To Miss Kathryn Adams must go the honors of enlisting and holding interest through a combination of daring and loveliness bound to excite strong admiration. She is especially effective in the single-handed struggle with the villain, intensely portrayed by Fred Malatesta. Jack Holt carries his role with dignity, and the entire cast is chosen with good taste. Taken as a whole, the production should have with audiences in general what its name implies, "The Best of Luck."

"Hic!-I-sh A Nish-Hic!"

Must have been real champagne in "The Live Wire Hick," an American release starring William Russell.

Cast.

Leslie MacLeod .....Kathryn Adams
Kenneth, Lord Glenayr.....Jack Holt
Lady Blanche Westamere.....Lilie Leslie
Lanzana .....Fred Malatesta
The Countess of Strathcaird..Frances Raymond
Blake, an American attorney Emmett King
The General .....Robert Dunbar
Maid .....Effie Conley
The Footman .....Jack Underhill

Authors, Cecil Rawleigh and Henry Hamilton
Scenario by Albert Shelby Le Vino
Director, Ray C. Smallwood.
Length, Six Reels.

The Story.

"The Best of Luck" comes to Leslie MacLeod, American heiress, when she buys Glenayr Castle, home of her Scotch ancestors. She is a daring and athletic American girl, and she goes abroad full of the spirit of adventure. She is interested from the outset in Kenneth, Lord Glenayr, but conceals from him that she is the wealthy purchaser of his home. She learns from him that he hopes to redeem the fallen fortunes of his family by securing an undersea treasure. Part of it was taken aboard a Spanish galleon when his ancestor, the Great Glenayr, was taken aboard that ship a prisoner and managed to sink her

From a fortune-hunting Spanish noble named Lazana, she hears that he is also after that same treasure, secured during war against the British by one of his ancestors. Lazana manages to get her to his rooms late one rainy night and shows her the plan of the treasure trove. She detects him in an attempt to drug her and puts up such a brave fight that she escapes his house in a driving rain storm. She strives to reach Kenneth, but she can find no car. She buys a motorcycle and sets off in the storm, though hotly pursued by Lazana, from whom she has taken the plan of the treasure.

Lazana overtakes her near the scene of diving, secures the paper and leaves her lying by the roadside unconscious. She rouses when he is gone and reaches Kenneth on foot. While Kenneth goes to seek the treasure, the daring girl secures a sea-plane and arrives at the diving boat when Kenneth comes up with the treasure, for which he has fought Lazana a duel to the death below water. She then reveals her true identity, and the Glenayr fortunes are forever united in their marriage of true love.

Program and Exploitation Catchlines:

Story of an American Heiress Who Went Abroad Full of the Spirit of Adventure—She Learns to Love a Certain Lord Glenayr, Whom She Fights for in Order that He May Regain a Lost Fortune.

See the Spectacular Under Sea Battle When Lord Glenayr Meets Lazana While They Are Searching for the Lost Treasure in This Adaptation of the Drury Lane Melodrama.

A Romantic Adventure Story Adapted from the Drury Lane Melodrama—See How the Adventurous American Girl Goes Abroad and Helps an English Lord Get Back His Fortune After Many Spectacular Upsets.

Exploitation Angles: Handle this as a spectacular melodrama, playing upon the various sensational features in vivid lines and with a large display of paper. Play up the cast for what they mean to your patrons, with especial stress upon Miss Adams, and use the Drury Lane line.

"Parlor, Bedroom and Bath"

Metro Production of Stage Farce Will Please Admirers of the So-Called "Bedroom Drama."

Reviewed by Edward Weitzel.

IT is stage history that A. H. Woods sent out four or five "Parlor, Bedroom and Bath" companies last season and that the farce was played with success in all sizes of cities and towns of the United States and Canada. The screen version produced by Metro contains the same harmlessly naughty situations that gave spice to the original. Told in bald detail the plot discloses a deal of comic complication whose humor has to do with a married man being found by his lawful wedded wife in a hotel bedroom with two women. There is also a jealous husband to come in at the right moment and threaten to shoot the wrecker of his home. Handled without skill the story could easily become offensive. The direction, personalities and acting of the cast and general good taste of the entire production have turned "Parlor, Bedroom and Bath" into a lively picture that will please the general run of amusement seekers. It is entertainment of the lightest sort, and every healthy minded person will be able to laugh at the embarrassment of the hero and the manner of his punishment for trying to convince his wife that he is a devil of a fellow among the women.

Edward Dillion has given the production the right atmosphere, and the final cutting has resulted in a clearly told plot. Ruth Stonehouse, Eugene Pallette, Kathleen Kirkham, Josephine Hill and Charles H. West are the leading members of the cast.

Cast.

Reggie Irving.....Eugene Paulette
Polly Hathaway.....Ruth Stonehouse
Angelica Irving.....Kathleen Kirkham
Jeffery Haywood.....Charles H. West
Virginia Irving.....Dorothy Wallace
Leila.....Helen Sullivan
Ferdie Eaton.....Henry Miller, Jr.
Fred Leslie.....George Periolat
Nita Leslie.....Josephine Hill
Barkis.....Graham Pettie

Directed by Edward Dillion.
Story by C. W. Bell and Mark Swan
Scenario by June Mathis and A. P. Younger
Length, About 6,000 Feet.

The Story.

Angelica Irving, the wife of Reggie Irving, is the cause of all the trouble in "Parlor, Bedroom and Bath." Having made up her mind that she cannot love a man unless all of her woman friends are infatuated with him also, the poor chap does his best to earn such a reputation. Jeffery Haywood, a friend, advises him to consult Polly Hathaway, a reporter on "The Town Tatler," who is posted on the doings of the smart set. Polly starts off by printing articles in her paper that Reggie is a regular heart breaker. Jeffery also advises Reggie to write love letters to himself and sign the names of different women to them.

Mrs. Reggie detects the fraud, and Polly then suggests that Reggie take her to a seaside hotel and, after registering as man and wife, have Angelica surprise them. The plan is put into effect, but becomes more complicated when the wife of Fred Leslie, who is anxious to make her husband jealous, forces Reggie to take her with him to the hotel, and the unfortunate chap finds himself with two extra wives on his hands. Mrs. Leslie's husband comes to the hotel with the intention of shooting Reggie, and Mrs. Reggie, the hotel detective and a few more peeved persons get on the gay deceiver's trail. There

is plenty of excitement until Angelica discovers that Reggie has not deceived her—that he is quite as bad as his reputation indicates.

Program and Exploitation Catchlines:

His Wife Thought That Unless All the Other Women Loved Him That She Couldn't—She Gets the Society Papers to Tell All About Him—and Then the Fun Starts.

Laughable Adaptation of the Amusing Comedy Drama—"Parlor, Bedroom and Bath."

What Do You Think of a Wife That Wants All the Other Women to Admire Her Husband?—He Starts Out to Earn the Reputation by Taking a Society Reporter to a Seaside Hotel and Registering as Man and Wife—Then Some-one Suggests That He Write Himself Letters and Sign Women's Names—and What Not!

Exploitation Angles: Play on the stage success of the play and work hard on the angle of the husband who sought to lose his reputation to oblige his wife. Pick up the points of the story and exploit them in a nice way. Don't get rough, but jazz the situations.

"The Red Lane"

Five-Reel Universal Production Presents Colorful Adaptation of Holman Day Novel.

Reviewed by Robert C. McElravy.

A UNIQUE Universal picture entitled "The Red Lane" has been made under direction of Lynn Reynolds from the novel by Holman Day. The locale is a small town in Maine, near the Canadian border line, and a commendable special atmosphere has been created in this subject. The story value is strong and well-rounded in its interest, even though it is slightly mechanical in movement at times. It leads up to a stirring series of events in the closing reels and keeps a close hold on the interest.

The scenes in and about the Maine town are full of pretty rural effects. The theme has to do with the invasion of a big lumber company which has sought by legal thrickery to get control of farm and timber land, and the human note is sounded in the efforts of the hero to help Andre, the plowman, and other settlers to hold their homes. Frank Mayo is engaging in the leading role ,and is supported by a cast which includes Lillian Rich as Marie, James L. Mason as the villain, and other pleasing character performers.

Cast.

Norman Aldrich.....Frank Mayo
Marie Beaulieu.....Lillian Rich
Dave Roi.....Jas. L. Mason
Vetal Beaulieu.....Jean Hersholt
Jim, the half wit.....Jas. O'Neill
Henri Billedeau.....Karl Formes
Father Leclair.....Paul Weigel
Louis Blais.....Frank Thorne
Deputy Sheriff.....Harry Lamont
Andre, the plowman.....Fred Herzog

Story by Holman Day.
Scenario by Violet Clark.
Directed by Lynn Reynolds.
Length, Five Reels.

The Story.

Norman Aldrich, an American customs officer working along the Canadian border, is shot from ambush by one of a band of smugglers. He is wounded in the arm and appeals to Vetal Beaulieu, a saloon keeper and friend of the smugglers, whose bar straddles the boundary line. Beaulieu refuses to aid Aldrich, but his daughter, Marie, who has just returned home from a convent, cares for the hero's wound. The girl is at the time agitated at having learned that her father runs a low resort, and also by the fact that he wishes her to marry Dave Roi, one of the smugglers.

Aldrich assists Marie to escape, during an enforced wedding ceremony, to the Maine town of Attegat, where she is befriended by Father Leclair. Aldrich is induced to run for the legislature in the hope that he can aid the settlers of that region who are battling against the invasion of a big lumber company.

Beaulieu, enraged by Marie's escape, comes to Attegat and kidnaps her, assisted by friends. Alrich goes to her rescue, and during a hard fight Beaulieu is shot and killed. The shooting is blamed upon Aldrich, but later a half-witted shepherd confesses he killed Beaulieu to avenge an old grudge. Aldrich wins the election and also the love of Marie.

Program and Exploitation Catchlines:

Unique Story of the Canadian Border in Which Is Shown the Efforts of an American Customs Officer to Help the Settlers to Hold Their Homes Against a Tricky Lumber Company.

Story of a Girl Who Has Spent Most of Her Time in a Convent and Then Returns to Find That Her Father Is a Friend of Smugglers—He Is About to Make Her Marry a Villainous Thug When an American Customs Officer Intervens and Wins the Girl's Love.

Frank Mayo In a Stirring Story of the Canadian Borderland in Which He Takes the Part of an American Customs Officer and Saves a Pretty Girl from a Thieving Gang of Smugglers.

Exploitation Angles: This is one of the best known of Holman Day's stories and should be familiar to a large proportion of your patrons. Tell the others that the "red lane" is the unmarked highway down which streams the flood of smuggled goods. Hook up with the fact that at present the majority of the cargoes are whiskey and get interest from this angle, though this does not figure in the story. Erect a boundary post with "Canada" on one side and "Maine" on the other and place in your lobby with an invitation to go down the Red Lane with the characters of this play.

"Lake of Sun and Moon"

Paramount Releases a Burton Holmes Travel Picture Both Interesting and Instructive.

Reviewed by Louis Reeves Harrison.

NOT merely a string of interesting pictures to look at, but something to think about as well, "Lake of Sun and Moon" carries us far away from the beaten path of the tourist to where human existence goes on in a fashion fascinatingly primitive. We are treated to landscapes and waterscapes in the mountain lakes of Formosa, where sunset splendors are much the same as they are the world over, but where the human element takes on a new guise and a new meaning. Impressive and suggestive feature, especially to those of us concerned about the H. C. L., is a native houseboat. It is a huge raft, on one end of which is a house of more comfortable proportions than can be found in the average New York flat. On the other end is a huge net caught up at four corners and attached to a swiveled pole. When it is time to eat, one dip catches enough fish for the family and for some porkers which are carried along, while fresh fruit is ever at hand on shore. When members of the family go away for the summer they take their house with them. The Burton Holmes product has a practical appeal as well as its artistic and entertaining ones, a delightful little interlude.

"Chateau Thierry, St. Mihiel and Argonne"

Actual Battle Scenes Made by Signal Corps, U. S. A., Shown by War Films Incorporated of Pittsburgh.

Reviewed by Louis Reeves Harrison.

FOR several weeks there has been showing at the Park Theatre, New York, a realistic presentation of the operations of the American Expeditionary Force in France in pictures taken by camera men of the U. S. Signal Corps. Some of the scenes are enthralling, but their highest value lies in the views we are afforded of our brothers and sons, making history and their own national character at the same time. The fascination of realism is here, and Americans like to get close to the facts. The actual battle scenes are not staged, though some of them clearly show our men crossing heavily shelled fields. The closeups of army life are equally interesting, particularly where they reveal character.

What is that character? It is obviously unlike that revealed in other war films where the truth is told. The American soldier is not picturesque. He is not enough of a poseur to be a good actor. He is often awkward and homely, like the native Indian in that respect. Like the native Indian, however, he is adventurous, bold, cunning, individually resourceful, a stoic, and a marvel of physical energy. The only difference lies in his modesty. He cannot take himself seriously except while in action. He is simply having a heluva time. He is a kind-hearted fellow, who would prefer to be at the ball game ,but he is there to do the job, and he does it as he plays ball, with all his heart and soul, the most dangerous fighter on earth.

Great charm of this film lies in the "animated maps." Decided weakness lies in a lack of inspirational subtitles. These are orally supplied at the Park Theatre by Captain Raymond C. Reisker. With suitable inspiring subtitles, the picture would be one of the finest examples of realism yet thrown on the screen.

"Cynthia-of-the-Minute"

Below is given the story and exploitation angles of "Cynthia-of-the-Minute," made by Hodkinson:

The Story.

Cynthia, an English girl of good standing but in reduced circumstances, comes to New York seeking work. She takes a room near Washington Square, and is dining in a small restaurant when her attention is attracted by a curious-looking, big man conversing with a handsome young chap. They leave the place together. After they are gone Cynthia picks up a card that one of them dropped. She finds her name and certain marks penciled on it. The younger man returns, seeking the card. She becomes acquainted and is presented to the big man later. He sends her to Madame Savarin, a wealthy woman who is seeking a companion for a sea voyage.

Cynthia accepts the position and is delighted to find that the purser of the ship is none other than the young man she met in the restaurant. Cynthia's father, a famous wireless expert, had taught her how to operate by the radio code, and she is able to overhear a plot to sink the ship for the insurance and to steal Madame Savarin's jewels at the same time. The crew mutinies when the ship is at sea and Rhode and Crittenden lead a fight to subdue the men, aided by Cynthia, who backs the crooked wireless operator out of his den at the point of a revolver and sends out a call for help.

The conspirators try by all means to get possession of the jewels, and Crittenden, who foils them, is finally thrown overboard off the Bahamas. Cynthia swims to his rescue, with the jewels in a bag tied around her back. They land on a deserted isle. Meantime a government vessel answers the call for help. When it arrives all of the criminals on board the big ship are arrested. Cynthia and Crittenden are later rescued, but not before he has proposed marriage and she has accepted him.

Program and Exploitation Catchlines:

On the Job Every Minute—Is "Cynthia-of-the-Minute."

A Girl's Amazing Adventures in the Lair of Sea Wolves.

A Great Big Melodramatic Sea Story, Made in the Tropics.

The Celebrated Novel by Louis Joseph Vance—A Thousand Thrills.

Leah Baird, Burr McIntosh and Hugh Thompson Head the All-Star Cast of "Cynthia-of-the-Minute."

Exploitation Angles: Work on the vivid adventures, cataloguing them and building up on these angles. Work a wireless buzzer for a lobby ballyhoo and make generous use of the paper, which will back up your exploitation with its scenes of action.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1234; C-R-Vol. 44; P-299.
Should a Husband Forgive. Vol. 42; P-1191.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R, P-250.
A World of Folly (Vivian Rich). Vol. 44; P-1790; C-R, Vol. 45; P-117.
A Sister To Salome (Gladys Brockwell).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse).
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell).
Firebrand Trevison (Buck Jones).
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff.
3 Raisens and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur). L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick); L-5003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5,590 Ft. Vol. 44; P-727; C-R, 857; Ex. P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Change Your Wife? (Cecil B. DeMille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332 1,596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4, 138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, P-1359.
The Dancin' Fool (Wallace Reid)—L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special) L-5987 Ft. Vol. 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray)—L-4257 Ft.
Remodeling Her Husband (Dorothy Gish); L-4844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick) L-4708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid) L-4327 Ft. Vol. 44; P-1793.
Sand (William S. Hart)—L-4869 Ft.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue)—L-5382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4565 Ft.
Away Goes Prudence (Billie Burke). L-5046 Ft.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4501 Ft. Vol. 44; P-1503; C-R, Vol. 45, P-117.
The Ladder of Lies (Ethel Clayton). L-4271 Ft.; Vol. 45; P-251.
Homer Comes Home (Charles Ray). L-4555 Ft.; Vol. 45; P-252.
The Fourteenth Man (Robert Warwick).
The World and His Wife (Cosmopolitan Production). L-6702 Ft.

COMEDIES

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett—Two Reels).
July 4—The Quack Doctor.

PARAMOUNT BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Loreley.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parisian Holidays.
July 11—The Land of Laos.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.

PARAMOUNT MAGAZINE.

(One Reel.)

May 16—Lounge Lizards of the Jungle.
May 23—Stars of the Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 30—A Forest Fantasy.
June 27—Quizzing the Prophets.
July 4—The Transatlantic Night Express.
July 11—The Movie Lure.
July 18—The Kingdom of Night.
July 25—Unpopular Science.

FIRST NAT'L EXHIBITORS

The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex, 828, 1328, 1477, 1480.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-46; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, 979; Ex., P-1743.
April 18—The Love Expert (Constance Talmadge — John Emerson - Anita Loos Production). Vol. 44; P-860; C-R, P.1105.
April 25—Passion's Playground (Katharine MacDonald). L-5968 Ft.; Vol. 44; P-981.
May 2—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
Aug. 2—Curtain (Katherine MacDonald).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray.)
Oct. 18—R. A. Walsh Production.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarite Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels)
A Live Wire Hick (William Russell).

Current Film Release Dates

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH—BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts). Vol. 45; P-254.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43 P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.
The Green Flame (J. Warren Kerrigan).

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

PATHE EXCHANGE, INC.

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels). Vol. 44; C-R, P-1499.
No. 9 of Trailed by Three (The Pasha's Revenge).
No. 2 of The Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News Nos. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder). Vol. 44; P-1504; C-R, Vol. 45; P-117.
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos 46 and 47 (Shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of The Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week June 20.

Passers By (Herbert Rawlinson—Six Reels). Vol. 44; P-1735; C-R Vol. 45; P-117.
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rolin Comedy—One Reel).
Pathe Review No. 56.
Topics of the Day No. 60.
Pathe News Nos. 50 and 51 (Shipped June 23 and 26).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death.
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).
Pathe Review No. 57.
Topics of the Day No. 61.
Pathe News Nos. 52 and 53 (Shipped June 30 and July 3).

Releases for Week of July 4.

The Man From Make Believe (William Desmond).
No. 14 of Trailed by Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).
Pathe Review No. 58.
Topics of the Day No. 62.
Pathe News Nos. 54 and 55 (Shipped July 7 and 10).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of The Timberlands (Young Buffalo Series—Two Reels).
Hello Uncle (Beatrice La Plante—One Reel).
Pathe Review No. 59.
Topics of the Day No. 63.
Pathe News No. 56 and 57 (Shipped July 14 and 17).

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).
Pathe Review No. 60.
Topics of the Day No. 64.
Pathe News Nos. 58 and 59 (Shipped July 21 and 24).

Releases for Week of July 25.

No. 10 of The Third Eye (The House of Terrors).
Young Buffalo Series (The Law of the Boarder).
Call a Taxi (Henry Pollard—One Reel).
Pathe Review No. 61.
Topics of the Day No. 65.
Pathe News No. 60 and 61 (Shipped July 28 and 31).

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979. Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts).
June 7—The Cheater (May Allison—Six Parts). Vol. 44; P-1791.
July 5—Parlor, Bedroom and Bath (All Star Six Jarts).
July 19—The Misfit Wife (Alice Lake—Six Parts).
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Four Horsemen of Apocalypse (All Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC., PROD.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108.
Aug. 23—The Mutiny of the Elsinore (All Star—Six Reels).
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

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UNIVERSAL FILM MFG. CO.

Releases for Week May 31.

Everything but the Truth (Lyons-Moran—Five Reels). Vol. 44; P-1106; C-R, P-1359.
No. 17 of Elmo the Fearless (The Trap).
No. 6 of The Moon Riders (The Caves of Mystery).
His Friend's Tip (Lyons-Moran—One Reel).
An Artist's Muddle (Harry Mann and Lillian Byron—Two Reels).
New Screen Magazine No. 68.
International News Nos. 31 and 32 (Shipped June 1 and 4).

Releases for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'N Everything (Monty Banks—One Reel).
Moonshines and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrell McDonald—Two Reels).
New Screen Magazine No. 69.
International News Nos. 33 and 34 (Shipped June 8 and 11).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki). Vol. 45; P-253.
No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).
New Screen Magazine No. 70.
International News Nos. 35 and 36 (Shipped June 15 and 18).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts). Vol. 44; P-1633; C-R, P-1787.
No. 9 of The Moonriders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—Two Reels).
The Fightin' Terror (Hoot Gibson—Two Reels—Western).
International News Nos. 37 and 38 (Shipped June 22 and June 25).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792.
No. 10 of The Moon Riders (The Moon Rider's Bride).
No. 4 of The Vanishing Dagger (On the Trail of the Dagger).
Twin Lizzies (Star Comedy—One Reel).
A Villain's Broken Heart (Billy Engel and Celeste Zimlick—Two Reels).
A Tough Tenderfoot (Helen Lynch and Jack Carlyle—Two Reels).
New Screen Magazine No. 72.
International News Nos. 39 and 40 (Shipped June 19 and July 2).

Releases for Week of July 5.

No. 11 of The Moon Riders (Death's Door).
No. 5 of The Vanishing Dagger (The End of the Rustlers).
Pills for Papa (Neal Burns and Josephine Hill—One Reel).
Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; 1503; C-R, Vol. 45, P-117.
Should Waiters Marry? (George Ovey—Two Reels).
The Boss of Copperhead (J. Farrel McDonald—Two Reels).
New Screen Magazine No. 73.
International News Nos. 41 and 42 (Shipped July 6 and 9).

Releases for Week of July 12.

The Red Lane (Frank Mayo).
No. 12 of the Moon Riders (The Pit of Fire).
No. 6 of the Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).
New Screen Magazine No. 74.
International News Nos. 43 and 44 (Shipped July 13 and 16).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45, P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.

STAR PRODUCTIONS.

The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey). Vol. 44; P-1362; C-R, P-1787.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith).
July—The Gauntlet (Harry T. Morey).
Sept.—Trumpet Island (All Star Cast—Special).
Sept.—The Prey (Alice Joyce).
Sept.—The Whisper Market (Corinne Griffith).
Sept.—The Purple Cipher (Earle Williams).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

LARRY SEMON COMEDIES.

School Days.
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earl Montgomery).
August—Springtime (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels)

The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

GOLDWYN DISTRIBUTING

Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115, Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King)—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134 .
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45, P-117.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love or Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart).
June—Fifty-Fifty (Norma Talmadge).
July—The Coward (Frank Keenen).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenen).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; B-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
May 24—The Valley of Doubt (Special).
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).. Vol. 45; P-118; C-R. P-250.
July 12—The Point of View (Elaine Hammerstein).
Aug. 2—Marooned Hearts (Zena Keefe and Conway Tearle.

NATIONAL PICTURES.
Distributed by Select Exchanges.

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March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

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Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
An Adventuress (Julien Eltinge). Vol. 44; P-985.
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Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
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The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1595-1744.
The Law of the Yukon (Charles Miller Production—Six Reels).

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The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R, Vol. 44; P-134.
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Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44, P-1630; Ex. 1599; C-R, Vol. 45; P-117.

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Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

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Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P—1239; C-R, P-1787.

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The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

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(Two Reels.)

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An Overall Hero.

Christie Comedies.
(Two Reels.)

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A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
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Robert C. Bruce Scenics.

The Chilkat Cubs.
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The Log of the La Viajera.
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Chester Outing Scenics.
(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

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ARROW FILM CORPORATION.

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Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

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("The Gumps" Comedies.)

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.

GROSSMAN PICTURES INCORPORATED.

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NATIONAL FILM CORPORATION.

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April 13—Four of a Kind.

GREIVER EDUCATIONALS.

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Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Where Is My Husband? (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.
Shirley Mason Revivals.

Apple Tree Girl.
Law of the North.
Cy Wittaker's Ward.

Flagg Comedy Revivals.

Girls You Know (One Reel).
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The Screen Fan.
The Matinee Girl.
The Man Eater.

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The Dreamer.
Hands Up.

Texas Guinan Comedies.
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The Wild Cat.

Alice Howell Comedies.
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Rubes and Romance.

Billy Franey Comedies.
(One Reel.)

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Hard Cider.
The Hasher.
Play Hookey.

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Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.
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Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

RADIN PICTURES, INC.
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Of Emerald Hue

W. F. SCHUSTER, Kennewick, Washington, starts his letter by saying that he is a "green" man in the projection profession, but believes that an ambitious fellow does not stay green very long, also that one way of ripening is to ask questions. He then continues:

Started projection work the first of this year. Work four hours each night and take great interest in it. Have taken great interest in and have devoted much time to the study of the handbook, with the general idea in mind of some day making an expert projectionist of myself.

I am not yet in position to offer expert opinion on the handbook, but certainly do believe it is a book which any man who expects to enter the projection profession, or who is already a projectionist, should have and study.

True, some parts of it are a bit difficult for the amateur, but with concentrated effort any man of ordinary mentality should be able to reason out the correct answer to any subject matter contained therein.

I am not a union man yet, there being only two small show houses here, but I nevertheless feel myself to be one of the "bunch" and strive to impress the public with the real significance of the position the projectionist holds—what his work means to them in enjoyment, or lack of it, of the photoplay they pay good money to see.

A Few Queries.

Speaking of projection lenses of different diameter to accommodate the light beam at the working distance of the lens, is it possible to use projection lenses of different diameters in standard professional projectors?

In matching up the lens system, what part does the "back focus" (working distance) play? I do not understand the discussion on this point in the handbook.

What is the best method for matching a condenser combination with the rest of the optical system? In General Instructions, page 474 of the handbook, you advise setting the revolving shutter at the narrowest point of the light beam. Do the rays cross there? Will you kindly explain the action of the light beam as it passes through the objective lens?

Quite Possible.

Yes, it is quite possible to use lenses of various diameters in the standard professional projectors. The Simplex and Baird have adapting rings, which they will supply you, and the Power's, if I rightly remember, supplied a holding ring of any desired diameter to accommodate standard diameter lenses. Don't know just what the Motiograph does in this regard, but they undoubtedly take proper care of the matter.

The back focus working distance, properly termed the "working distance," is the distance of the surface of the rear lens of the projection lens from the aperture. It is automatically fixed by E F of the lens and the distance of projection. Its only value in properly adjusting the optical system is its direct relation to necessary projection lens diameter under any given local condition. Cannot spare space to go into this further. Study diagram Plate 4 and Plates 8 and 9, pages 116 and 120 of handbook.

The longer the working distance the larger must be the diameter of the lens in order to pick up the whole ray, which is diverging—fan-shaped—beyond the aperture, or, conversely, the greater will be the light loss through inability of the lens to pick up the whole ray.

Notice to All!

PRESSURE on our colums is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHART.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

The best method for matching the condenser to the rest of the optical system is to use a lens chart. It would take up altogether too much space to explain the action of the light beam, which would include your query as to where the rays cross. They begin to cross immediately they leave the film and continue to cross for a considerable distance beyond the aerial image of the condenser, which latter is, except with very short focal length lenses, at a point in front of the projection lens—where the revolving shutter should be.

I. A. Partly Reverses Itself

The Ottawa Convention of the I. A. went on record as being unequivocally opposed to all license laws. The last (Cleveland) convention adopted the following resolution by unanimous vote:

The resolution was sponsored by the following locals: Chicago, 110; Rochester, 253; Buffalo, 233; Denver, 230; Toronto, 173, and New York City, 306, or at least it was presented to the convention by the representatives of these locals.

The Resolution.

International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

Whereas, In a number of States and cities within our jurisdiction, moving picture operators are licensed under laws which are detrimental to our welfare because of the ease with which persons not qualified to operate moving picture apparatus can secure licenses through political influence and incompetent or dishonest licensing authorities.

Whereas, We believe that if our local unions had representation on such examining boards, it will do justice to the candidate for examination, and abolish the forementioned evil;

Therefore, Be It Resolved, That the International Alliance in convention assembled, recommend to the incoming executive board that when moving picture operators locals attempt to have such laws amended so that they will be a protection instead of a detriment, this International lend local unions its full moral support.

Are Glad of Action.

We are glad this action was taken. It is just plain common sense. No one knows better than the editor of this department the abuses practiced under guise of licensing laws and no one has greater desire to have these abuses remedied.

Frankly, just what the remedy may be we do not know. A union man on the examining board does NOT always work out well. We have in mind a certain city in Texas where the union secured the appointment of one of its members, an honest, earnest and capable man, as chief examiner. This man is dead now, but we have in our files letters from him three years or so old, which would make very interesting reading.

Because he tried to do his DUTY, and refused to use his office merely as an adjunct to the union, the union made life miserable for him. We have several times been tempted to publish these letters, now that the man is beyond the vengeance of the misguided men of the city in question, but have refrained because of the belief that this represents the exception and NOT the rule.

The Real Trouble.

It has seemed to us that the real trouble lay in three things: (a) the failure of cities or states to provide adequate paraphernalia for a real examination; (2) lack of men capable of conducting a real technical and practical examination, and (3) just plain politics—the desire of officials to curry favor with voters by doing a favor to their friends.

But be all this as it may, we maintain that it would be sheer foolishness or worse, to throw out licenses entirely because the laws work badly. But in any event certainly a projectionist on the examining boards certainly cannot help but work some improvement.

Valuable Book on Lenses

The Gundlach-Manhattan Optical Company, Rochester, New York, has put out a paper covered, fourteen page booklet entitled "Gundlach Projection Lenses. On the title page occurs the following:

A booklet of information for projectionists published by the makers of these lenses, Gundlach - Manhattan Optical Company, Rochester, New York, U. S. A. Edition of January, 1920.

Just how long these booklets have been out we do not know, but the one just received in response to an inquiry directed to the company on another matter is the first we have seen.

The Gundlach-Manhattan Company says in a letter, "The booklet is free to those desiring it. Would prefer that no postage be sent. If we had a mailing list we would gladly send a copy to every projectionist in the country."

Good! We recommend that every projectionist in the country write, at once, to the Gundlach-Manhattan Optical Company, Rochester, New York, asking for copy of the booklet named above. It has much information of real value. Get it!

As a protection against requests for the book by those not entitled to it you should either use the theatre letter head or name the theatre you work in.

Regulation Required

Smith A. Gauntt, Princess Theatre, Athens, Texas, orders lens charts, and says:

Am working with two Power Six B projectors, taking current through Type W. F. Westinghouse rectifier. I find this type unsatisfactory because there is no method of regulation. Then, as sometimes occurs, the A C voltage takes a tumble of from ten to fifteen volts, due to adjacent factories cutting in some large motors. I am just simply out of luck with my arc. These motors are cut in at intervals of nine minutes or thereabouts. Have burned out four tubes in five months, which seems too many, as I have often used the same tube for six months. What advice would you offer?

The only real advice that I could give would be to get off those lines. They are entirely unfit for projection, or even incandescent service. A drop of ten to fifteen volts every nine minutes is not bad—it is rotten. The company should install larger lines, or a separate circuit to your theatre from feeders which maintain steady voltage. I do not know exactly what type "W F" is. Possibly you might rig up a regulating device by means of the regulating reactance coil, but even so it would hardly be satisfactory if the condition is as bad as you say. I could not take space to describe the method for making such a regulating device. It is quite simple and was described in the department.

From Waco Texas

E. T. Roberts, projectionist Rex Theatre, Waco, Texas, is one of those who are willing to lend assistance when we ask it. He says:

Dear Brother Richardson: I see you ask some "good brother who has a properly geared-down rewinder to send in data concerning same, both for the benefit of Brother Malley, Balliston Theatre, Balliston, N. Y., and the department, so here goes. My sketches may not be so very clear, but the thing is really very simple. Moreover it is not much work to make it.

How It Is Done.

Get a Power's back rewind stand ("dummy," I guess Brother Roberts means.—Ed.) and saw the end off so you can use the flat side to drill the hole to fasten the Power's shutter bracket on. Slip the gear and shaft in the stand, then slip on collar and mark location of the two holes to hold key which drives the reel, as per sketch B. You can cut the stand down on an emery wheel, provided you can get at flat side of emery wheel, but the best way is to take it to a machine shop. If you use a Power's Six A take-up pulley you will have to bush the hole down to fit the shutter shaft.

And now here are a few things which may help some good brother: A good way to set a Power's projector at proper level or angle is to use two screw jacks, one at either end. You may thus get the precise angle desired, whereupon tightening the legs finishes the job. (Power's with old style telescoping leg table is meant, of course.—Ed.) For a stubborn take-up, which cannot be properly adjusted by means of its spring, cut a small disc from brass or heavy sheet tin and put it between the two friction discs. This will have the effect of providing heavier friction.

He Wants to Ask.

And now here are two things I want to ask. First, why cannot you cut two square pieces of tin, just the size of the condenser mounts, drill a small hole in the center of each, slip one in back of the condenser and one in front of it, and line up the optical system by means of the resultant ray?

Second, did you ever think what other trouble besides distortion and out-of-focus effect is set up by steep pitch in projection? With a steep pitch in projection it is impossible to have a perfect arc, because gas from volatilization and carbon flame will always tend to rise perpendicular. Will send you a photo of my projection room later.

Send the Photo.

All right, Brother Roberts, send the photo along. As to the effect of projection pitch on the crater, viewed solely from the viewpoint of possible light flux delivered to the condenser, and quality of same, why, no, I have not studied that point very deeply, but believe that by careful work on the part of the projectionist a result very nearly equal to that obtainable with level projection is possible.

What do the rest of you think about it?

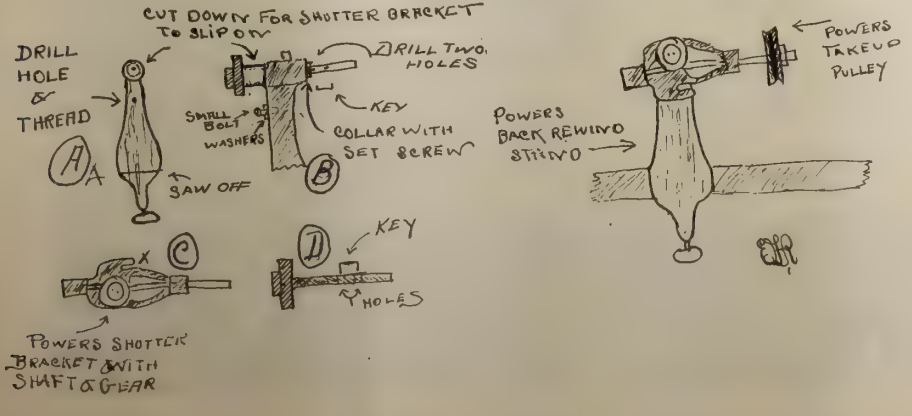
As to lining the optical system that way, I don't think it would work, because—um, well, mebby it would. What do our readers think about it?

As to your method of gearing down the rewinder, it seems to be very practical, though I am unable to quite grasp the meaning of your sketches on one point. As I understand it, you take driving gear spindle 681, Plate 5, page 502 of the handbook, on which are mounted gears 633 and 634, Plate 4, page 500, and mount them in the top of a Power's rewind dummy, as shown at B.

But why the dummy? Am I mistaken as to what you mean by "back standard"? On the shank of the bearing you then mount a Power's shutter bracket and shaft, first reducing the said shank to fit the bracket hole.

Hole in A is then drilled and threaded to receive bolt and washer, as shown in B, to clamp slot X in C. Before mounting the driving spindle you drill holes, as indicated in B, to fasten a reel driving key, as at D.

The question is, why do you saw the bottom of the standard off, as indicated in A? That is what fails to register with this editor. The smoothing-with-flat-side-of-an-emery-wheel is, I suppose, on the surface where the small bolt and washer is in B.



Lecture on Optics Approved

THE following letter was received from Peter Finelli, secretary International Projection Association, a club of New York City projectionists which has been in existence several years and is very progressive.

The association holds regular educational sessions, at which recognized authorities on matters pertaining to projection and projection apparatus are invited to talk.

Mr. Finelli says:

The International Projection Association has instructed me to express to you our appreciation of the lecture on the "Optics of Projection" delivered by you before our body recently.

This lecture is highly instructive and has served to clear up in the minds of our members many points on which they have been rather hazy heretofore. The great amount of matter contained in the lecture has a value which cannot be overestimated.

In the name of the body and by their instruction I tender to you our sincere thanks.

Wounded Soldier Talks

Charles Fotaritis (I guess it is), Pittsburgs, Pa., writes:

I was a projectionist until I got mine (wounded) in the late war. Am now studying photography, since I can no longer work in a projection room.

I do not at all agree with Brother Ludesher, in "Government Methods Wrong," May 22 issue. My understanding is that Federal Boards for Vocational Education select such men as are interested in a profession, and it is understood that a man just out of school had not the experience of those who have been in the game for a long time. But he nevertheless has the idea, so why not give him a chance?

It is the same thing with my new profession. Why cannot I work alongside the men who have been in the photographic game for a long time? Do you think I should remain in a school all that time, or else practice outside? I have made good in projection and am sure I will in photography, providing I get the chance.

I am much interested in the projection department and not a week passes that I don't go over some of the problems presented. I hope the old-timers do not agree with me.

Friend Fotaritis (your signature is a corker, all right—maybe I have it right), there is a vital difference in photography and projection, in so far as applies to the novice. In photography, the novice most emphatically will NOT be left alone in charge of the work.

In projection, the half-baked school man is turned loose and told that he "should" get experience by working with a skilled projectionist. Does he do it? He does NOT!

He usually secures work as a full-fledged projectionist in some small theatre, where his lack of experience is balanced in the mis-manager's mind by the cheap wage that he offers to work for, and he "gets his experience" at the expense of the public and the moving picture industry. Don't lettum tell you different, either, for we KNOW it is true.

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The vocational school should, in so far as concerns a profession like projection, where men usually work alone, enter into an agreement with the unions, the same as the British Columbia board did with the Vancouver local, whereby after an ADEQUATE term of schooling they must pass an ADEQUATE examination on technical matters; then they are apprenticed under a regular projectionist for a stated term, the government paying their expenses during that term.

An Unobjectionable Proposition.

And thus we would have an unobjectionable proposition. If it cannot be worked that way, in our opinion it cannot be worked, for the best interests of all concerned, in any way.

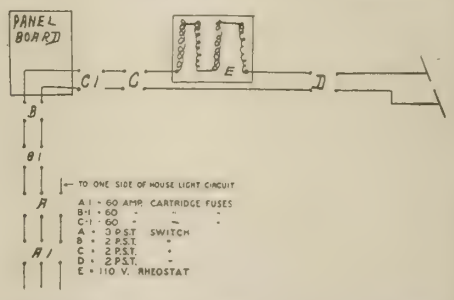
As we have remarked, this does not apply to your case at all.

Cincinnati Asks Questions

From Charles Arnet, Cincinnati, Ohio, comes the following request:

Will you kindly answer the following questions:

First—In a system which is not grounded,



where is the short circuit if the fuse blows when the arc is struck?

Second—If cut-out switch, D in sketch, is closed and a flash occurs, where is the short circuit?

Third—If a fuse blows when switch D is closed, with the carbons of the lamp separated, would this mean a double or single short circuit, and where would the double or single short circuit be?

Fourth—On a grounded system, where is the short circuit if the fuse blows when switch is closed?

Fifth—What causes the flash at switch D when it is closed?

Sixth—If switch D is closed with carbons separated, where is the short circuit?

Seventh—What offsets the short circuit when switch D is closed and the lamp carbons brought into contact and carbons left frozen for any length of time?

The Answer.

First—If you mean that everything is all right with switch closed until arc is struck, then it is not a short at all, but a ground in the rheostat, which operates to eliminate some or all of the resistance. Of course, we might say the "resistance is shorted," but I do not understand this to be strictly true. A short can, I think, only occur between wires of opposite polarity.

Second—On the lamp side of the switch, probably in the lamp itself.

Third—If by a "double" short you mean two separate shorts, why, it might be either, and it or they would be on the lamp side of the switch. But why drag the "double" short into the matter? Why not a triple or quadruple short?

Fourth—See reply to question No. 1. The system being grounded would not alter anything, in so far as applies to your question.

Fifth—Connected as per your diagram there should be no flash, unless there is current leakage between the two wires on lamp side of switch—bit of carbon dust across carbon jaw insulation, for instance. Of course, if it is a grounded system and there is a slight ground in the lamp on the side opposite from that connected to the neutral (upper carbon in your case), and the lamphouse is permanently grounded, then there would be a flash when switch is closed or opened.

May Not Be a Short.

Sixth—On lamp side of switch. May not be a short. May be a ground in upper carbon jaw (in your case), which would blow a fuse if lamphouse be grounded and the ground be heavy enough, but it would have to be SOME ground. In fact, if it blew a fuse it would be heavy enough to be rated as a short.

Seventh—Am not sure I understand what is meant. There is no "short," but merely the elimination of the resistance of the arc. The rise in temperature of the resistance of the rheostat probably is what is meant, but I would hardly regard it as a legitimate question, because resistance is not made or intended to serve any such purpose—to be thus abused.

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ALLAN A. LOWNES
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BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

The New Famous Players Plant Will Be a Marvel of Operating Efficiency

THE Famous Players studio, now in course of completion at the corner of Sixth and Pierce streets, Long Island City, New York, marks a distinct step forward in studio construction, combining as it does the experience of many years in successful film producing, and the arrangement of the new plant and its equipment will undoubtedly serve as a model for many years to come.

The building is of reinforced concrete with brick trimmings.

The studio occupies a lot two hundred and fifty feet wide and six hundred feet in length and the keynote of the design is accessibility.

The entire series of suites of offices and work rooms devoted to the executive, producing and mechanical branches surround the two giant stages in an arrangement that makes for efficiency, convenience and time saving in operation.

The lower stage, which measures one hundred and twenty feet in width by two hundred and thirty feet in length, has eighteen feet head-room.

To the right of this are located a dining room. kitchen, barber shop, men's laundry room, moulding room, boiler room and a coal bin.

To the left are the transformer and generator rooms.

A Notable Installation.

The electrical equipment, which is notable for its completeness, was installed by the E-J Electric Company of New York. There are three motor generators at present, with provision for two more units in future. Each motor generator consists of a 7,600 volt, 3-phase, alternating current, 450 h. p. motor, direct connected to 2 150 k. w., 125 volt D. C. generators, built by the General Electric Company, Schenectady, N. Y.

900 K. W. Present Capacity.

The total present capacity of the direct current plant will be 900 k. w., supplied by 1,350 h. p., and the future capacity of the plant will be 1,500 k. w., supplied by 2,250 h. p.

There is a main low tension switchboard approximately 32 feet long and 10 feet high, divided into the following sections: Generator section, consisting of 5 generator panels used for the control of 10 150 k. w. direct current generators. Studio section, consisting of two panels, each containing circuit breakers of 10,000 amperes capacity (at 110 volts) to protect the upper and lower studios respectively. Spaces are provided on these panels for future integrating and curve drawing instruments.

High Tension Switchboard.

There is also a high tension switchboard used for the control of the 7,600 volt motors (driving direct current generators). The high tension switchboard consists of a main oil switch panel, dead front, and three present motor control panels and capacity for two future control panels. The high tension switchboard is designed for manual remote control by means of operating rods and levers, which pass down and under the floors, concealed from view and offering no obstruction to the various passages, etc., in the high tension vaults.

Both switchboards were manufactured by the Metropolitan Electric Mfg. Co., Long Island City.

The transformer equipment will consist of six 50 k. w. a., 7,600-3,800, 220-100 volt, 3-phase Delta connected transformers for supplying both power and general light throughout the studio and laboratory buildings.

Sixty Remote Controls.

The entire transformer equipment is arranged with disconnect switches on both primaries and secondaries on each and every transformer with all possible safety precautions against accidental grounds.

There is a total of sixty remote control magnetic contactors of the Lasky type, made by the Sundh Electric Company, Newark, N. J., and specially developed for this building, each designed to control six Cooper-Hewitts, floor banks or arcs, making a total of 360 lamps per floor controlled by the remote control system. In addition to the remote control, there will be forty-two 100 ampere pockets on the upper studio for high powered spotlights and two 150 ampere pockets for sunlight arcs.

Behind the generator room is a scene dock, from which a stair-way leads to the first floor. Behind the scene dock is a stair hall, automatic telephone room, machinist's and electrician's room, elevator and modeling rooms.

Arrangement of Main Floor.

To left and right of the main entrance vestibules give access to the cashier's department on the left and to the offices of the secretary, manager and art department on the right.

A driveway runs across the end of the building, from which trucks may unload on a platform abutting on the stage.

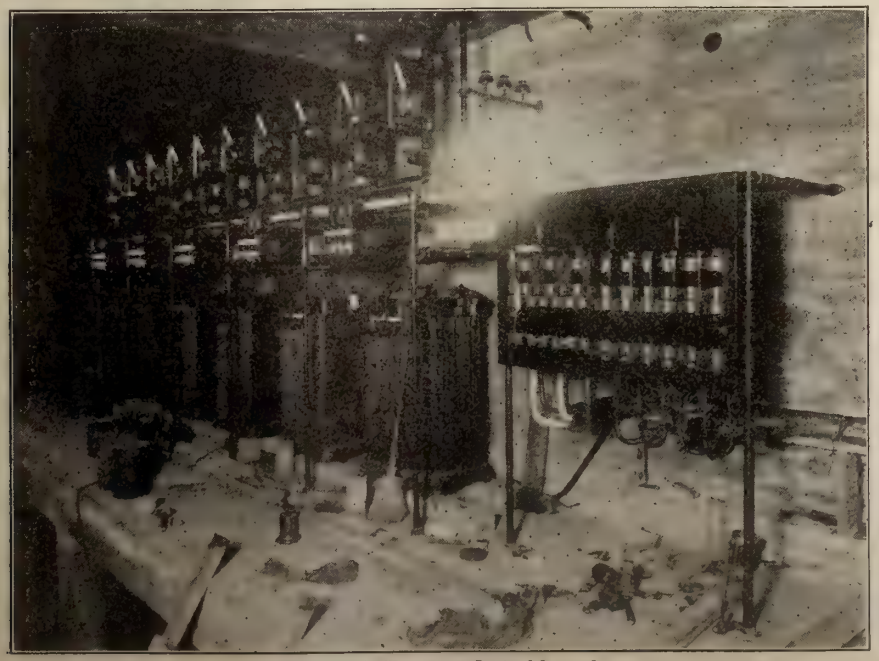
In the centre of the stage floor are two large tanks covered with wood traps and a shower receptacle.

The main entrance is from a driveway under a portico, from which a central entrance gives access to the main studio, which is equal in area to the lower one and has a head-room of forty-seven feet to the arched roof, which virtually makes mezzanines of all upper floors. Two large wood traps in the floor serve as hatchways to the lower studio.

Back of the Cashier.

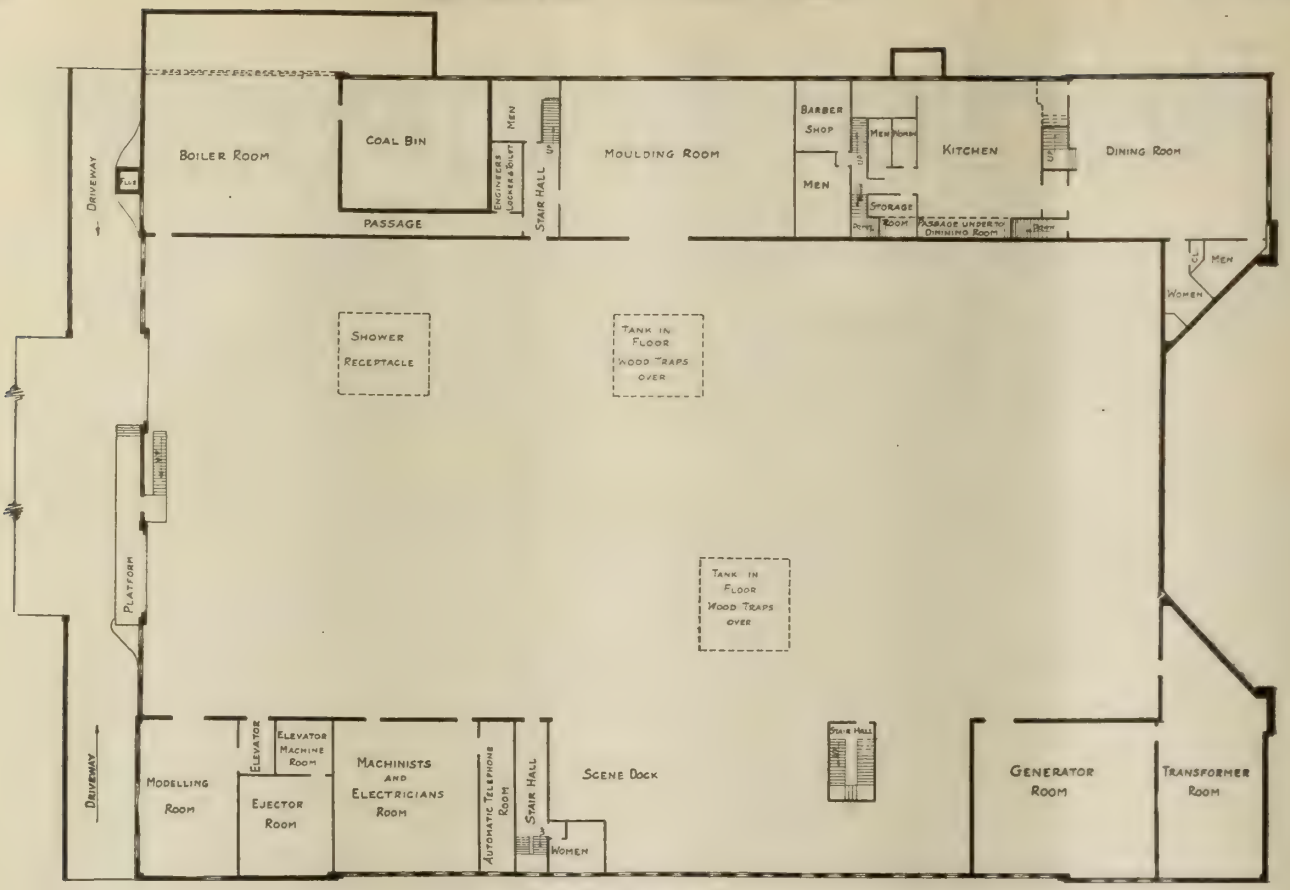
To the rear of the cashier's department is the main projection room, and between this and the main studio, and reached only from the stage, are the cameramen's lockers.

Behind the main projection room, and separated from it by a stair hall, are the scene docks. From the rear of these a

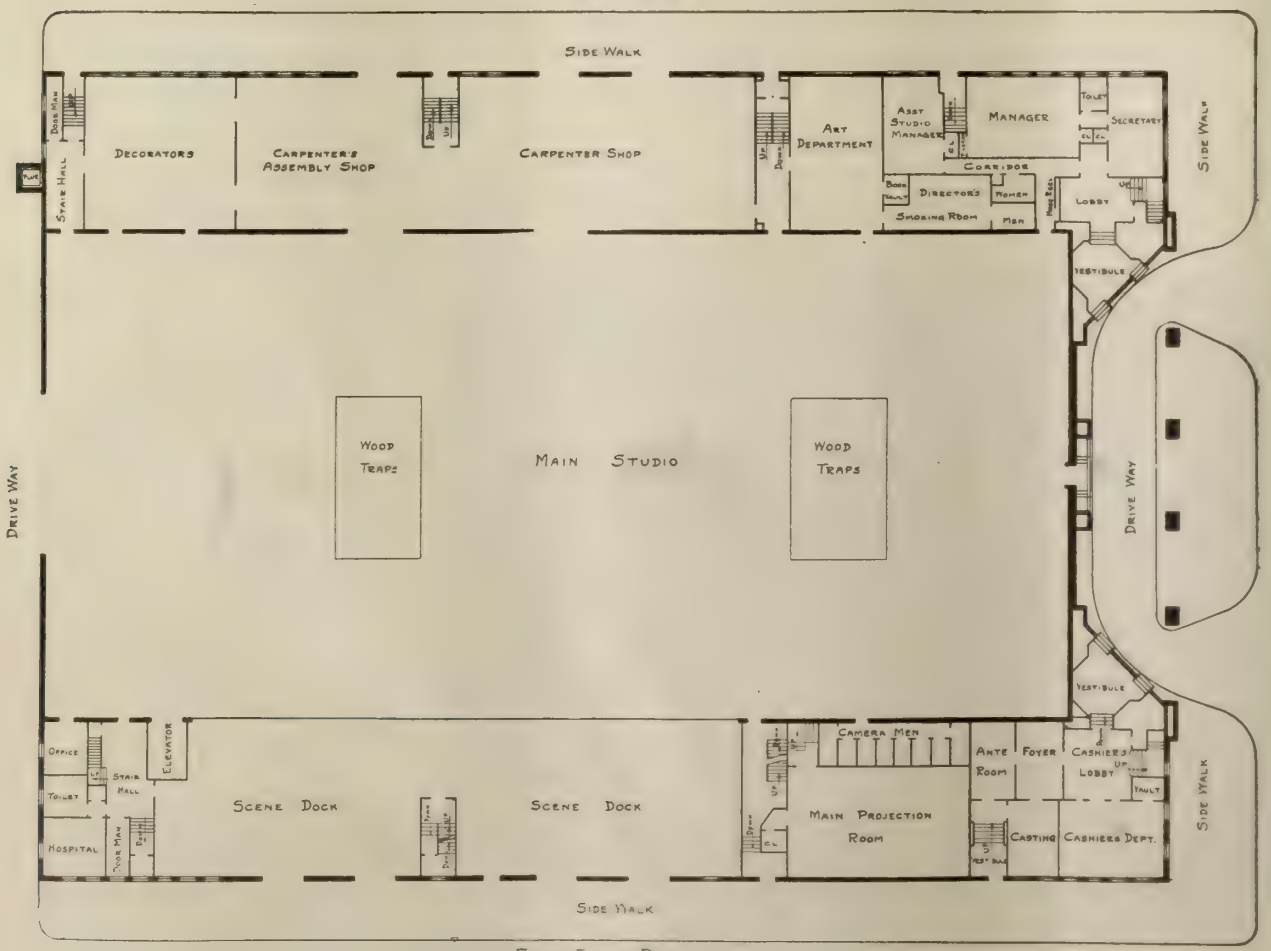


The High Tension Switchboard.

From a photo taken while installation was under way. This view will give an idea as to the magnitude of the studio's electrical equipment.



BASEMENT PLAN



FIRST FLOOR PLAN

Famous Players-Lasky Studios, Long Island City, New York.
Plans of basement and first floor.

Los Angeles of Motion Picture Fame

Lincoln High School, Los Angeles, California.

LINCOLN HIGH SCHOOL
LOS ANGELES
OFFICE OF THE PRINCIPAL

March 25, 1920

Mr. H. F. O'Brien,
Westinghouse Electric Co.,
Los Angeles, Calif.

Dear Mr. O'Brien:

About two years ago you installed a motor-generator set for our photo-play lantern. Our lantern is a Powers 6A of the commercial type, and the set furnished was of 5.5 KW capacity. Since then the only care given the set has been the customary oiling, commutator cleaning, etc. As far as repair or trouble is concerned, we should not know we had the outfit. This is about my ideal of any set, and I can assure you we are entirely satisfied with the service it has given.

Very truly,
Martin L. Fluckey
Martin L. Fluckey,
Head Science Dept.,
Lincoln High School.

LOS ANGELES HIGH SCHOOL
LOS ANGELES CITY SCHOOL DISTRICT
OFFICE OF PRINCIPAL

Los Angeles, California, April 12, 1920.

Westinghouse Electric Co.,

Dear Sirs:

The motor-generator set you installed one year ago has given satisfaction, notwithstanding its use and sometimes abuse by amateur operators.

For high school use a unit should be double fool proof if possible and so far your set is in that class.

Respectfully,
Charles L. Thorpe
Director Stage and "Movie" Activities.

Los Angeles High School
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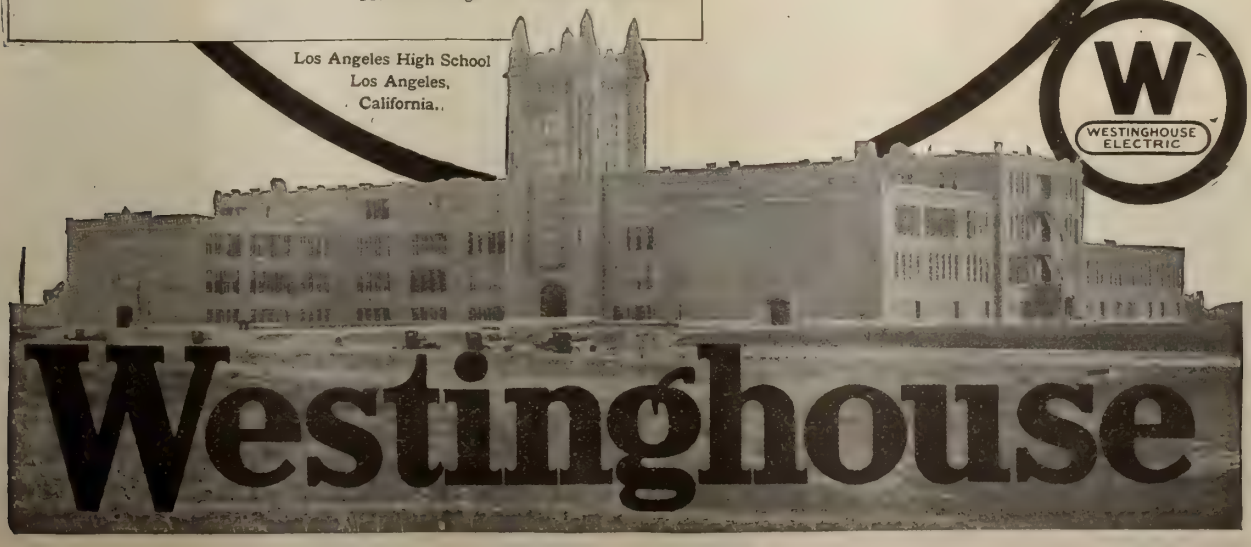

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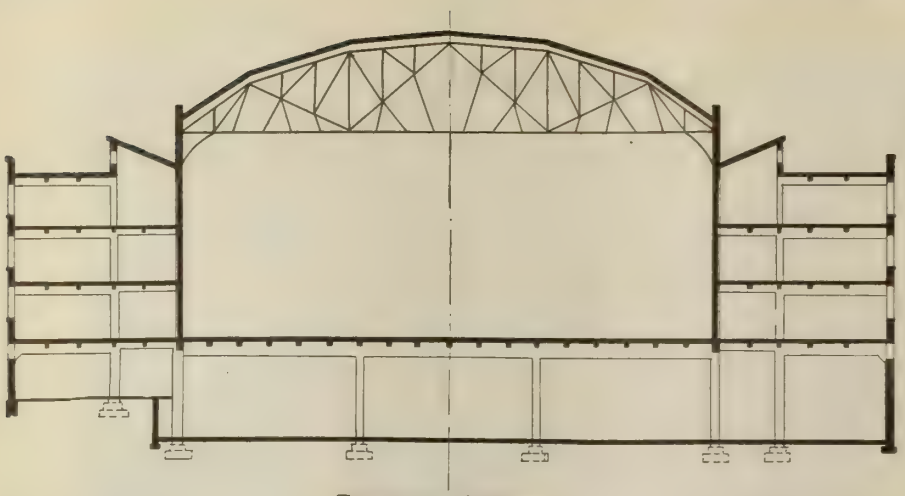

TRANSVERSE SECTION

of studio building, showing how suites are built around the great stages.

hallway leads to the accommodations for the hospital and the door-man.

To the right of the main studio, and behind the art department, with which it is connected by a stair hall, is the carpenters and assembly room, with a ceiling equal in height to that of the scene docks which are situated across the stage.

Connecting with the assembly shop is the decorative studio, from which a stair hall gives access to the next floor.

The Mezzanine Floor.

On the mezzanine, and directly above the cashier's department, are the offices of the executives. A feature of this suite is a reception room overlooking the colonaded driveway, and across the stair hall is an entrance to a foyer, off of which opens the offices of Mr. Lasky, Mr. Zukor, the secretary of the company, and the board room. A private lavatory is included in this executive suite.

A promenade leads from this section to the floor of the main projection room below, and back of this stair-way is an organ loft and picture booth.

The remainder of the space on the left side of this floor is occupied by the upper part of the scene docks, a still-room and a dark-room.

To the right of the portico entrance is the telephone operator's room, a suite of eight directors' offices, with provision for a secretary in each. In additions, this suite has also a director's consultation room, two projection rooms, and a lavatory.

Most of the remainder of this side of the second floor is occupied by the upper part of the carpenter shop. Back of this is a hand-prop room, storage room, and a coloring and spotting studio. From this latter a lobby leads to the north corridor, which gives access to a bromide room, a drying room, a printing room, a chemical room and an office.

On the second floor, the purchasing department occupies most of the south front over the entrance colonnade.

Down the centre of the east side of this floor extends a corridor, to the right of which are offices, cutting and printing rooms, stars' dressing rooms, ordinary dressing rooms, while to the left are two projection rooms, a storage room, a green room, more ordinary dressing rooms. and a lavatory.

A similar corridor on the west side of the building gives access to additional offices, a lobby, a green room, and an elaborate suite of dressing rooms, with secretary's offices and reception rooms attached; also, ordinary dressing rooms and a mob room.

To the right of this corridor is a scenario department, a storage room, dressing rooms for leads, ordinary dressing rooms and a lavatory.

Along the north side of the building are additional mob rooms, wardrobe and fitting rooms.

Heat is supplied by three great boilers with a total capacity of six hundred horsepower, supplied by the Titusville Iron Company, of Titusville, Pa. The system installed is a combination of blast heating and ventilation supplemented by direct radiation.

The ventilating system is the Fleisher-Sturtevant; capacity, 150,000 cubic feet per minute, and built by the B. F. Sturtevant Company, Hyde Park, Boston.

It will be noted that while corridor space and stairways are so arranged as to give quick and easy access from one part of the building to another, that certain portions are so arranged as to be blocked off from interruption without in any way interfering with the accessibility of these departments to those whose business usually brings them in contact with same.

Across the street is the laboratory of the plant. This building is now in operation, and its arrangement and equipment shows the same amount of enterprise and thought for the future that is indicated by the plans of the larger building across the way.

The laboratory consists of two floors and a basement, which latter is partitioned off into boiler room, coal room and filter room and lavatory. The rest of the space is entirely open, except for supporting pillars.

A vestibule leads from the street into the reception hall, to the left of which is the general manager's office, and opening off this is the educational department, while to the right are the general offices.

Directly behind the manager's office are two large locker rooms, and back of the general offices is a shipping room of generous dimensions, from which a door leads directly to a loading platform.

Two dumbwaiters, running from basement to roof, reduce the labor of handling supplies to a minimum.

Behind the shipping room is a repair room, from which opens a checking room and two storage vaults.

The Storage Vaults.

A notable feature of the laboratory is the arrangement and equipment of its storage vaults. Each is supplied with a window opening into the outer air. Both windows and doors are equipped with fusible links to open the one and to close the other immediately when a rise of temperature ocurs. The automatic sprinkling system of each vault has an individual and independent water shut-off which obviates flooding the entire establishment to quench a small blaze. A pilot light for each vault indicates whether the light inside is on or off.

Another time saving feature in the equipment is the installation of individual fuses for each machine, and the placing of the fuse boxes in convenient, accessible and conspicuous locations, thereby insuring against loss of time through a temporary shutting off of power on any but the actual machine whose fuse was blown.

About one-half of the first floor will be utilized for the installation of six Spoor-Thompson system developing tanks.

Across the front of the second floor of the building is the drying room, a large work room, a woman's rest room and two lavatories.

Back of this latter is a second shipping room, and along the rear of the building runs a corridor, off of which opens a series of vaults and work rooms, so arranged that there is a vault on each side of each work room, and each vault has an outside window. Extending through the centre of the building are the projection, printing,

Views of the Laboratory.

Left to right: The great drying drums, a corner of perforating room and one of the well-lighted work rooms.

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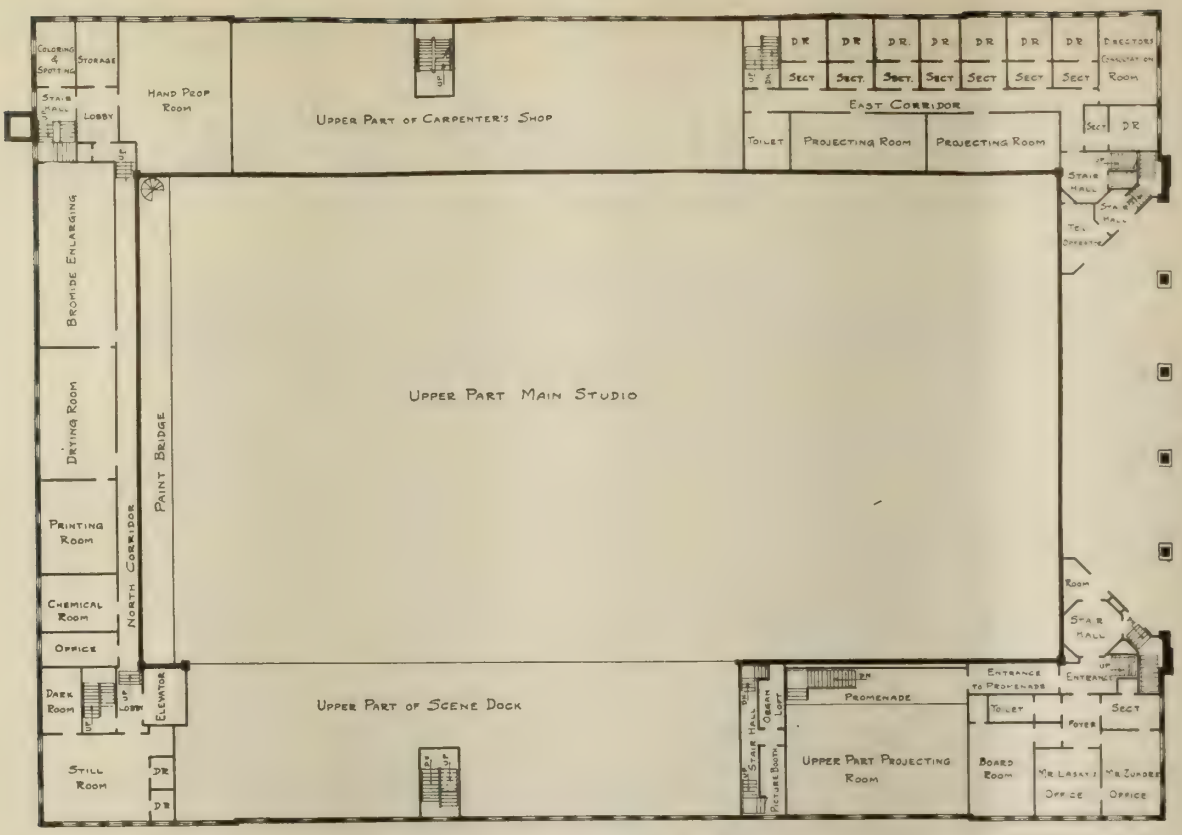

MEZZANINE FLOOR PLAN

SECOND FLOOR PLAN

Famous Players-Lasky Studios, Long Island City, New York.
Plans of mezzanine and second floors.

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developing, wash and color rooms, and also a perforating room.

Feature of the Plant.

In the process of handling film, from the raw stock to the printed film ready for shipment it is necessary that an even temperature prevail in all rooms and particularly in the drying and developing rooms. The developer must be kept at an even temperature, and the film must be dried at an even temperature, not too fast nor too slow. For this reason an air conditioning plant of the most modern type has been installed in the laboratory of the Famous Players-Lasky Corporation at Long Island City.

The Printing Room.
Note indicator on the wall.

The plant is situated on the roof, where all air coming into the building is drawn in through an opening by a fan, which, after it has been treated, acts as a blower to circulate it throughout the building. The floors of the laboratory are hollow and the air is admitted into the rooms by vents in the ceiling.

Air Washed by Sheets of Water.

First the air is washed by being drawn through sheets of water falling from a number of sprays. It then passes through an open space, in which it is possible to place cakes of ice should the air become too warm, thus cooling it off. The air next passes over a series of pipes connected so that they may be used for either ice cold water or steam, depending upon the temperature of the outside air.

The temperature throughout the building is regulated automatically by thermostats placed in every room. These instruments are arranged in such a manner that any marked fluctuation in the humidity will ring a bell. There are four changes of air an hour.

Laboratory Close-Up.
Attaching film to drum.

All film is perforated before being printed. Twelve Bell & Howell perforators are working continuously. They are arranged around the wall, leaving the center of the room clear for a table upon which the stock is kept. Only one man is needed to operate all machines, loading and unloading. The waste is removed by suction and accumulated in cans, which may be emptied as they become filled.

Baffle Doors Exclude Light.

Communication between the perforating, developing and printing rooms, where the film is exposed, is by means of baffle doors preventing the entrance of light. In the printing room are the most modern types of Bell & Howell continuous printers, and Duplex step printers. A special generator supplies current for the printing lights.

The adjustment of the printing lamps is as important as the adjustment of the most delicate watch, as any fluctuations of the current would cause that particular scene to be either too light or too dark. In order to insure absolute uniformity of printing, there has been placed on the wall between the machines an indicator, connected directly to a special motor-generator set, which indicates the slightest variations in the current. This indicator is constantly inspected.

Revolving Drum.

In the developing room there are four units of two developers, two hypo tanks, and two washers each. The printed film is wound on racks holding 200 feet each which, after the film has been developed, washed and fixed, is placed on a revolving drum and sent to the washing and tinting room.

The revolving drum is for the purpose of passing film freely to and fro between the developing room and the wash room without the entrance of light.

In the wash room are a number of wash tanks and also tinting tanks with different colors already mixed. The film is inspected here by placing it in a rack, covered by glass in the front and with lights to the rear, before being passed to the drying drums.

The Drying Room.

In the drying room are nine six by fourteen foot drums, built by the General Machine Company, each with a capacity of 4,000 feet an hour. Each drum is individually controlled by a clutch controlled entirely from the front simply by turning a handle. The manner of fastening film to the drums is novel. It consists of a small piece of leather buttoning over the stave of the drum, and a rubber band pinned to the film, which is stretched back to the button and fastened, holding the film taut. With this contrivance it is possible to remove the film while the drum is still in motion.

As a finishing touch the film is put through a polishing machine, which removes all water spots and any other surface imperfections. These machines polish one reel in twenty minutes.

Temperature Regulated.

There are ten Simplex machines in the projection room. They are connected directly to the 110-volt supply without the use of compensators, transformers or resistances. By means of a special water chamber filtering the light rays, the temperature of the rays is kept below 100 degrees Fahrenheit, where they come into contact with the film. With this arrangement it is possible to leave the shutter wide open for an indefinite length of time so that any individual exposure may be examined closely on the screen. Each projection machine is also equipped with a special inspection lamp, directly before the operator's eye, by means of which defects may be detected on the film. A special foot brake is provided on each machine, so that the operator can stop the film at any one point and examine it on the screen without

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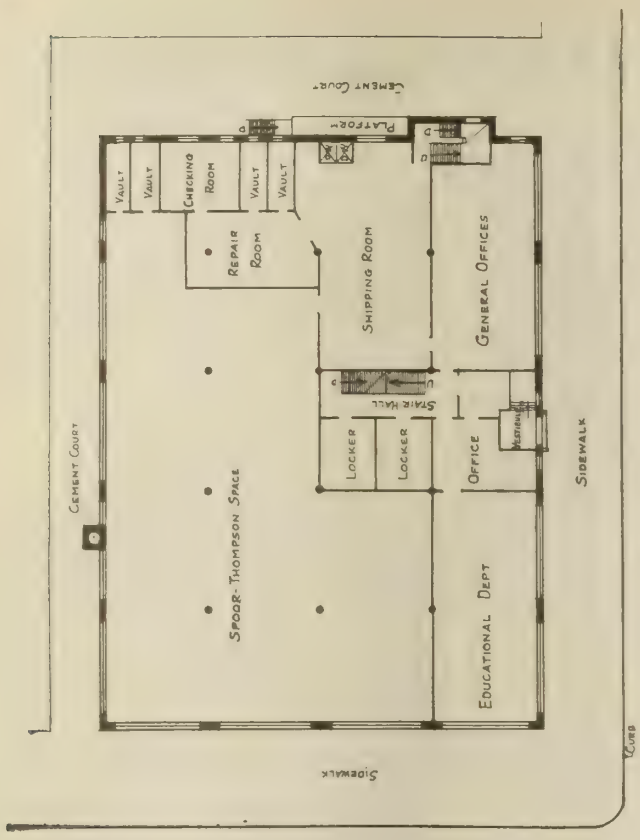
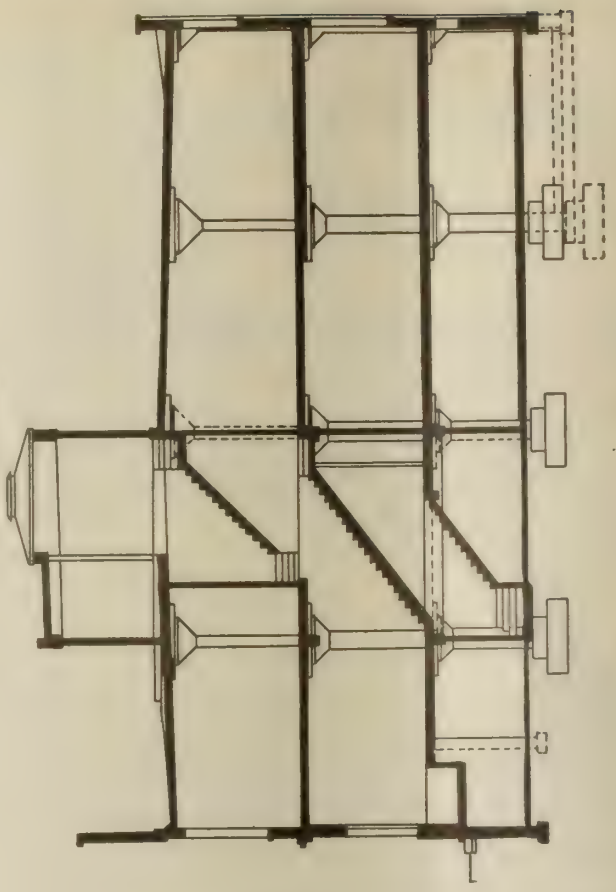
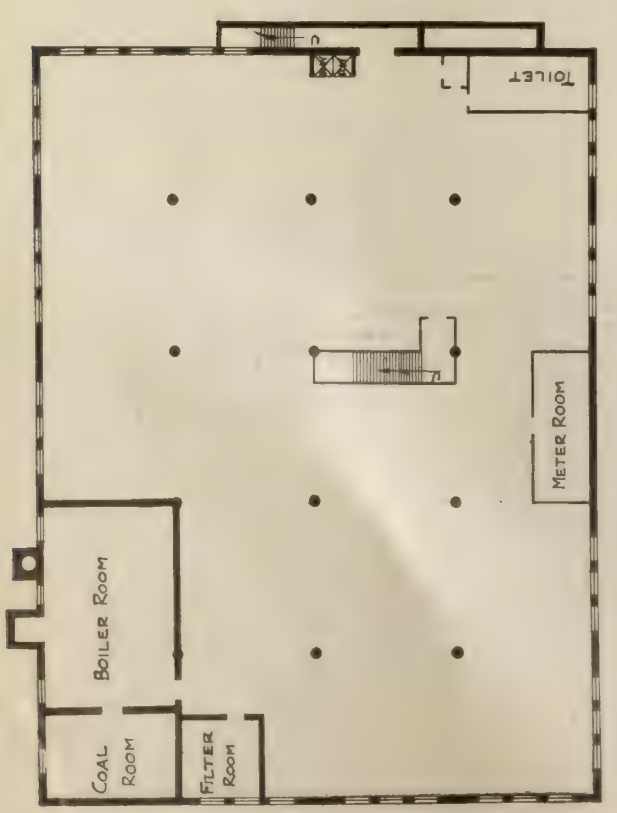


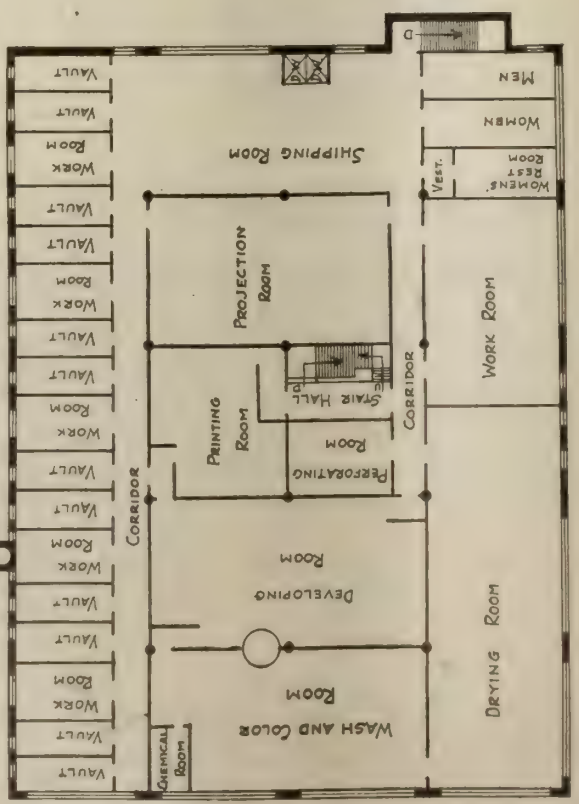
First Floor Plan



Transverse Section



Basement Plan



Second Floor Plan

Plans of Famous Players-Lasky Laboratory, Long Island City, New York.

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CAMERAMAN: At liberty, with French Pathe outfit, all attachments, desires position, go anywhere. Cinematographer, Box 51, Grantwood, N. J.

ORGANIST—orchestra director, thorough picture man, desires change of position. Only first class photoplay house considered. Address T. L. H., c/o M. P. World, N. Y. City.

I AM NOW successfully managing picture theatre playing vaudeville as added attraction, but desire change in order to provide wider scope to my ability. I can show you that I am now getting the business. Ex-newspaper man, and am expert on exploitation and advertising copy. Best of references. Address Box 50, c/o M. P. World, N. Y. City.

CAMERAMAN, speaking Spanish and English, wishes position for weekly or studio work; also still photography if necessary. Have own outfit for either. Willing to travel anywhere. Joe Church, 434 W. 57th St., N. Y. City.

BUSINESS OPPORTUNITIES.

FOR SALE: Business block, centrally located, prosperous modern town and community, comprising completely equipped and only Opera House seating 450, picture show and vaudeville now running; living apartments above, variety store, barber shop and garage and filling station in connection; nets about $100 per week; a bargain and big money maker for showman; terms easy; no agents. Address H. C. R. Owner, Box 100, Plain City, Ohio.

THEATRE FOR SALE signs will never deface your houses if Sargent's "Picture Theatre Advertising" guides your seat filling campaigns. It's a book full of live advertising pointers. $2.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, N. Y. City.

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WANTED: Lens for motion picture camera, three inch focus, in focusing mount; portable projector; film rewinder; other small motion picture accessories. Copeland, 5421 Spruce St., Philadelphia, Pa.

CAMERAS, ETC., FOR SALE.

NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

STANDARD CINEMA CAMERAS. America's Largest Dealers. Our tremendous business built on unswerving honesty. Write or wire your needs. Bass Camera Company, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

FOR SALE: 200 foot Universal motion picture camera, regular and trick crank, forward and reverse movement, complete with detachable dissolve, also 2 magazines, $350.00. DAVID STERN COMPANY, "Value-Service-Satisfaction Since 1885," Chicago, Ill.

NEW PROFESSIONAL CAMERA, F. 3.5 lens, automatic dissolve, beautiful mahogany, only $225; tripod and tild, $65. Ray, 326 Fifth Avenue, N. Y. City.

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WANTED TO BUY—Junk moving picture film. Write for particulars to E. Suckow, Maple St., West Fort Lee, New Jersey.

EQUIPMENT FOR SALE.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

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FOR SALE: Series of two reel stirring Western dramas. Beautiful and striking posters, photos, and slides. Posters in any quantity desired. Central Film Company, 729 Seventh Avenue, N. Y. City.

EQUIPMENT WANTED.

WANTED: Used moving picture machine for church use. Give full particulars and price. J. H. Shults, Manistee, Mich.

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FOR SALE: One style C Wurlitzer Piano-Orchestra in A-1 condition. Cheap for cash. Will ship for inspection if freight charges are guaranteed. H. B. Alexander, Winchester, Tenn.

$3,500 WURLITZER U ORGAN with all orchestra attachments, for sale. Original cost $3,000. The instrument is in perfect condition, and will take place of any medium sized orchestra. Must sell before July 20th. Will accept $1,500 for immediate sale. Write or wire Family Theatre, 439 Washington St., Buffalo, N. Y.

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The cameraman who has "arrived," with regard to reputation and large salary, uses the latest and best equipment. Such experts rely upon the well-known GOERZ VIGNETTING DEVICES and *produce results*. In connection with these devices they use the GOERZ KINO HYPAR F:3.5, and the combination is unsurpassed. If you want up-to-the-minute, practical equipment, call or write. Take the time to investigate—it will pay you.

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"HOUSE OF QUALITY"
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WE SELL ON INSTALLMENT PLAN

B. F. PUTS MORE LIGHT ON BROADWAY
B. F. PORTER installs LARGE SIMPLEX PROJECTORS, Special Spot Light, Robin's Cinema Time and Speed Indicators, International Special Screen and Special Booth at CRITERION THEATRE, 44th ST. and BROADWAY, The MARVELOUS PROJECTION of "WHY CHANGE YOUR WIFE" is PERFECT from all VISUAL ANGLES.
B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, at 49th STREET, NEW YORK

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For 5 or 10 W. and 25 or 40 W. Lamps
Hoods Slip Over the Bulb
Way Ahead of Dip and Less Costly
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Practical instruction; modern equipment. Day or evening classes; easy terms. The School of Recognized Superiority.
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Every State—total 25,300; by States, $4.00. Per M.
1,057 film exchanges.....$7.50
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368 machine and supply dealers..... 4.00
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We take moving pictures anywhere.
ANDLAUER & SIMES
625 GLOYD BLDG., KANSAS CITY, MO.
RELIABLE CAMERAMEN
Let us take care of your camera work in the Middle West.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
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National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

stopping the motor, always retaining the free use of both hands. A numbering machine on all machine heads measures the film as it is examined.

The laboratory is being put in working order by Al Palm, superintendent of the Lasky laboratories in Hollywood, upon the completion of which he will return to the West Coast.

Michigan Distributor Is Successful Simplexizer

AMONG the Simplex distributers who are going along on "high" as far as Simplex lines is concerned is the Michigan Motion Picture Supply Company, 63 East Elizabeth street, Detroit. Bert Weddige, the head of this enterprising theatre supply house, is planting the Simplex standard throughout the automobile state, judging from the reports received at the Simplex factory.

A few years ago the number of Simplex projectors were very few in the Michigan territory, but today, according to the statements of Mr. Weddige, that section bids fair to become a populous Simplex territory within a short time.

Associated with Mr. Weddige is Max Ruben, well known in local labor and projectionist circles, whose activities in behalf of Simplex are borne out by the large number of installations in which he has figured. Mr. Ruben, besides qualifying as a high type of projectionist, is an uncommonly good salesman as well.

Recent Installations.

Among the recent Simplex installations in the Michigan Motion Picture Supply Company's territory are the following:

St. Stanislaus' Church, Detroit; St. Albertus' Church, Detroit; Linwood Theatre, Detroit; Family Theatre, Jackson; Rex Theatre, Detroit; Kramer Theatre, Detroit; White Eagle Theatre, Flint; Kobacker Furniture Company, Flint; Orpheum Theatre, Lansing; Gargen Theatre, Lansing; Majestic Theatre, Jackson; J. L. Hudson Company, Detroit; Delphine Theatre, Vassar; Lyric Theatre, St. Charles; D. & G. Theatre, Detroit; Fitzpatric & McElory, St. Joseph; Mr. White, Detroit; Dr. H. N. Torrey, Grosse Point Shores; Medbury Theatre, Detroit; Bradley Opera House, Tecumseh; Star Theatre, Flint; Ludwick Theatre, Detroit; Warfield Theatre, Detroit; Martha Washington Theatre, Ypsilanti; Rev. Francis Gzella, Detroit.

THE ONLY Fool-Proof Splicing Machine

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Exchange
Theatre
Price:
$7.50
Write for Folder or Ask Your Dealer
GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
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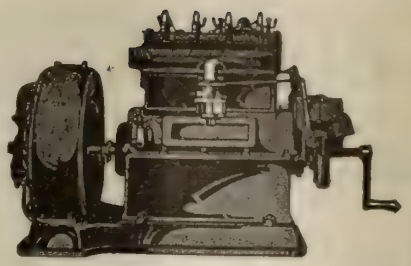
AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City


4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 30
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These men can design a good house. Let them plan yours.
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Carl Boller & Brother
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For Motion Picture Laboratories, Studios, Theatres

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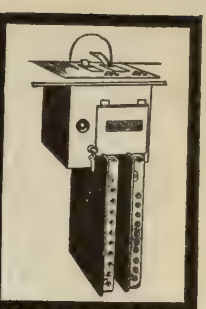

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ASK US ABOUT IT

AUTOMATIC TICKET SELLING & CASH REGISTER CO.
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Makes your theatre PAY - all summer

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Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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Manufacturers and renters of Slides on every conceivable subject.
PROFESSIONAL PEOPLE!
Have your photo put on a slide.

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Wise Exhibitors demand perfect projection. Minusa screens produce it. Twelve years ahead of the experimental stage proves it.

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Latest and Best Universal Internal Dissolve Model Camera. Equal to any made. Complete with Tessar 3.5 lens. List, $518. Bass price, $467.

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"Behind the Motion Picture Screen." A complete treatise on motion picture taking and making. Postpaid, $3.65.

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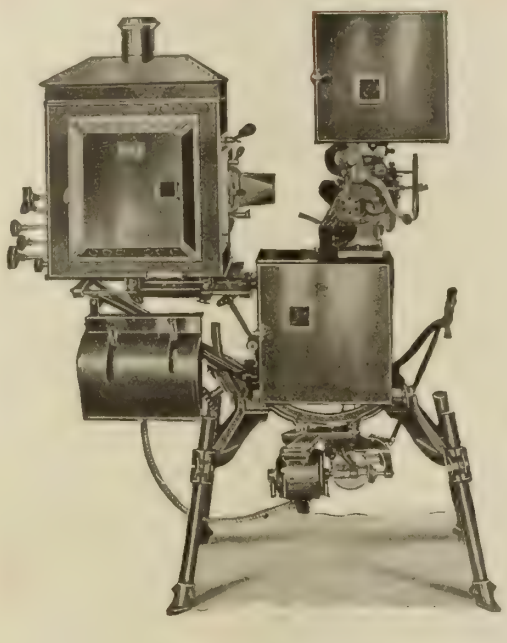
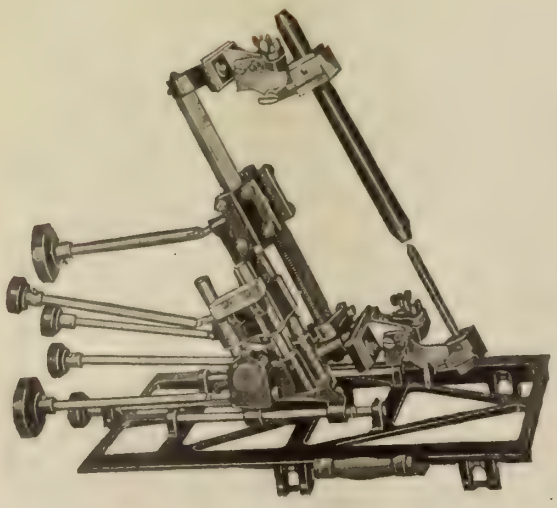


TYPE E LAMP



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A heavy gray iron dowser inside lamphouse protects the condenser from flame and sudden heat when striking the arc. The condensers may be easily cleaned, as condenser mounts are supported on strong gray iron frame hinged to the lamphouse—opening outwardly, thereby bringing mounts entirely clear of the lamphouse. Extra heavy gray iron holders insure a perfect alignment of the condensers, and to hold them firmly in place a "V" shaped edge fits securely into a "V" shaped groove on the condenser mount. The condenser nearest to the Arc adjusts from the outside of the lamphouse.

The lamp is very heavy throughout and thoroughly insulated. It has been severely tested by the National Board of Fire Underwriters up to 2000 volts A. C. Upper carbon holder accommodates carbons from 5/8″ to 1 1/8″ inclusive; lower carbon holder sizes 5/16″ to 5/8″ inclusive, and "V" shaped clamps assure a rigid hold on the carbons without breaking them.

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MOTION PICTURE SUPPLY COMPANY

Vol. 43. No. 4 JULY 24, 1920

MOVING PICTURE WORLD

FOUNDED BY J.P CHALMERS IN 1907

ABSOLUTELY

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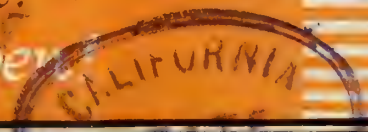

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METRO

PICTURES CORPORATION

Published by

Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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TO buy cheap and to sell dear is good business as far as it goes, but it does not go far enough. In the case of moving picture posters it falls very far short. Such a principle applied here may be excessively profitable to the distributor, but it is a profit taken at the exhibitor's expense.

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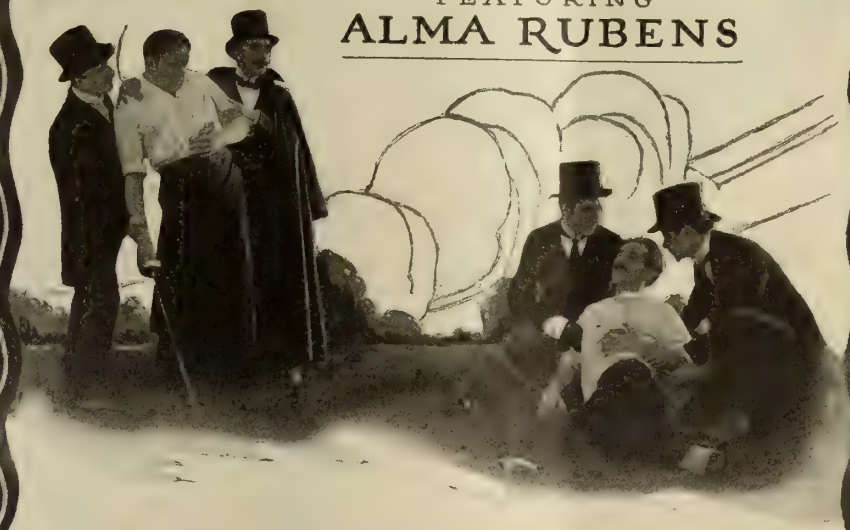
FEATURING

ALMA RUBENS



A Paramount Artcraft Picture

"OUT of my house, both of you!" he shrieked--and fell dead!

Wounded in a duel to save her honor, he returned to find her with the man he had trusted!

But what was the truth? Were they guilty, or had the hot breath of scandal devastated their lives?

A drama of immeasurable passion that grows in intensity scene by scene up to a breathless climax and a soul-stirring ending.

Directed by

ROBERT G. VIGNOLA

Scenario by Frances Marion

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

By Charles Collins
Directed by James Cruze
Scenario by Elmer Harris

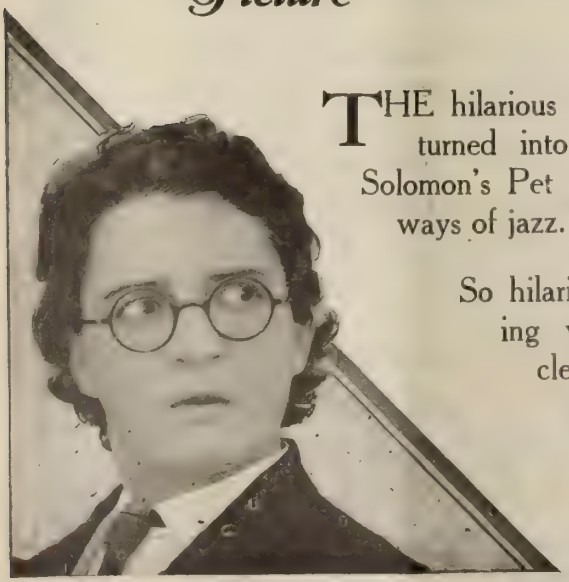
Jesse L. Lasky
presents

Bryant Washburn

in

"THE SINS OF ST. ANTHONY"

A Paramount Artcraft Picture



THE hilarious story of a poor fish who got turned into a whale of a fellow. With Solomon's Pet Wife as his chief guide into the ways of jazz.

So hilarious that your audiences will be still laughing when they get home. So wholesome and clever that they'll tell all their friends to see it. By all odds the best Washburn picture ever.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

"A Friendly Organization"

The policies and methods of Associated Producers can be, and *are*, like the virtue of Caesar's wife—above suspicion.

We do not own any theatres and do not intend to own any. And we are not going to lease or operate any theatres, openly or secretly.

We are each making for Associated Producers, Inc., fewer pictures than we have ever made in any one year in our careers—and we are making them bigger, finer, better than we have ever done before. Working thus, all seven of us intend to produce a combined total in twelve months from September 12th of only thirty productions. We are putting more money into production, per picture, than ever before.

Out in California all seven of us are "attending to our knitting." Our job is to make big pictures and, by the Eternal, *we are making them.*

We, the Producers, and our executives of standing in the industry have devised a sales policy that has *sold itself* instantly to exhibitors on a basis of confidence and approval.

In a field alive with suspicions and doubts and filled with rumors, we say to exhibitors everywhere that Associated Producers, Inc., is an organization conceived and operated to be close to and friendly with exhibitors and that all we will take from you will be honest *contract rentals or payments* in return for the honest *picture values* that we will deliver.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.

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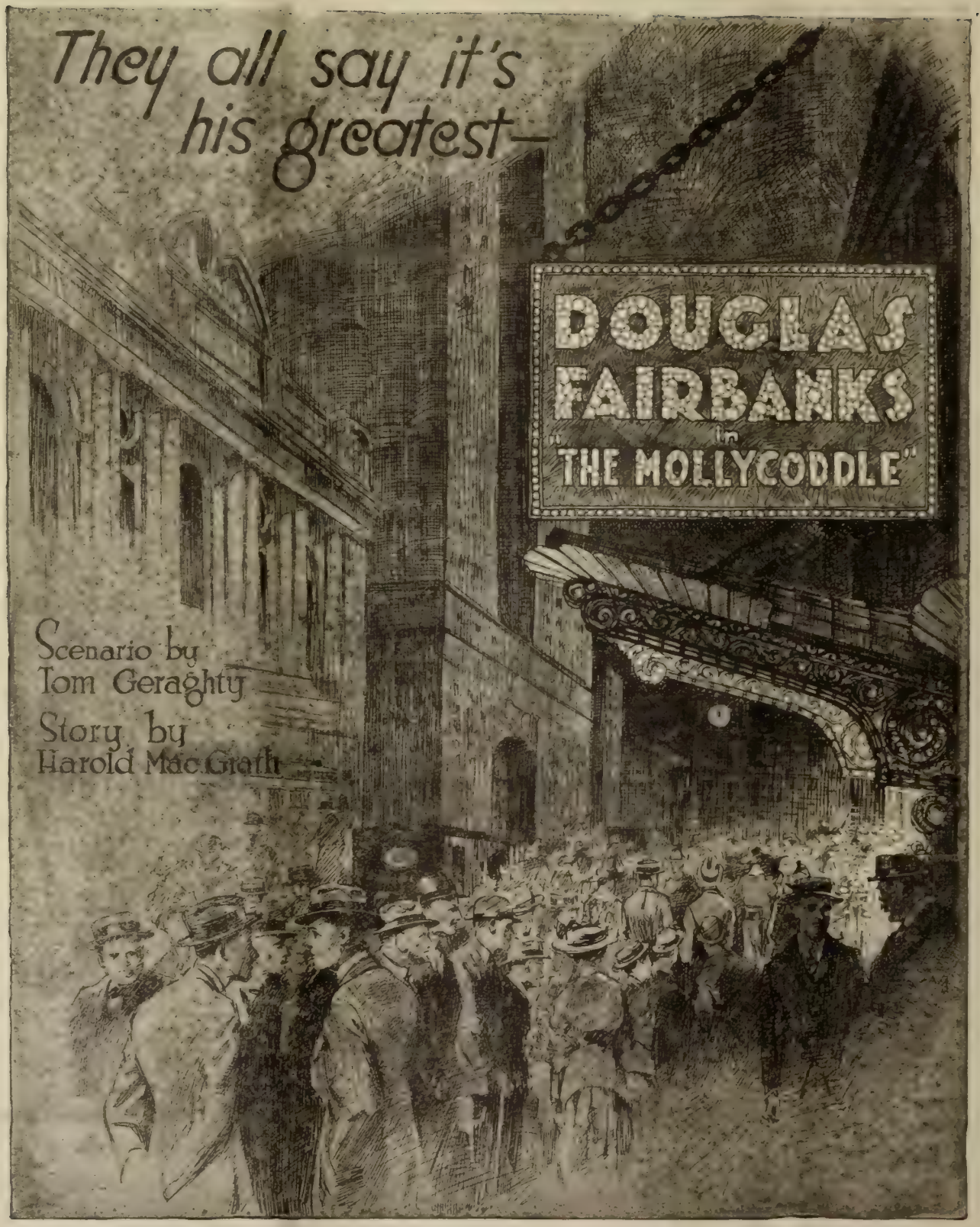

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Announcing

FILM-LORE PRODUCTIONS CO.'S

Initial Super Production

"BRAIN CINEMA"

Story by ALEX. A. STUART

"BRAIN CINEMA," the first of a series of high-class productions made for the highest class theatres, contains a strong plot of Love, Mystery and Science. A story that for originality, quality, and theme will have a universal appeal.

With an all star cast, plus superb direction and absorbing story, "Brain Cinema" will strike a new high mark in box office records for the exhibitor.

FILM-LORE PRODUCTIONS CO., Inc.

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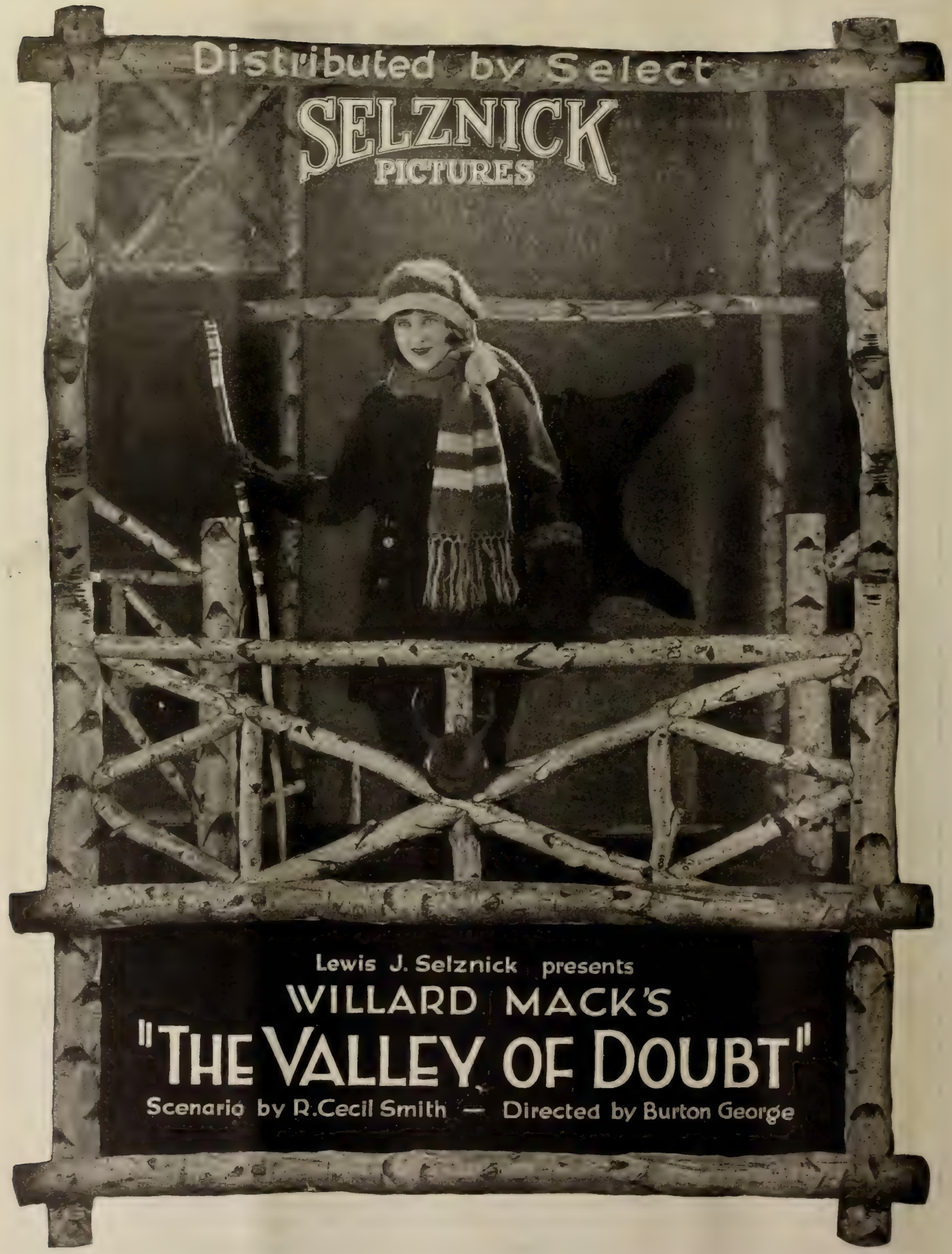
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PICTURES
Lewis J. Selznick presents
WILLARD MACK'S
"THE VALLEY OF DOUBT"
Scenario by R. Cecil Smith — Directed by Burton George

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Few better box-office attractions are available than

"Children" of Destiny

with

EDITH HALLOR

A story with a new slant on life told in action pictures that sometimes startle.

Sumptuously Produced

Presented by

WEBER PRODUCTIONS, Inc.

Directed by GEORGE IRVING

Adapted by CYRUS TOWNSEND BRADY
From SIDNEY ROSENFELD'S Play

Scenario by EDWARD MONTAGNE

At Select Exchanges

THE SUPREME STATES RIGHT OFFERING OF THE YEAR

D.N.Schwab Productions Inc. Presents

FICKLE WOMEN

with David Butler

A BRILLIANT COMEDY DRAMA

Adapted from the Saturday Evening Post story

"Sitting on the World"

By Sophie Kerr

Directed by

FRED J. BUTLER

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First National Exchange, Inc. (New York and Northern New Jersey)

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D.N.SCHWAB PRODUCTIONS Inc.

117 West 46th St., New York

MOVING PICTURE WORLD
The Trade Paper of Features

A Silly Season That Never Ends

THE silly season for haling the movies to the bar of critical injustice, like the poor, we have always with us. Whether the attack be written in the somewhat flippant style of an editorial in a recent issue of the Baltimore Evening Sun or in the dense fog of misapprehension of the Walter Prichard Eaton article, "The Latest Menace of the Movies," which appeared in the July number of The North American Review, the writers never fail to demonstrate how necessary it is to get one's facts mustered into line before trying to indict an industry that is also an art for a series of petty or capital crimes of which it is innocent.

First, to consider the column and a half article in the Baltimore Sun. It is without doubt an attempt to be fair minded, the writer indicating that he finds the movies a pleasant place of amusement. "The movie is in truth the finest of all entertainments," is the way he puts it. "Here are art, tragedy, drama and comedy one may comprehend without straining an ear to catch the words of a play actor who talks through his nose. No part falls flat because a voice does not measure up. The person in the next seat, who has seen the play and wishes to air his superior knowledge, may whisper to his partner without encouraging the practice of homicide. And there is no clatter of applause to disturb one who tires of the show and elects to take a nap."

NONE of these counts is to be taken seriously of course. Patrons of the screen know to their sorrow that all bad acting does not consist in talking through the nose; also that where one person whispers his superior knowledge in his partner's ear the husband of the deaf lady in the next row or some other kindly disposed nuisance reads aloud the subtitles and disturbs every one within earshot; also that the "clatter of applause" is still and always will remain the most sincere form of approval of certain types of dramatic representation, just as a hearty outburst of laughter is the most satisfactory method of expressing appreciation of the good points of comedy or farce.

Further along the article contains an ingenuous bit of information. After hitting the nail on the head in the sentence "The censoring of movies is frequently idiotic" the writer adds. "One may suggest that the showman who screens the picture should do his own censoring and guard his patrons against unclean things. He cannot. If he is on a circuit, as he probably is, he must accept the reels as they come or keep his house dark. If he buys pictures in the open market he can know nothing of their action. He can know the names of the leading characters and the title of the feature, but that is all."

The general public that reads the above may be inclined to accept it as words of wisdom, but the exhibitor himself knows that he is not forced to buy a pig in a poke, as the old saw has it. Any one of the trade publications will furnish him with the full details of the plot of a picture and call his attention to anything of a salacious nature either in incident or subtitle.

ANOTHER paragraph has this: "There are many successful productions that are wholesome, but producers are human, and it is much easier and cheaper to produce a picture that will get by because it is a little off-color than to produce one that will make good on its dramatic merit. Demand sets the standard of morality in movies."

And the demand is for clean pictures! The test has been made over and over again and always with the same result. The latest example of the truth of this statement is now being shown on Broadway. It is a "heart story," clean, honest and inspiring, and cost less to produce than the "smart" picture that preceded it in the same theatre. Every showman knows that the big money is in the play or the movie that caters to the clean-minded element in any community and that this element is largely in the majority in every part of this broad land. Public taste is not limited to a choice between an exhibition of bathing girls or the allurement of the Follies. To put it concretely, the highest price ever paid for screen material was given for "Way Down East," the stage play that held the boards for twenty years and made over a million dollars for its owners.

AFTER giving it as his opinion that "The shade of indecency demanded changes with the years," the writer adds: "An appetite for suggestive pictures is like an

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appetite for any other unwholesome thing. More and more punch is required to give the desired kick. Pictures that are accepted today as a matter of course would have called out the police reserves a few years ago." He then attempts to throw the blame for this condition on the producers by claiming that "The public is not degenerate. It has simply been intrigued to cultivate a taste that does it little credit."

That is right—the public isn't degenerate; except a small portion of it. And only a small portion of the producers attempt to pander to the owners of the depraved tastes. As to the general run of off-color pictures being worse today than in the past—any reviewer who has followed the movies for the last five years knows that such is not the case. So also does the exhibitor and the public at large.

The rest of the article takes a semi-humorous view of the danger in flaunting "the idleness and the luxury of the rich before the eyes of the poor," the bad example set by the cigarette-smoking widow of the movies and the society woman who resorts "to a 20 per cent. nakedness in an effort to be beautiful." While there is a strata of truth at the bottom of these accusations, the good sense of the average man and woman will keep the bad effect from these causes down to an imperceptible degree.

THE Walter Prichard Eaton article need not be taken any more seriously than the Baltimore Sun editorial—even if the ex-dramatic critic of the New York Tribune is in deadly earnest and suffers from an attack of severely warped judgment every time he writes about the movies. When a man is obsessed with the conviction that no good thing can come from the screen there isn't much use in listening to what he has to say on the subject.

McCormick Resigns as Managing Director of Indianapolis Circle

S. BARRET McCORMICK, one of the most widely known exhibitors in the United States, has resigned as managing director of the Circle Theatre, Indianapolis. Mr. McCormick has several offers under consideration. Following Mr. McCormick's resignation, the board of directors of the Circle Theatre Company announced the appointment of Ralph Lieber, nephew of Robert Lieber, one of the directors of the theatre and Associated First National Pictures, as business manager of the Circle.

Announcement also was made that the executive and technical staff organized by Mr. McCormick will remain intact and no change in policy or character of the entertainment is contemplated.

Going to Indianapolis four years ago from Denver, Mr. McCormick has become recognized by exhibitors everywhere as a showman of exceptional ability. His unusual talents, especially as an advertiser, have been instrumental in placing the Circle among the leading theatres of the country.

Crandall Officials Plan Tour of New York Picture Theatres

THE various executives of the Crandall organization are preparing for a little excursion to New York City, leaving Washington on the night of August 1. "We are going to have a little convention all our own," said Harry M. Crandall, head of this organization. "The plans now include a visit to the leading New York motion picture theatres and it is quite probable that we will meet some of the executives of the big distributing and producing companies.

"I think this is something new. I am sure it will result in a great deal of good. Our men will be able to see how they do things in the big New York theatres and can pick up a lot of valuable hints. It is going to be a family party. Those who will go will be General Manager Joseph P. Morgan, Assistant General Manager Payette, Publicity Manager Nelson Bell, Abe Dresner, manager of our Exhibitors' Film Exchange, and the following managers from our houses: William Talbot, Metropolitan; J. J. Bell, Crandall's Theatre (9th and E streets); Thomas A. Eastwood, Knickerbocker; Zeb Clark, Apollo; Harry E. Lohmeyer, Avenue Grand; John Upperman, Savoy; Nat Glaser, York; Bob Slote, Apollo, Martinsburg, W. Va., and John P. Stump, of the Cumberland, Md., house.

The boys are planning on a trip to Coney Island and a ride around New York, through Chinatown and Hell's Kitchen on one of the big busses. They're counting on doing the town up brown, now that red has gone out of style. They will return to Washington on the night train August 4.

Recent Incorporations

The Vendome Theatre Company of Evansville, Ind., has been formed with a capital stock of $900,000. The directors are Charles J. Scholz, Charles M. Frisse and William E. Stillwell.

Court Accepts Films Showing Operation of a Mechanical Object

MOTION pictures showing the operation of a mechanical object have been accepted as evidence in the United States District Court at Indianapolis by Judge Albert B. Anderson. The ruling on the question was made in a law suit this week involving proceedings to stop infringements on a patent for shock absorbers for automobiles.

About 500 feet of film, showing the action of two makes of shock absorbers on a moving car, were shown in the courtroom. The pictures, which were taken several months before the trial by the Coburn Photo and Film Company of Indianapolis, were introduced by the plaintiff.

The defense objected to the introduction of the pictures on the ground that they came as a surprise and that the defendants should have been present when the "test" was made. They also objected on the ground that motion picture films are not true and are easily faked.

Judge Anderson held that motion pictures are merely a series of still photographs, the latter having always been acceptable as evidence. He said the idea that moving pictures distorted the truth and were not reliable was an idea exploited years ago and since proved false.

The pictures shown in the courtroom were run through a portable projector set on a table immediately in front of the judge's bench and were thrown on a silver fiber screen hung from two chandeliers in the rear of the courtroom. The projector was connected to an ordinary electric light socket.

Counsel for the plaintiff expressed pleasure over the fact that the pictures had saved them many hundred pages of testimony that otherwise would have had to be introduced.

The Harrell Theatrical Enterprises of Eastland, Texas, with a capital stock of $125,000, has been incorporated by Tom Harrell, E. J. Lewis and Earle Johnson.

Insuring of Griffith's Life Set a Precedent, Says Paper

FOR the first time in life insurance history, according to the Weekly Underwriter, an insurance paper, a business corporation has made a provision in its charter for covering on the life of the principal factor in its success.

D. W. Griffith, Inc., chartered under the laws of Maryland with a capitalization of $50,000,000 for the production and distribution of motion pictures, has placed a high value on the services of Mr. Griffith, its president.

This provision of the articles of incorporation reads as follows: "The corporation shall at all times during the employment by it of D. W. Griffith, buy and maintain insurance in the amount of $500,000 upon his life and against his total disability, payable to it, if obtainable. Any proceeds of such insurance on the life or against the total disability of said D. W. Griffith shall forthwith upon collection be deposited in a bank or trust company in New York City, and all amounts so deposited shall, for a period of six months after such deposits, be applied by the corporation to the purchase of shares of stock."

Trustee for Waldorf Bankruptcy

Creditors in bankruptcy proceedings of the Waldorf Photo Play Company, Ltd., have elected Clarence W. Barnes, Boston attorney, trustee. In Federal court Mr. Barnes furnished a bond of $5,000.

Opens Theatre Department Store

The world growth of the film industry is again evidenced by the opening of a departmental cinematograph store in London, England, for the supply of everything required for the trade.

This building, "Beck House" 91, Shaftesbury avenue is so arranged that all departments are under one roof and it is possible for an exhibitor to walk in and buy a complete theatre except the actual building itself.

Visitors from abroad will be especially welcomed to this store by Joseph Springer, the managing director, who is personally known in cinematograph circles throughout Europe and the East.

Cromlin Back from Europe

Paul H. Cromlin, president of the Inter-Ocean Film Corporation, arrived this week in New York from Europe, where he has been for several months. He will have some interesting and important announcements to make soon.

Sig Samuels Heads Georgia Exhibitors; Quota to National Body Over-Subscribed

State Branch of Motion Picture Theatre Owners of America Organized at Atlanta Establishes a Precedent by Electing a Woman Third Vice-President—Schiller Raps Censorship and Praises Marcus Loew

Atlanta, July 12.

By GEORGE BLAISDELL

THE exhibitors of Georgia, at a meeting at the Piedmont Hotel, Atlanta, on Sunday, July 11, organized a state branch of the Motion Picture Theatre Owners of America. Following the lead of their brothers in North Carolina at the meeting at Wrightsville Beach a fortnight previously, they subscribed their quota to the national fund of $100,000. They did more than that—they oversubscribed it by more than 100 per cent., the exact figures being $1,332.50. Georgia's quota is the same as that of North Carolina—$600.

The meeting elected a full set of officers, including a president, three vice-presidents, a secretary-treasurer and an executive committee consisting of one member for each of the ten Congressional districts and two at large. For the first time in the history of exhibitor organization as far as known, a woman, Mrs. May White Lee, of Covington, was elected to office—that of third vice-president.

Disapprove of Lynch Plan.

Many resolutions were drafted and passed. One of the prominent topics was censorship, there now being before the state legislature three bills, and also a possibility of two more. The body strongly disapproved the booking arrangement reported as being submitted to southern exhibitors by the S. A. Lynch Enterprises. This, it was said, meant the supplying of all houses with complete programs on a basis of 30 per cent. of gross receipts and the advance of funds for repairs, alterations, decorations, etc.

The meeting expressed to Sig Samuels, owner of the Criterion Theatre, Atlanta, its appreciation of his work in forwarding the independent exhibitor movement and for his substantial backing of Willard C. Patterson, the director of the Criterion, in the latter's successful efforts in the same cause.

The convention pledged its hearty and practical support to the independent producer and distributor and expressed its belief that there can be no end to competition in producing pictures of quality.

Recommend Uniform Contract.

There was condemnation as unfair competition of the leasing or giving or by playing percentage, any school, church, community house or charitable organization without consideration for the legitimate interests of motion picture theatres in the neighborhood.

A uniform contract was recommended so that the exhibitor at all times will have equal rights with the distributor. The convention reaffirmed the action of the national organization on the Famous Players-Lasky Corporation and protested the extension of its theatre activities. There was indorsement also for Miss Aiken's regional trade paper, the Weekly Film Review.

There were addresses by Willard C. Patterson, who officiated as temporary chairman at the opening; Roland G. Hill, North Carolina's executive member; Percy Wells, president of North Carolina's league, who also for his state contributed $100 toward Georgia's organization expenses; Arthur Lucas, Savannah; R. J. Edenfield, Augusta, and Edward A. Schiller, general representative in the South of Marcus Loew.

The officers chosen were as follows: President, Sig Samuels, Atlanta; first vice-president, Arthur Lucas; second vice-president, C. G. Zirbes, Washington; third vice-president, Mrs. May White Lee, Covington; secretary-treasurer, Willard C. Patterson.

Members of executive board: Arthur Lucas, Savannah; F. H. Smith, Thomasville; John Cain, Cordele; Roy Martin, Columbus; E. A. Schiller, Atlanta; R. J. Edenfield, Augusta; E. W. Gould, Macon; F. F. Thomson, Cedartown; Hugh Manning, Calhoun; H. N. Mitchell, Pelham; Abe Gugenheim, Savannah, and C. E. Ricker, Fitzgerald.

Sig Samuels.
Just elected president of Georgia Exhibitors' League.

Contributions to the state treasury were:

Motion Picture Theatre Owners of North Carolina, through President Percy Wells	$100.00
Criterion Theatre, Atlanta	100.00
Abe Gugenheim, Arcade Theatre, Savannah	100.00
E. W. Gould, Palace and Princess, Macon	100.00
Loew's Grand, Atlanta	250.00
Strand Theatre, Athens	35.00
Strand Theatre, Elberton	15.00
Dreamland Theatre, Augusta	100.00
Tudor Theatre, Atlanta	100.00
A. Samuels interests, Atlanta	100.00
Bellwood Theatre, Atlanta	5.00
Fulton Theatre, Atlanta	5.00
Arthur Lucas, Atlanta	100.00
Dreamland Theatre, Claxton	5.00
H. N. Mitchell, Dawson and Pelham	50.00
Lee Amusement Company, Cuthbert	32.50
L. Love, Winder	25.00
John Cain, Codele	10.00
Mrs. May White Lee, Covington	50.00
C. G. Zirbes, Washington	20.00
Majestic Theatre, Harlan	5.00
M. Aiken, Commerce	5.00
	$1,332.50

Mr. Patterson, in opening, asked any others than exhibitors to retire. He explained the call of the meeting for Sunday by saying there was a censorship hearing at the state house on Tuesday and it was felt advisable to present the matter to the delegates.

"I have been accused of assailing the Famous Players and the Lynch Enterprises," said Mr. Patterson. "I do not agree with the business policies of those organizations, while entertaining high respect for the individual officers personally. I cannot concur with them in their latest move. That seems to me one of the cleverest schemes ever attempted by a moving picture man. It resolves itself into something for nothing.

"They give you a franchise for five years. They don't make you put up deposits; you don't have to buy stock. All you do is simply to let them book your theatres. The successes in the theatre business have been built by individual efforts on the part of the men and women owning the houses. We feel that we know better than anybody else just exactly what are the needs in our respective communities.

Joker in Cancellation Clause?

"Take in their proposition the clause that gives you the privilege of canceling in ninety days. On the surface it looks good, but you must take into consideration that in the ninety days following your signing Mr. Lynch may have contracted for all the film available for your town."

Telegrams were read from the national president, Sydney S. Cohen, W. W. Hodkinson, Pathe Exchange, Inc., and Associated Producers.

Mr. Samuels was chosen permanent chairman of the meeting. Following a short intermission for committee consultation the by-laws, which provide for meetings in January and July, were reported and adopted.

In discussing the question of pictures supplied to schools and churches by exchanges, it was pointed out that in the resolution reference was not made to subjects of educational or religious nature. Indicating the situation giving rise to complaint, one of the delegates told of booking a second run on a picture, depending for his clientele on a college not far from his house. Before the production was sent to his theatre it was shown at the college to 300 students, with the result that the exhibitor lost money on his booking.

Schiller's Heart-to-Heart Talk.

The president appointed as a state committee on censorship Messrs. Lucas, Edenfield, Gugenheim, Schiller and Cain.

The league elected as honorary life members Messrs. Hill and Farley, national executive committeemen from North Carolina and Alabama, and Percy Wells and George Blaisdell.

President Samuels called for a "heart to heart" talk by Mr. Schiller. The old-time showman was at a disadvantage in that the day was warm and the luncheon hour was long since past—there had been no intermission to eat. He started slowly, but very soon hit his stride and talked rapidly, covering several subjects of deep interest to exhibitors. He spoke of censorship; also he pointed a parallel to what happened to

owners of legitimate theatres following the invasion of the booking syndicates and what he suggested might happen in the event of the success of the booking arrangements now reported to be proposed by the Lynch Enterprises.

Discusses Censorship.

"In Georgia," said Mr. Schiller in speaking of censorship, "I don't believe there are three men who are competent to sit in a projection room and censor properly and rightly any picture a producer makes except they be persons directly interested in the motion picture business or men so well qualified for the position that they would not think of accepting the salary offered for the place.

"Now what will happen? We are going to have a fanatic or a reformer, one who will take exception to a kiss on the screen. The producer cannot afford to make a picture unless it has a story, something that will interest people who pay admission to see pictures. Will they come in to see pictures strictly religious or educational? Many will, but for every one who will there are 10,000 who won't. And if there are that number who won't pay to see these censored pictures, are you going to make money showing them? That one kiss to which I referred a moment ago may be the dominating point in the whole story.

Monetary Side of the Question.

"From the time the Bible was written there have been certain things that teach us moral lessons by reason of the fact they show what is wrong. I don't mean pictures that are vulgar or those repulsive to right-thinking people, but the idea of certain persons that everything is wrong is what we are up against."

Mr. Schiller pointed out that on the monetary side of the censorship question it is the smaller exhibitor with his daily changes who is hardest hit.

He referred to the turmoil that has surrounded the film industry in eleven southern states during the past two and a half years.

"There have been reported combinations and amalgamations to such an extent that had they gone through we would have had more big theatres in the South than we would have population," he said. "The theatres didn't come through because the people behind the moving picture business had common sense.

Scoffs at Idea of Domination.

"The company which I represent in the South is right now in the midst of building six theatres. You may be interested to know these transactions represent close to $4,000,000. Now when a man says he is going to build a theatre in every town in the country, do you realize what it means?

"A certain producer said to me a year ago, in taking about percentage: 'I get a statement from all the houses I play on percentage and I know what they are doing. Now I do it, but I don't want you to do it.' He said to me that at the end of three years the film will be tied up. Rot!

"You can't control the moving picture business today any more than you can the air and the ocean. And if anyone tells you that he can sell you pictures in this territory other than those he manufactures he is not telling you the truth. He can't buy it from the various companies and sell it to you on a percentage basis. There are today fifteen producing companies which are not promoting arrangements of that kind."

Lauds Marcus Loew.

Speaking of Metro, Mr. Schiller said he is interested in it only to the extent that he wishes it well and wants to see it succeed. Of Marcus Loew he said: "There never lived a more honorable and straightforward man. His word is better than his signature. If he signs a paper he goes by the paper, but if he gives his word he yields the benefit of the doubt. That is the way he suggests to Metro to do business.

"Other companies have asked me to pledge them that Metro pictures never will be booked through a third medium. When they are booked through a third medium they will be out of business."

Mr. Schiller reiterated the view he expressed at Wrightsville Beach that he doesn't believe Wall Street wants to control the industry.

"It was said the small cities would see the theatres Wall Street would build," continued the speaker. "Does anybody know of one? You don't, because there has not been any."

Stanton Invents Method to Cut Production Cost in Half

RICHARD STANTON has, with the aid of his cameraman, perfected an arrangement which permits him to dispense with all costly sets and interior trappings which tend to elevate the production expenditure on any picture.

The first practical use of the invention has been made by Mr. Stanton in the production of his present super-feature for William Fox, and the results have been so encouraging that Mr. Stanton has applied for patent rights on his discovery.

The theory of the Stanton method is the use of an ingenious double exposure system in conjunction with a special set of lenses and mechanical timing device, the secret of which is carefully guarded by their inventor.

In taking an interior scene by the new method, the interior of a house is photographed with the use of the special double exposure lenses and timing devices. A minute floor plan of the room selected, including the arrangement of the furniture, is drawn and then chalked upon the bare floor of the studio. The action of the scene is filmed before a black background. In place of real furniture ordinary stools and plank tables covered with black cloth are put in position in the places indicated by the floor scale, and the actors go through their parts in the studio the same as though the scene was shot in the real house or the usual built set. The completed film shows the actors apparently photographed in the real interior.

By this arrangement Mr. Stanton has given up the use of studio sets entirely, and its success is proven by the fact that the present Stanton feature has been produced for one-half the usual cost.

Secures Expert Criticism from Sargent Pages, Not Mere 'Ad' Reproductions

(A letter to Epes Winthrop Sargent)

I AM securing wonderful ideas weekly from your columns, and I sincerely hope that MOVING PICTURE WORLD will not eliminate your criticism and follow the style of the ——— ———. The latter publication simply reproduces the 'ad', and while I get a valuable suggestion, I do not secure the expert criticism of one familiar with this particular phase of advertising."

THE ROWLAND & CLARK THEATRES,
SAMUEL SIVITZ,
Director of Publicity.

NEW YORK, N. Y.—Seal Features Comedies, Inc., has been organized with $100,000 capital by B. Stern, 366 West 147th street, to produce moving pictures.

NEW YORK, N. Y.—Cinema Newsette, Inc., has been organized with $100,000 capital by J. L. Furman, 233 Broadway, to produce moving pictures.

"A Typically Feminine Role"—Geraldine Farrar in "The Riddle: Woman." What Woman Isn't a Riddle?
You'll have to see this Associated Exhibitors' production and prove it to your satisfaction. Distributed by Pathe.

Lynch "Free Franchise" Offer Stirs South; Cleveland Inspired Action

Effort to Gain Control of Theatres by Offer to Assume Control of Booking, and Take 30 Per Cent. of Receipts for Service—No Advance Deposits—Theatre Equipment "Thrown In"—Takers Claimed and Denied

(By wire to Moving Picture World)

Atlanta, Ga., July 13.

ATLANTA film circles have been stirred during the past few days by an offer made to exhibitors of eleven Southern states by the S A. Lynch Enterprises. The proposal takes the form of a percentage franchise to run five years and to be noncancelable on the part of the giver. The exhibitor, however, is privileged to cancel at any time during the entire term on giving ninety days' notice.

According to the story told in the exchanges and in the street the Lynch officials have invited exhibitors into Atlanta in relays of a half dozen a day, the entire expense being borne by the distributing company. During their visit and while the plans of the company were being outlined, the picture showmen were entertained royally, according to some.

Ask 30 Per Cent. of Gross.

This action on the part of the Lynch company is believed to be a reply to the action of exhibitors in Chicago and Cleveland and in other cities. It means that in the South at least the distributors of Paramount-Artcraft and Realart do not propose to submit to dictation as to policy but propose to fight for every inch of business.

The basis of the proposal made to sixty exhibitors already is that the Lynch company will supply theatres in towns of less than 10,000 with a full program of such pictures as may be in their possession now and in the future without any trouble or bother on the part of the local manager. In return for the service the booking company will take 30 per cent. of the gross receipts.

The exhibitors will be offered as a beginning all the productions of the three companies previously named, which it is estimated will total 156 annually. They will bind themselves in a contract which will comprise but a few hundred words to take all of these pictures that may be issued after September 1. If they wish to show any productions released prior to that date they will be accommodated.

The name of the new company will be Southern Enterprises Franchises and it will begin operations September 1. The pictures available will be identical to those supplied to the 250 theatres operated in the South by the Lynch company. An inducement reported to have been offered exhibitors is that in case a house needs repairs or a new organ, or, in fact, any equipment to increase its earning capacity, the matter promptly will be attended to by the booking company on arrangements provided for in the contract. Furthermore, at the option of exhibitors, a publicity man periodically will visit the theatres and provide exploitation matter covering future releases.

One of the allurements said to have been held in front of exhibitors is that there shall be no such bogey as deposits or preliminary expenses. In fact, it is said the company makes a point of insisting the franchise is free. Incidentally, one of the officials is quoted as saying: "If the other fellows can sell franchises I don't see why we can't give them away."

By GEORGE BLAISDELL

It is stated that fifty out of the sixty men who have come in from out of town in answer to the urgent invitation of the Lynch company have been ready to sign before leaving the offices, but that the officials refuse to permit them to do so until they have had full opportunity for consideration. The supply and equipment exhibitors are told that purchases will be made through the agencies established by the Lynch company for the benefit of its own houses with a reduction in cost.

It is understood the movement has been under consideration by Mr. Lynch for three years and that the details of it are in full possession of officials of distributing companies in New York City. The statement is made that in the booking of pictures consideration will be given to the needs of any particular locality.

"Why the Generosity?"

When the foregoing was shown to a man who has been prominent in the recent trade discussions he said: "Why this generous attitude toward exhibitors? It is rather hard to believe these are the same people who one year ago sent their agents to various theatres throughout the Southern states with the message that they intended to control the picture output in that territory and that unles they sold their theatres to them it would be necessary to build in their towns; the same people who threatened exhibitors that they intended to control the Southern states and the output for that terriory of all producing companies.

"Can the Lynch Enterprises deny that in its new franchise movement the ninety day cancelation clause is not the biggest joker ever injected into any contract? Can the company deny that if it had secured the houses it sought, it intended to go to the various distributing companies and take over their output for these towns? That if the exhibitor decides he wants to recover any of the pictures he has been using, he will find the producing company has sold its entire output to the Lynch Enterprises for his particular town and that as a consequence he will be forced back into the booking combine or necessarily have to close his theatre?

"Can the Lynch Enterprises deny that the major part of the statistics the company has secured in the last eighteen months as to the business done in these towns was obtained by playing into the territory certain Paramount-Artcraft productions on a percentage basis and that the information thus accrued caused it to enter these towns?

"Can the company deny that in the towns into which it bought, where the population is less than 10,000, it has been a losing propostion? That by reason of the large proportion of small town theatres in the South it was necessary for the company to devise ways and means whereby it might get control of these houses without buying and that its present percentage plan is directed at a condition of this kind? That in a number of these towns by reason of unprofitable conditions the company has returned houses to their original owners, and in a number of other towns the theatres have been closed?

Fear Loss of Individuality.

"Your statement that fifty out of sixty men approached are claimed to have signified their willingness to accept this franchise must be an error. I have talked with quite a number of the exhibitors who were called in by the Lynch Enterprises to discuss the franchise, and from what I gather it is the prevailing opinion that they do not care to lose their individuality in the presentation of the pictures in their respective towns by doing business through a central booking company.

"The very fact that the company offers something for nothing in view of what has happened in the past is causing exhibitors generally to be skeptical regarding this free franchise movement."

"All Exhibitors Not Damn Fools," Says Selznick; Williams Scouts Lynch Idea

WHEN a representative of Moving Picture World called upon Lewis J. Selznick as president of National Picture Theatres and asked his opinion on the new S. A. Lynch franchise movement in the South, Mr. Selznick said:

"I can give you my opinion in a nutshell—ALL exhibitors aren't damn fools. And if any exhibitors in the South are fools enough to put their necks in a yoke like this, they deserve all that's coming to them."

J. D. Williams, manager of First National, on being asked his opinion said:

"Any proposition of any character which compels an exhibitor to place his theatre at the mercy of an organization in which he has absolutely no voice and over which he has no control, and in which he occupies the position only of a dummy, is dangerous at the start and disastrous at the finish.

"When an exhibitor gives any organization such autocratic dictation over his theatre investment he should insist that he have a voice in the administration of the affairs which affect and determine his own personal business destiny."

Fred Quimby, general manager of Associated Exhibitors, could not be found to offer any comment on behalf of his organization.

To Film Morosco Stage Plays with Their Original Players

(By Wire to Moving Picutre World)

Los Angeles, July 13.

THE Oliver Morosco Productions, Inc., has been formed here with $2,500,000 capital to film Morosco regular stage plays with original stars and casts. The new company is headed by Oliver Morosco as president, George R. Bentel, well-known amusement promoter and manager of the Scott Speedway Enterprises as vice-president and general manager, and Frank C. Egan as secretary and treasurer.

First Showing in Los Angeles.

Hereafter all Morosco plays will be given their first presentation in Los Angeles and as each speaking play is staged it will be reproduced in the films with the original stars and casts. In addition to this, many of the well known Morosco successes will be filmed. Ten plays have already been selected. The first one to be filmed will be Maud Fulton"s new play, "The Humming Bird," which opens at the Little Theatre in Los Angeles next week with Maud Fuller and Henry Walthall in the leading roles.

"On the Rocks" and "Gone to the Dogs."
Still, we think a lot of Mary Miles Minter in her American feature, "Peggy Rebels."

Care of Physical Defectives in Goldwyn-Ford Weekly

THE care and development of children who are not up to standard physically is described in the Goldwyn-Ford Educational Weekly No. 207, released June 26, entitled "Little Comrades." The picture shows the careful supervision kept over the unfortunate youngsters; how, under expert medical guidance, they are given a chance to attain normal maturity.

The mental training as well as the physical welfare of the children is looked after. The cripples confined to wheel chairs are taught manual training along with their other lessons, so that they may be equipped with knowledge of commercial value. Blind children also are shown receiving instructions, using textbooks with raised letters. Then there are scenes in the open country when the inmates of the home are taken away for a summer vacation.

Black Postpones Convention

Boston, July 12, 1920.

Editor Moving Picture World:

At the request of many exhibitors who are not in harmony with the methods invoked at the Cleveland convention, and who are anxious that the meeting can be held where it would be more convenient for them to attend, it has been decided to postpone the annual convention of the Motion Picture Exhibitors of America, called at the Hotel Astor, New York City, for July 28 and 29, to the Hotel Congress, Chicago, Tuesday and Wednesday, August 31 and September 1.

ALFRED S. BLACK, President.

Premiere of Fine Arts Film

The world's premier showing of "Up in Mary's Attic," the comedy drama being distributed by Fine Arts Pictures, Inc., through independent exchanges, will be launched at the Broadway Theatre, Sunday, July 18.

The length of the showing has not been definitely decided upon.

The management of the Broadway in co-operation with Fine Arts Pictures, Inc., has arranged for an elaborate presentation of the picture. A score of the bathing beauties from "Up in Mary's Attic" will stage an Entr' Acte.

Municipal Library Bulletin Covers American Citizenship

THE Municipal Reference Library of New York City has published a special report called "Visualizing Citizenship," the fourth of a series on civic subjects inaugurated two years ago. This report will serve as a supplement to the Special Report No. 2, "Teaching Citizenship via the Movies," and has been compiled by Ina Clement, who is author of these reports, both of which are inspirational.

The heads under which subjects are classified in Special Report No. 4, "Visualizing Citizenship," are "Americanism," "Celebrations," "Charities," "Child Welfare," "City Planning and Housing Problem," "Conservation," "Community Development," "Community Kitchens," "Courts, Crime and Criminals," "Education," "Employment," "Fire Prevention and Protection," "Food and Markets," "Freight Transportation," "Fuel," "Government, Municipal"; "Health and Hygiene," "Institutions," "Libraries and Museums," "Milk Supply," "Municipal Publicity," "Parks and Recreation," "Police," "Public Works," "Public Utilities," "Roads and Pavements," "Safety and First Aid," "Sanitation," "Special Service," "Water Supply," "Zoological Gardens."

Hard to Believe, But It's Pauline Frederick.
Emotional star in her latest Goldwyn, "Madame X."

The Experts Agree—

—THE BEST ADVERTISING AND EXPLOITATION DEPARTMENT IN THE TRADE PRESS IS CONDUCTED BY EPES WINTHROP SARGENT IN MOVING PICTURE WORLD.

"The Trade Paper of Features"

Federated Film Exchanges of America Makes Shallenberger General Manager

THE culmination of a meeting in Chicago in March of a number of the most influential independent exchangemen in the United States and the subsequent meeting in May in New York, at which time the Federated Film Exchanges of America, Inc., was formed, is the announcement of the appointment of W. E. Shallenberger as general-manager for the new organization. The announcement also states that permanent offices have been opened in New York in suite 402, the Candler Building, 220 West Forty-second street.

The appointment of Mr. Schallenberger was made on July 13 following a meeting of the executive officers at the Astor Hotel in New York the day before.

At the time the Federated organization was effected it was announced that the members had gone on record as saying that the biggest man on record is none too big for them. Since that time the executive committee has been busy combing the field of motion picture executives for a possible candidate and the result was the selection of a man whose reputation and ability has long been known.

Want Features and Short Subjects.

The purpose of the organization is to buy collectively and co-operatively picture productions running from one reel to seven and eight reels in length. Federated is incorporated in Delaware for $100,000. The organization it is said is one of the strongest ever affected and is one of the biggest of its kind in the independent field. At the meeting on Monday in New York it was announced that Federated is now ready to buy and distribute the biggest and best feature productions obtainable.

In telling of the activities of the organization to date, President J. L. Friedman said: "We have been an organization since May 24 and the spirit and growth has been remarkable. We have already contracted for several feature and short productions among which may be named "Nobody's Girl," starring Billy Rhodes, and a series of comedies produced by Warner Brothers featuring Monty Banks.

Composed of Individuals.

"We are now prepared to buy the biggest and best features obtainable and I might add that they can't come too good. This organization is composed of individuals who are looking for individual success. Each man associated with the organization is in business for himself and we have banded together in a co-operative spirit for the purpose of correcting many evils and eliminating others. By doing so we assure ourselves a bigger future. Our capital makes us one of the strongest organizations in the industry.

Promise Full Publicity Values.

"The old evil of a producer advertising a picture just so long as he has territory yet to sell will be done away with. Formerly the publicity that a picture received during the time the territory was being sold was wasted as far as the individual exchangemen was concerned. Under the new system which Federated will put into effect the release date will be so arranged as to allow exchangeman and exhibitor to receive the full value of the original publicity and advertising."

To Buy Negatives.

In speaking further on the advantages of the new organization he pointed out that in the past the producer or distributor has been uncertain as to whether he could dispose of all his territory. In view of this situation he was obliged to ask a bigger price in order to make his cost plus profit. The new organization, Mr. Freidman said, will buy the negatives and the members will consequently get prints at a much lower cost.

Despite the fact that at first some difficulty was found in agreeing on a policy of selection, this was overcome and there now exists a buying committee.

Officers Elected.

The officers of the Federated Film Exchanges of America, Inc., are: J. L. Friedman, Celebrated Players Film Corporation, Chicago, president; J. E. Pierce, Pierce Films, New Orleans, vice-president; David G. Chatkin, Consolidated Film Corporation, San Francisco, secretary; Sam V. Grand, Federated Film Exchange of New England, Boston, treasurer.

The board of directors, in addition to the officers named, consists of Benjamin Amsterdam, Masterpiece Film Attractions, Philadelphia; Arthur G. Whyte, Empire State Film Corporation, New York City; Harry Charnas, Standard Film Service, Inc., of Cleveland.

The members of the purchasing committee are announced as Harry Charnas, Arthur Whyte, D. G. Chatkin, Benjamin Amsterdam, Harry Lande of the Quality Film Service, Pittsburgh; R. D. Lewis of the R. D. Lewis Film Company of Dallas, and Sam Werner of the United Film Service of St. Louis.

The membership of the organization is said to be growing in leaps and bounds although it is limited to only the most progressive exchangemen of the country.

Praising Mr. Shallenberger.

In announcing the appointment of Mr. Shallenberger as general manager of Federated, the directors of the organization made the following statement:

"In selecting and appointing W. R. Shallenberger as general-manager of our new organization we believe we have chosen the most capable executive possible to obtain. For years we have had direct commercial relations with him and have in every case found him to be not only fair and square, but far-sighted and reliable. After sifting the field of men who might have filled the place, we centered on Mr. Shallenberger without one dissenting voice. Under his managership our organization should not only increase its activities but its general health and prosperity. We believe Mr. Shallenberger is the logical man for the big place."

Signal Sells Half Holdings to Lynch, Is Reliable Report

(By wire to Moving Picture World.)
Chattanooga, Tenn., July 14.

IT is reliably reported that the Signal Amusement Company, owning sixteen theatres in this city and Knoxville and in one or two other towns, has disposed of one-half of its holdings to the S. A. Lynch Enterprises of Atlanta.

Frank Freeman, general manager of the Lynch concern, has been in town for several days, returning home yesterday.

The censorship hearing at Atlanta scheduled for July 12 before a senate committee was postponed to July 19 in order that the arguments may be presented to the joint committees of the upper and lower houses.

Officers and Directors of Federated Film Exchanges.

Left to right are: W. R. Shallenberger, president of Arrow, and general manager of Federated; Joseph L. Friedman, Celebrated Players, and president of Federated; Samuel V. Grand, treasurer, Arthur G. Whyte, Harry Charnas, and Benjamin Amsterdam, all members of Board of Directors and Puchasing Committee of Federated.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

When Musicians Strike.
Why not pinch-hit with:
Reel band overture,
Fine-tooth comb quartet,
Whistling solo,
Bell ringing,
Phonographs,
Mechanical pianos,
Kazoo duet,
And jews-harp solo.
Don't let 'em lick you!

o—o

"Passers By" (Pathe).
Those who get themselves into flashlight pictures of "stand-outs" at a film opening.

o—o

"If the country must have w(h)ine," sez A. H. S., "then let it go to the dogs."

o—o

"Six Seconds of Darkness" (Goldwyn).
Hurry up and fix the machine.

o—o

"Roads of Destiny" lead from here to Los Angeles.
They also reverse.

o—o

Tells the Story.
"Away Goes Prudence."
"Let's Be Fashionable."

o—o

"Dangerous to Men" (Metro).
Home brew formulas.

o—o

Loew Engaged for Metro Film.—Tradepaper Headline.
Great boy, Marcus. Theatre-owner, producer and actor!

o—o

Col. Fred Levey now singing:
"The moonshine's right in my Old Kentucky cellar."

o—o

Olive Tell's "Wings of Pride" will soon be in the clipping room.

o—o

In accordance with its policy of the last word in motion picture entertainment the Capitol Theatre management has obtained the services of a trained nurse.—Program announcement.
Do you realize what a wealth of entertainment there is in a trained nurse?

o—o

Tell-Tale Titles.
"Where Is My Husband?"
"Up In Mary's Attic."

o—o

"The Miracle of Money."
That there is any left in Wall Street.

o—o

"Billions" (Nazimova).
Now there's a regular **film** title!

o—o

"Stronger Than Death" (Metro).
Ouija boards.

o—o

"The Notorious Mrs. Lisle" should be hooked up on double feature day with "My Lady's Garter."
Then go after the First National Banks for exploitation.

o—o

Two Vital Questions Asked in Selznick's "Daughter Pays."—Tradepaper Headline.
One of which is probably: "How much?"

Signs of Summer.
Banners hanging over the marquise at the Rex Theatre, East Liberty, Pittsburgh, recently hid all the letters in "Rex Photoplays" except "hot."

Max Herring, manager of the Exhibitors' Film Co., Pittsburgh, says that during the month of June he had three shaves, and in July he celebrated the fourth.
—Elmer H. Mayer.
(If he dug as deep as that he musta bled profusely.)

o—o

Leaching the Ashes.
"Ashes of Desire" (Wilk).
"Ashes of Love" (Graphic).
Pufflicity resulting from these titles might be called "potash"—extensively used in making soft soap.

o—o

"The Christian" (Goldwyn).
Hard to find in some lines of business.

o—o

Manager of movie theatres will become real **exhibitors** when they play "The County Fair."

o—o

"The North Wind's Malice" (Goldwyn).
Blowing in midwinter when we don't need it.

o—o

"Polly of the Storm Country" may suggest the title "Pollyanna of Peaceful Valley."

o—o

Smith McGregor is of the belief that "Suds" will clean up in "Parlor, Bedroom and Bath."

o—o

"The Man Who Had Everything."
Noah.

Enough smoke is bagged in making flash-lights of film feeds to lay down a screen that would hide the entire line of battle between the exhibitor-producer, the exhibitor and the producer-distributor.

o—o

"Someone in the House" (Metro).
Did they get inskey on a pass-key?

o—o

Just as though every picture was not made "under the personal direction" of **somebody!**

o—o

"The Rich Slave" Has Plot; May Be Future "Best Seller."—Tradepaper Headline.
You never can tell.

o—o

Those sinful films:
"The Sins of St. Anthony" (Paramount).
"The Sin of Martha Queed" (Mayflower).

o—o

William Jennings Bryan might find "Sherry" a more attractive feature for his political cinema than "Water, Water Everywhere."

o—o

Free advice:
"Blind Husbands."
"Open Your Eyes."

o—o

Cameramen Now Seek Recognition for Work.—Tradepaper Headline.
That leaves Kodak the only contributing picture element that is not announced in the leaders.

o—o

"The Strange Boarder" (Goldwyn).
"Paid in Advance" (Jewel).

Opening the "Less" Series.
"Thoughtless Women" is soon to be released by Pioneer.
Fulfilling our mission of usefulness we suggest as follow-up titles:
"Heedless Men."
"Tactless Boys."
"Spineless Creatures."
And more to come.

o—o

Why Astoria Is All Excited.—Louella Parsons Headline.
If it is a fact that it is, that's exciting enough.

o—o

Bootlegging?—"Joe Brandt Sells Upper New York on 'Carstairs'" is a Trade Review headline of more than passing importance.

o—o

"Eye strain" in the movies has been reduced to the minimum.
The only sufferers are showmen who look for maximum profits.

o—o

"The Passionate Pilgrim" is too Cosmopolitan.
It really should be a Mayflower attraction.
With a Plymouth Rock hook-up.

o—o

"A Poor Wise Man" (Goldwyn).
Condition arising after producing photoplays.

o—o

Tom Mix says that it is easier for a cowboy to become an actor than for an actor to become a cowboy.
Tough luck when neither becomes either.

o—o

Double-feature bill:
"Tumble In."
"Head Over Heels."

Clip and Paste

For Photoplay Editors and Theatre Programs

Harry Carey has begun work on "Sundown Slim," his next feature for Universal.

Malveen Polo, the young daughter of Eddie Polo, will be seen in Erich Von Stroheim's new play for Universal, "Foolish Wives."

Margaret Lockwood, who is playing a leading part in the current Herman picture, "Something More," is also acting as art director for the production.

Cleo Ridgely, former Lasky star, returns to the screen as Lew Cody's leading lady in his new picture, "Wait for Me," now being directed by James Horne.

Margery Wilson's first two-reel comedy, which she is directing for her own company, is entitled "Two of a Kind."

Conway Tearle has signed to star in pictures for the National Pictures Theatres Corporation.

Helen Weer will play the role of Molly Brent in the John Ince production of "Someone in the House" for Metro.

Eddie Lyons and Lee Moran will each have two leading ladies in their coming Universal comedy feature, "Once a Plumber." The four young ladies are Lillian Hackett, Edna Mae Wilson, Florence Lawson and Ethel Ritchie.

House Peters has been engaged to play the leading role oposite Louise Glaum in her new picture, "The Leopard Woman."

Allan Dwan's new production for Mayflower has been named "The Sin of Martha Queed." Mr. Dwan is the author of the story.

Director John Conway is assembling the cast for the Harry Leon Wilson story, "The Spenders," which is to be made into a seven-reel photoplay by Benjamin B. Hampton.

Molly Malone is Jack Pickford's leading lady in his current Goldwyn production.

Viola Vale, Edmund Lowe, Edward Jobson, Edward Connelly and Henry Miller, Jr., all play prominent parts in the Metro production, "Someone in the House."

Victory Bateman, former stage star, plays an important role in the Brunton production, "The Devil to Pay."

Olive Thomas has completed her new Selznick picture, "Nobody," and has gone to New York to start another.

Pauline Frederick has begun production on "Iris," her first picture for Robertson-Cole at the Lois Weber studios in Los Angeles. Nigel Barrie, Willard Louis and Howard Gaye play the chief supporting roles.

Pacific Northwest Exhibitors Organize; Elect Advisory Board and Name Theatres

JENSEN and Von Herberg called a meeting of the exhibitors of the Pacific Northwest in Seattle at the Washington Hotel on July 6 and 7. The convention had two distinct purposes in view. One was the local organization of the exhibitors, the other the presentation and consideration of the sub-franchise proposition of the First National Exhibitors Circuit.

There was a business session on July 6. Then on that evening Jensen and Von Herberg gave a banquet to the visiting exhibitors and the exchange men of the territory at the Washington. After the dinner Mr. Von Herberg spoke on the value of harmony and fair dealing between producer, exhibitor and distributor. J. W. Spangler, president of the Seattle National Bank, spoke on the value of organization, likening the First National Exhibitors Circuit in the motion picture industry to the federal reserve plan in banking. Another banker who spoke was Robert Schmeer, vice-president of the United States National Bank of Portland. Other business men speakers were J. Fred Braid, Carl Reiter and L. O. Lukan. A number of exchange managers also spoke.

Advisory Board and Theatres.

After the banquet the party went to the Liberty Theatre to a pre-view showing of Norma Talmadge's next First National release, "Yes or No?" and Mack Sennett's next big comedy, "Married Life."

On July 7 the exhibitors again went into business session and elected for their advisory board the following: For Washington, Swanson and McKee of Everett; Louis Kastner, Wenatchee; William G. Ripley, Aberdeen; J. W. Allender, Spokane, and W. S. Quimby, Belligham. For Oregon, C. F. Hill, Albany; S. Danz, Astoria; C. J. Matlock, Pendleton; K. L. Burk, Baker, and George A. Hunt, Medford. For Montana, Simons and Turner, Missoula. For Idaho, Simons and Turner, Wallace.

The theatres affiliated with this new local organization are the following:

Theatres in which Jensen and Von Herberg have an interest, consisting of the Liberty, Coliseum, Rex, Strand, in Seattle; Liberty, Columbia, Majestic, People's, Star, Union Avenue, in Portland. Rialto, Colonial, Victory, Strand, Sunset, in Tacoma; Rialto and Peoples', in Butte; Liberty in Yakima; Rialto. Dream, and Rex in Bremerton.

Joe Danz's five theatres in Seattle, the Little, Dream, Imperial, Rialto, Isis. George Ring's Society Theatre, Seattle. Geddes and Geddes, Ye College, Majestic and Empress theatres, Ballard, Fremont theatre, Fremont. Mercy Amusement Company, Yakima. Swanson and McKee, controlling the Everett, Orpheum, Star, Broadway, Apollo theatres in Everett.

Simons and Turner, Empress, Liberty, Isis and Bijou theatres in Missoula, Mont.; also the Liberty and Grand theatres in Wallace, Idaho; also the Liberty Theatre, Coeur d'Alene, Idaho; Liberty Theatre, Mullan, Idaho; Liberty and Princess theatres, Kellogg, Idaho. J. W. Allender, controlling the Majestic and Lyric theatres, Spokane; also the Liberty theatres in Pullman, Colfax and Moscow.

William G. Ripley, Rex and Bijou theatres, Aberdeen; also Grand, Liberty, and Rialto theatres, Centralia. Edward Dolan, Weir and Dream theatres, Aberdeen. W. A. Long, Star Theatre, Oregon City, Oregon. A. Bettingen, Empress and Grand theatres, The Dalles, Oregon. Greulich and Matlock, Arcade, Alta and Pastime theatres, Pendleton. Whitside Brothers, Majestic and Crystal theatres, Corvallis. Dennis M. Hull, Liberty Theatre, North Bend. O. M. Whittingden, Grand and Liberty theatres, Bend, Oregon.

Hill and Hundson, Globe Theatres Company, Globe and Liberty theatres, Albany; also Antlers and Majestic theatres, Roseburg. also Gem Theatre, Sutherland; also Bungalow Theatre, Oakland. George A. Hunt & Co., Rialto, Page and Liberty theatres, Medford; Star and Liberty theatres, Grants Pass; Rialto Theatre, Ashland. Meyers and Ford, Arcade and Star Theatres, La Grande, Oregon. A. S. Kolstad, Liberty and Gem theatres, Hood River. T. E. O'Neil, Rainbow, Star and Imperial theatres, McMinnville. K. L. Burke, Baker, Orpheum and Empire theatres, Baker.

S. Danz, Astoria Amusement Company, Liberty, Star, and Sunset theatres, Astoria. George B. Guthrie, Oregon Theatre, Salem. George Bligh, Ye Liberty and Bligh theatres, Salem. Marsden and Noble, Orpheum and Noble theatres, Marshfield. Louis Kastner, Liberty, Gem and Wenatchee theatres, Wnatchee, Wash. A. H. MacDonald, Rex, Savoy and Eugene theatres, Eugene, Oregon. E. C. O'Keefe, Regent Theatre, Billings, Mont. E. P. White, Strand Theatre, Livingston, Mont. A. Nadeau, Bluebird Theatre, Anaconda, Mont. J. D. Rice, Dream Theatres, Chehalis and Onalaska, Wash. W. P. Armour, Gem theatres, Montesano and Elma, Wash. E. J. Reynolds, Liberty and Empire theatres, Pasco. A. Mattecheck, Princess Theatre, Kennewick. W. S. Quimby, Liberty, Star and Bell theatres, Bellingham. Dr. H. M. Johnson, Lois and Lyric theatres, Toppenish. J. C. Pascius, Princess Theatre, Prosser.

London Crowds Still Pursue Motion Picture Honeymooners

ALTHOUGH press agents scoff at the idea, it is the firm belief of Augustus Glum that when Mary Pickford and Doug Fairbanks return to the land of the fast disappearing nickle they will try a little vacationing in bed. Perhaps, too, says Mr. Glum, the press agents will "hock" their typewriters and megaphones and rest up on a Connecticut farm far from the maddening telegraph wires and Atlantic cable, to say nothing of Mr. Burleson's rapid-fire deliveries.

Whatever Mr Glum's opinions may be worth, it is certain that Mary and Doug will find it a simple task to dodge Broadway traffic when they return. Late reports reiterate how thousands of admirers in London congregate every time Dame Rumor says the honeymooners are to be in a certain neighborhood. Little Mary sits on dauntless Doug's shoulders, and preceded by a platoon of "bobbies" the hus'y actor pants and pushes his way through the curious crowds.

The latest football practice Doug indulged in was about a week ago in Soho Square. That day Little Mary remained at her apartment in the Ritz and had an alcohol rub. Doug taxied to Soho Square to view the Topical Budget at F. B. O.'s Private Theatre. In it were pictures of himself and wife arriving at Southampton on board the ocean liner.

The crowd was there as usual. There were cries of "Speech, Dougie," and "Where's Mary?" With his unfailing smile Doug addressed the crowd and then went in to see the movies. Subsequently, he fought his way out to his taxi and was pursued by bicyclists who insisted on shaking hands with him. Among his pursuers were captains of industry as well as privates of idleness, says the press agent, but Augustus Glum snorts at the idea.

Starts Work on Hamilton Story

William DeMille has started work on the Cosmo Hamilton story, "His Friend and His Wife," the scenario for which is the work of Olga Printzlau, who was so successful in providing the screen versions of "The Prince Chap" and "Conrad in Quest of His Youth," both William DeMille pictures, with Thomas Meighan, Conrad Nagel, will be the leading man of "His Friend and His Wife" and Ora Carew leading woman. The remainder of the cast will be virtually of all star calibre.

Douglas Fairbanks Sees Himself in the "Topical Budget."
Being shown at the F. B. O. private theatre in Soho Square, London, where the athletic star and Mary Pickford, United Artists stars, are honeymooning.

Vitagraph to Have $200,000 Exchange Bldg. Building in Chicago; Three Stories High

JOHN M. QUINN, general manager of Vitagraph, Inc., upon his return from Chicago, announced the completion of a big deal whereby Vitagraph acquires a splendid, equipped-to-order, up-to-the-minute exchange building in the middle western metropolis at a cost approximating $200,000.

During the past year, and particularly the latter half of it, Vitagraph has been active in extending and improving its chain of branch offices throughout the United States and Canada. It has opened several exchanges in cities in which it was not previously represented; sometimes its activities revolved around the purchase or the construction of a special building to house a Vitagraph exchange, and in a few cases, the original buildings were remodeled and re-equipped and when possible more floor space added. The Chicago deal is regarded as welding one of the strongest links in this new chain of Vitagraph branches.

Is Absolutely Fireproof.

Vitagraph's new Chicago home will be in one of the most desirable and accessible locations on the site at 839 to 843 South Wabash avenue, and will easily be ranked in the forefront of film buildings in the larger interior cities. It will be made absolutely fireproof.

Work is to start immediately in clearing the site of its present construction, and the new Vitagraph Building will then go up as rapidly as possible, consistent with the policy no expense or care in making it a model exchange for the trade. It is expected that possession of the complete block will be taken before the year's end.

Will Be Three Stories High.

Holabird and Roche, of Chicago, are the architects for the new Vitagraph structure, and the plans prepared by them call for the construction of a three-story building with a fifty-foot front and a hundred foot depth. In line with the fireproof plans, steel, stone and concrete will be used to an unusual extent.

A feature of the first floor of the building will be the film storage vaults, of which there will be four in number, each with an automatic steel door. There will also be six examination rooms, a large poster room and a specially protected compartment for returned films on that floor.

Entire Floor for Projection.

The booking offices, with splendid and comfortable waiting rooms, handsomely furnished, will be on the second floor. This floor will also house the office of T. C. Aiken, the Chicago branch manager and his assistants, the office force, salesmen and cashier.

A well-equipped projection room occupies the entire third floor. A feature of all the floors is the unusual way in which natural light is to be taken advantage of through the use of skylights. The second floor of the building runs back twelve feet less than the first, and the difference is occupied by five large skylights, which flood the entire first floor. Similarly, third-floor skylights are brought into play for the lighting of the second floor.

Beautiful Front.

The front of the building will be simple in design, with a dignified beauty. There will be two doors. Between them will be a large, plate-glass show-window. The second story will have five lofty arched windows, with Corinthian pillars between them and at the ends. Across the whole building, on a level with the tops of the columns, will run a frieze of the same school of design.

Kansas City Showmen Are Bearing Municipal Taxes

AS the result of a court decision that reduced the income of Kansas City until a deficit of more than $1,000,000 faced the munipality on July 4, the start of a new fiscal year, both branches of the local council passed an ordinance placing a tax of $1 on every $1,000 gross sales in any line of business. Despite opposition and urgings of other methods to secure revenue, all lines of business will be affected during the ensuing year.

In the matter of moving picture exhibitions specific regulations are in effect. Houses charging 15 cents and less pay $100 the year; more than 15 and under 26 cents, $200; not more than 36 cents, $300; and more than 36 cents, $400. This, of course, is regardless of other federal, state or county taxations on tickets, seating capacity and property.

Advertises Aeroplane Delivery of Films to Arouse Patrons' Interest and Meets Crisis

SERVICE with the "S" capitalized to arouse the utmost interest of motion picture patrons marked the delivery of films by aeroplane from the Kansas City exchange of Famous Players-Lasky Corporaiton to Stanley Chambers, manager of the Palace and Regent theatres, Wichita, July 4. The unusual method of film delivery was resorted to by Joseph H. Gilday, manager of the exchange, to meet a crisis; but by repeated telephone calls and other means of exploitation the near-mishap was advertised to such an extent that when the films actually arrived a crowd of several hundred had gathered outside each of the theatres, most of whom formed a part of the audience at the first show.

An unfortunate duplication of bookings paved the way for the emergency call. It was late in the afternoon that Mr. Gilday learned of the last minute unavoidable substitution of pictures. He immediately got in touch with Mr. Chambers over the telephone. The latter had advertised his bookings over the Fourth heavily. However, it was not the financial loss which worried him so much as the disappointment which would ensue to hundreds of his supporters. Likewise, Mr. Gilday was goaded to action not so much by the loss of the rental as by the loss of prestige which would be caused Famous Players-Lasky Corporation if his exchange failed to make delivery of a booking on time.

When the mistake was reported it was too late to make use of train, postal or automobile delivery. The only alternative left was the aeroplane, but Mr. Gilday found on a preliminary inspection that all the air machines in the immediate vicinity, and their pilots, had been engaged for holiday flights with passengers.

It was four o'clock in the afternoon before Mr. Gilday managed to obtain the service of an aeroplane from the Valentine-Gebhart staff. Loaded with prints of "The Copperhead" and "Rebecca of Sunnybrook Farm," the aviator made his ascent in the face of an oncoming storm. With only one brief stop at a small town halfway between his starting place and his destination he completed the trip in good time, landing at Wichita at 7.20.

In the meantime Mr. Gilday had kept in constant touch with Mr. Chambers over the long distance telephone and reported the aviator's progress as the news came to him. The theatre manager was quick to take advantage of the suggestion. The crowds had gathered before his two theatres awaiting the opening of the doors, and he kept them there with bulletins announcing first the mistake in delivery and then the emergency measures taken and the progress of the flier.

Women Never Were Good at Draw Poker or Marbles "for Keeps."
Fanny Ward in a regretful mood in "She Played and Paid," first state-right release of Joan Film Sales Company.

Complete Distributing Organization for Associated Throughout Country

ANNOUNCEMENT is made of the completion of the Associated Producers' distributing organization throughout the United States and in the home offices of the company that embraces the alliance of Mack Sennett, Thomas H. Ince, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr.

In New York, under Oscar A. Price, president, and F. B. Warren, general manager of distribution, the following executive personnel has been installed at 729 Seventh avenue, the headquarters of the company in the Godfrey Building:

George B. Clifton is comptroller and assistant treasurer. Mr. Clifton came from the U. S. Railroad administration a year ago into the same important office with United Artists.

Thomas J. Shanley is auditor. Mr. Shanley long has been connected with departmental management in the motion picture industry and has been for the past four years the New York auditor for Thomas H. Ince.

Perrin is Publicity Head.

Paul J. Richrath is purchasing agent. Mr. Richrath was originally purchasing agent for Goldwyn, later joining the Hodkinson organization as traffic manager in charge of print shipments and routing.

Benjamin C. Bubb is advertising art manager. Mr. Bubb, formerly art manager of the New York Tribune Graphic section, was the first advertising art manager of Goldwyn for two years and later occupied a similar position with Hodkinson.

Dwight S. Perrin, night news editor of the New York Tribune, has been made director of exploitation for the distributing company to supply the collective and individual publicity and advertising needs and demands of all Associated Producers exhibitor customers. Mr. Perrin is a New York and St. Louis newspaper man of wide experience and was one of the early directors of publicity for the national Goldwyn organization and there performed skilled and brainy work.

Organization of the Associated Producers' sales machine has been effected across the entire nation since the return of its operating executives from the Pacific Coast.

Many Contracts Signed.

Exhibitor enthusiasm for Associated Producers and their product has been openly manifest from every section of the country and the rapidity with which contracts have been signed by important first run and circuit factors of the industry signifies big success.

Their confidence is further proved by the fact that they signed contracts not knowing the name of any single picture, the name of any announced star or featured player or any specific release date for any one production.

Announcement is to be made next week of the titles of the first four or six productions, their producers and release dates and the important casts chosen for them. By September 12 the date of the first Associated Producers' national release, no less than ten productions will have been completed in the studios of the various members in California.

Hodkinson Aids in Bringing Works of Big Authors and Dramatists to Screen

THE great authors and dramatists of America and England are sweeping into the tide of success and appealing to the greatest audiences in history through the medium of the motion picture. The W. W. Hodkinson Corporation claims to have been one of the large agencies in bringing about this "screen tide" in the affairs of literary men such as Winston Churchill, Zane Grey, Augustus Thomas, Holman Day, Louis Joseph Vance, Emerson Hough and Sir Louis Tracy. It has released the works of more than a dozen authors.

Among the authors and dramatists whose novels and plays have been released to the exhibitor through the W. W. Hodkinson Corporation are the following:

Zane Grey, writer of western stories with a combined book circulation running into millions of copies. Hodkinson has already released two Benjamin B. Hampton picturizations of his novels, "Desert Gold" and "Riders of the Dawn," the latter based on the novel, "The Desert of Wheat."

Augustus Thomas, dean of American playwrights, whose play, "The Harvest Moon," was picturized by Theodore C. Deitrich and Arthur F. Beck, with Doris Kenyon in the stellar role. "As a Man Thinks," done by Gibraltar Pictures with Leah Baird starred, and "The Capitol," done by Arthur F. Beck, with Miss Baird in the chief role, were Hodkinson releases, as was Mr. Thomas' story written expressly for the screen, "The Volcano," produced by Harry Raver with Leah Baird.

Louis Joseph Vance, whose novels, "The Bandbox," with Doris Kenyon, and "Cynthia-of-the-Minute," with Leah Baird, were produced by Gibraltar Pictures, and whose "Lone Wolf's Daughter," with Louise Glaum in the stellar role, has been produced by J. Parker Read, Jr.

Holman Day, whose "King Spruce," featuring Mitchell Lewis, has just been completed by the Dial Film Company.

Winston Churchill, whose novels reflect American life, "The Dwelling Place of Light," has just been filmed by Benjamin B. Hampton and will soon be released by the Hodkinson organization.

Emerson Hough, writer of western romances. "The Sagebrusher," produced by Great Authors' Pictures and Benjamin B. Hampton in charge, was selected for initial screen production and was a financial and artistic success.

Frank N. Westcott, brother of Edward Noyes Westcott, whose "David Harum" enjoyed wide popularity. Irvin V. Willat makes his first independent production in the picturization of his successful novel, "Dabney Todd."

Gelett Burgess, one of the country's foremost humorists. Gibraltar Pictures is translating his novel, "The Heart Line," to the screen for Hodkinson release with Leah Baird in a leading role.

Stewart Edward White, writer of western and African novels and short stories. "The Westerners," one of his earlier novels, was selected by Benjamin B. Hampton for screen adaptation in his Grea. Authors' Pictures series.

Sir Louis Tracy, whose novel, "The Silent Barrier," has just been filmed by Gibraltar Pictures, featuring Sheldon Lewis.

Wyndham Martyn, another English novelist whose story, "One Week-End," furnished the plot for J. Warren Kerrigan's stellar film, "No. 99," produced by Robert Brunton, and distributed by W. W. Hodkinson Corporation.

Three Big Guns in the Hodkinson Artillery.
W. W. Hodkinson, president, in the center, with J. Parker Read, Jr., at the left, and Augustus Thomas, right.

Levey Announces Appointments

Mortimer M. Flanders, who made aeroplane views of the City of New York, and Willard Van der Veer have been appointed heads of the photographic department of the Harry Levy Service Corporation. They will have charge of the photography of the educational and industrial motion pictures in whose production the company is specializing.

Thomas Kilfoil Promoted

Thomas Kilfoil, formerly traveling auditor, Famous Players-Lasky Corporation, has been promoted to the position of special representative of the department of distribution. In his new position Mr. Kilfoil will work throughout the entire exchange field on the installation of standard routine services.

John Payette Heads New Cabinet Originated by Crandall Theatres To Supply Original Music Scores

A NEW plan for the handling of musical scores is to be put into effect at the Crandall theatres in Washington, D. C., in the fall. There has been much complaint among the local exhibitors that all scores seem to be alike. Music is a large part of the entertainment in cultured Washington and as much care is given to its selection as to the booking of films.

"It is only a short time now when it will dawn upon the producers that the man who makes the musical scores for their pictures is, or should be, as important a personage as the director or the photographer or other person whose name is featured in the title," said Joseph P. Morgan, general manager of the Crandall theatres.

"I think that the producers should gather big men in the musical world who can if necessary compose scores just the same as is done for the big musical comedies and shows that go on the legitimate stage. When they do that they will, of course, feature these men, and the public will come to know their names as well as the names of the star directors. Then and then only will we get the proper music to play with our pictures.

Payette Heads Music Cabinet.

"We are not going to wait for the dawn of this new motion picture era. We plan on going ahead this fall with a scheme of our own. We are going to have a music cabinet headed by Assistant Manager John J. Payette. He will be assisted in his work by our concert master, violincello, pianist and the leaders of the orchestras of our houses. This cabinet will make its own scores and we will not have to depend upon the makeshift scores sent us with the pictures."

The work of the various orchestras has come under the personal direction of Assistant Manager Payette. He is responsible for many of the attractive novelties that have been introduced in the Metropolitan Theatre. He has his own ideas upon the question of musical scores and he explained how he intends to produce them.

"We, in common with other theatre men in Washington, have spent large sums of money in perfecting our musical entertainment," said Mr. Payette. "The people in considering which theatre to visit value the music almost as much as the picture and its star. In other words, music is a big factor and ranks second to the picture as an entertainment feature.

Plan of Operation.

"First off, we are going to establish our own music library with a man in charge who will index and cross reference each piece. Copies of this index will be furnished to our musical committee, or cabinet, as you have called it, to be used in the selection of proper parts that will make up the score for any picture under consideration.

"A table is to be placed in the private exhibition room of the Metropolitan, around which the various musicians named will be grouped. There will be a signal bell in the operating booth which, when rung, will notify the operator to stop the picture. The idea of this is that after an initial showing of the picture, these men will begin their selection of proper music for each scene. One man will time the scene; another will note the character of the action, etc. The bell will be rung at the conclusion of each scene in order that there may be a full discussion of what is required for it.

Full Orchestra Rehearsal.

"These men will be able to select the proper parts from the index furnished them. At first it will probably be a rather long proceeding, but as they become more accustomed to the work the selection of the musical parts will come quickly.

"When the score is believed to be completed, there will be a full orchestra rehearsal with the picture and final corrections made. There will be many times when there is nothing in the library that will serve. Sometimes it will be a very brief part. The committee members will write that in themselves.

"This is a big undertaking. We realize that. But then we have so many theatres that it is well worth the effort. When we make up a musical score for any picture it will suffice for all of our houses, for we usually circuit the prints."

If—

—you want expert criticism on advertising copy instead of a mere reproduction of the ad.—If you want discrimination between valuable exploitation stunts and art work with low selling power—If you want fairness and reliability—If you want it first and want it right — Epes Winthrop Sargent's "Advertising and Exploitation" in MOVING PICTURE WORLD is the bet for you!

George Kleine and Jack Wheeler Here To Get "Hope Diamond Mystery" Under Way

AT the end of two journeys, one started from Los Angeles and the other from Chicago, George Kleine and Jack Wheeler met in New York July 12 to take up the matter of "The Hope Diamond Mystery," the serial Mr. Kleine had commissioned Mr. Wheeler to create for him at Universal City, Cal. Both men most concerned in the work expressed themselves to a Moving Picture World representative as well satisfied with results.

"We have a serial of 'feature' class in every episode," said Mr. Kleine. "Whatever merits or faults the production may develop in exhibition are to be accredited to Mr. Wheeler, for he has devoted himself entirely to the work and has, in my opinion, developed a valuable property." Mr. Kleine was, clearly, averse to "talking shop," and Mr. Wheeler seemed satisfied to let matters go on a similar basis.

"The Hope Diamond Mystery," previously referred to in Moving Picture World, is a serial based on the misadventures of those who have possessed a jewel generally admitted to represent the incarnation of "hard luck." May Yohe, famed as a stage celebrity, possessed the jewel in her right as Lady Hope, the wife of an English nobleman.

Pictures Widely Known Story.

Miss Yohe has led a life of adventure most of her days, and her name has found its way into the newspapers of every country where printing presses grind. There will be lots of publicity to be directly associated with the exploitation of "The Hope Diamond Mystery" and showmen will not be called upon to draw very heavily on their imagination—for May Yohe has furnished them with facts galore spread over years of notoriety.

Just now the serial is being published by the Hearst papers and its release will be accomplished before many episodes are printed in the weekly installments that will, finally, reach a total of fifteen. Episodes of the serial will co-ordinate with the newspaper chapters. However, Mr. Kleine has not set a definite release date for the film.

"Sign Those Papers or Subscribe to the 'Marion Star'!"
Some dramatic campaign stuff in "Trumpet Island," the Vitagraph special from Gouverneur Morris' story.

Exhibitors in Maine Do Poor Business in Hot Weather and Want Lower Prices

MAINE is one of those states which recall the electric fan and frigid waters when you read about them in the railroad vacation circulars, but you can take it from Nat Bregstein, subscription securer of the Moving Picture World, that the aforesaid circulars occasionally read like movie publicity before it's scissored. Nat has recently returned from a trip throughout the most eastern member of the Union and is now an authority on Maine, particularly regarding its picture houses. He found the cities "hot as tarnation," except such undisputed cooling-off places as Bar Harbor, and the picture business not breaking any world's records at this time.

Hear ye what Nat has to say:

"The big question in Maine has been whether tourists have helped the movies. That they don't seems borne out by the present situation in Portland, where eight good picture houses are doing a poor summer business. Portland exhibitors also have been in hard luck because the city's centennial celebration failed to furnish any business for the movies. The exhibitors got together and built a float that copped first prize; it depicted the ceremony in 1820 of admitting Maine into the Union.

Only One Optimistic.

"Portland is a summer town, and of the managers I saw there only one, W. S. Vose, of the New Portland Theatre, was out and out optimistic. He has an upstairs house. He had never subscribed to a trade paper until I signed him up for Empey World. B. W. Harrison runs the Casco Theatre, which seats 650 and is known as the 'Family House.' He charges 11 and 17 cents and finds business generally poor now.

"H. Levinthal, of the Gaiety, is the least optimistic of all and may close his theatre in the future, though I told him the hot weather was probably to blame for the slump. Abe Goodside, 'the Mogul of Portland,' has two theatres, the Empire, which shows pictures only, and the Jefferson, which plays stock in the summer. H. J. Boucher is manager of the Empire, and he pays more attention to trade papers than the average exhibitor. It was a hot night when I saw him, but there was a full house, with some standees.

Strand Seats 2,200.

"William E. Reeves runs the Strand, 'New England's finest photoplay house,' which seats 2,200 at 20, 25, 30 and 35 cents. His is indeed a beautiful theatre, but, like the others, it failed to benefit by the centennial. The Keith house, which plays vaudeville and pictures, is unique in that it has two entrances that lead into a long, narrow lobby. The manager of the Elm Theatre was not in when I called.

"All we hear about down this way is the Black theatres in New England, but the Maine and New Hampshire Theatre Company has twenty-seven theatres that are paying good dividends. When I visited the office of General Manager William P. Gray in Lewiston I was much pleased to see the Empey World on his desk—and the only trade paper in sight. Summer business is fairly good in all the houses.

"When I visited Waterville, which has 13,000 inhabitants, J. J. Pray, manager of the Silver Theatre, had a complaint to make about high rentals and percentage. He said the big films cost too much; that he can't get them and that Black does. He has dropped $1,700 in his theatre in a short time, but he is a good loser and is still trying. He doesn't understand why when road shows bring their own props with them and play to a $1,500 gate on a 30 per cent. basis he has to give a producer 60 per cent. or more for a film. Business is so bad now that he opens only three days a week.

Neighborhood Business Pays.

"The Canadian section of Waterville, which looks a lot like Montreal, is interesting. Manager Ponson's Bijou Theatre is a mile from the center of the town, but he wouldn't swap it for any other in Waterville. He is doing a big business in the neighborhood and doesn't have to exploit his pictures, he says. Both Manager Kelleher of the Opera House and Manager Haines of Black's house, the largest in Waterville, were on vacation, so I didn't see them.

"Bangor is notable for its $1,000,000 Opera House, erected by Black. It is an imposing structure, seating 1,550 in a town of 25,000 population, and Resident Manager Herbert W. Hutchinson says that the elite from Bar Harbor stop and stare at it in amazement while passing through Bangor, but it is not doing as well as expected. Better business is looked for in the autumn. As an added attraction it has just had the Prince Ilma Quartet from New York for two weeks.

Blames Daylight Saving.

"Charlie Stern is general manager of the Graphic Theatres, Inc., which controls the Park in Dexter, Chic in Milo, New Star in Dover and Graphic in Bangor. He says that daylight saving has hurt his business at least 25 per cent. He is one New England advocate of the single feature bill, believing that double feature bills spoil the fans. His summer business is none too good, though, as he points out, he has the neighboring town of Brewer, with a population of 5,000, to draw from. He has been seven years in the town.

"The Bangor Theatres Company has James J. Orkney for its manager and controls the Park and Bijou theatres. The Bijou runs vaudeville as well as pictures. Mr. Orkney is a live-wire exhibitor originally from New Orleans who believes in exploitation and showed what he can do when he played 'In Old Kentucky.' He finds summer business 'rotten,' but he is going after it just the same. His winter business is good. When I visited the Olympic Theatre, which used to be the Nickle, the manager was out."

Universal Defendant in Suit Brought by Francis Holley

FRANCIS HOLLEY, president and director of the Bureau of Commercial Economics, has filed a suit in the United States District Court, New York, against the Universal Film Manufacturing Company to recover money alleged to be due him under a contract.

The plaintiff alleges that P. A. Powers, who was then treasurer of the Universal, negotiated a contract with him in Washington in December, 1918, whereby he was to devote special services during his spare time to the Universal company in the production of educational films.

Mr. Holly alleges that as the result of his services, Universal's business increased over $400,000 and that he has only received $5,500 although he says his contract provided that he was to receive 7½ to 10 per cent. on all contracts for educational films which he had assisted in producing.

The plaintiff seeks an accounting and demands payment in accordance with the terms of the contract.

Metro Engages Helen Weer

The cast of "Someone in the House," Metro's all-star production of the stage play by Larry Evans, is completed with the signing of Helen Weer for the role of Molly Brent, a sub-deb. The picture is being made at Metro's West Coast studio.

Like a number of other motion picture actresses, Miss Weer's first picture experience was with the old Essanay company to Lubin and later was with Famous Players, Frohman, Fine Arts and World.

Universal Buys "The Orchid"

"The Orchid," a story by Marguerite C. Storrs, has been purchased by Universal as an early vehicle for Carmel Myers, one of the six stars producing five-reel features for the Star Series, it has been announced by John C. Brownell, the Universal scenario editor.

Another popular story acquired for Miss Myers is "Kate of Crime Street" by Edgar Wallace. This story will be her second picture for the Star Series and will follow the production upon which she is now engaged, "In Folly's Trail."

Exhibitors Float Which Won First Prize at Portland, Me., Centennial.
Showmen took first honors with this portrayal of Maine's entry into the Union.

M. SMITH
CHARACTER EXPERT
JOSEPH M. SCHENCK Presents
CONSTANCE TALMADGE
in "THE PERFECT WOMAN"
A JOHN EMERSON-ANITA LOOS PRODUCTION
A FIRST NATIONAL ATTRACTION

Your Theatre's Hallmark Is Its Lobby; Combine Novelty With Neat Good Taste

This fourth article in the series which Samuel L. Rothapfel is writing exclusively for the Moving Picture World through the courtesy of Goldwyn tells in how many ways an exhibitor may make his lobby attractive. He believes there are unlimited opportunities for making the lobby attract revenue. One of his ideas is to keep the waiting crowds good-natured by playing phonograph music, preferably playing music that the patrons will afterward hear inside. That would be done partly for its psychological effect, and psychology enters into every form of business and society. You will find this instalment particularly interesting. —Editor.

By SAMUEL L. ROTHAPFEL
Director of Production, Capitol Theatre

THE lobby of a theatre is one of its very important adjuncts, and its size and equipment, general atmosphere, decorations and efficiency should be limited only to the resources and physical limitations. Too much attention cannot be paid to this important first impression, because here is the hallmark of your institution.

The valuable impression created at the box office should be further accentuated by your lobby. Simplicity and good taste with a touch of novelty will give you a very attractive combination. The theatre not equipped with a lobby of generous size suffers a severe handicap, and to prospective builders of new theatres I believe that a big lobby will be more valuable and pay better returns in real estate than a revenue from stores for the same amount of space consumed.

Lobbies Bring Revenue.

I know several lobbies in several theatres throughout the country that have helped make the theatre famous and have greatly aided in bringing large revenue, and I have seen many lobbies that were simply wasted by lack of good taste. It is always a safe plan not to overdecorate but to carefully study the lighting. The lighting of a lobby is very important, indeed, because here people come in close contact with each other, and great care should be exercised to see that the lobby has plenty of light, evenly distributed, so as not to cast shadows on patrons' faces and make them look hideous.

Lighting Important.

Under no circumstances light your outside lobby less brilliantly than your foyer is lighted, because there should be a steady gradation from the street light to the auditorium of your theatre. Many of you perhaps have noticed, when coming from the street, that when you walk into a theatre, no matter if it is really well illuminated, you will not be able to see much until your eyes become accustomed to the light. This can be eliminated by a clever arrangement of lighting.

Many theatres have two lobbies—the outside lobby and inside lobby. If this is the case, the outside lobby should be more brilliantly illuminated than the inside lobby and its decorative scheme should be a trifle more ornate than the inside lobby.

Problem of the Draft.

The draft that comes into a theatre is very often a serious problem, and is generally attributed to the lobby and has been one of the many problems to perplex architects. We have found by reversing a fan in the ventilating plant and drawing the air through the roof and down through the basement that we counteract the draft which enters through the lobby. This was a very serious problem in the Rialto and Rivoli, where there are practically no lobbies at all. The device noted proved to be quite a success.

Distribution of Advertising.

The outside lobby should carry advertising frames for the current attraction and also permanent signs where the house policy is exploited. The frames in the interior lobby should carry nothing but publicity for the coming attraction, because when the patron has gone into your inside lobby nine times out of ten he has been sold to your current attraction; therefore avoid waste and use your interior lobby only for the coming attraction and house policy.

If you have brasswork in your lobby, see that the porter keeps it immaculate and bright, even if he has to go over it a dozen times a day. See that this same porter is uniformed and immediately picks up scraps of paper or anything else about the floor. A large ornamental cuspidor should be conveniently situated where men may deposit their cigars and cigarettes before entering the auditorium—but it is not good taste to make it too conspicuous. Be sure that your attendants are neatly uniformed in and about the lobby. Your best help should be stationed there.

Meeting the Manager.

It is also desirable that the manager or representative of your theatre should be frequently seen in the lobby, especially during those times when the crowd comes thickest. People like to see the head of the institution and become acquainted with him, and a man with a pleasant personality, a pleasant address and a smile on his face, who can give a cordial greeting, will find that his acquaintance will grow and will be a decided assistance in increasing the revenue of his theatre.

I have an idea that I think will prove very valuable and one that will be a pleasing feature for any theatre. The idea is to place somewhere in or near the lobby, where it cannot be seen, a high-class phonograph, and on the patrons' entrance into the lobby they will hear the strains of music. This will immediately bring them into an atmosphere and command their attention, which is really one of the justifications of a lobby. The record played should be of instrumental music only, preferably a violin or series of instruments.

He's a Defective Detective.

Why? Don't you know that all screen comedians should display their badges that measure ten inches across? Joe Rock in "Footprints," his latest Vitagraph comedy.

Psychological Uses of Music.

Let me give you an illustration of how this works out. For instance, suppose that you have a picture featured in the theatre where the theme is the "Spring Song" of Mendelssohn. You have a record on your machine of Mischa Elman; immediately you place in the patron's mind this alluring tune. He would take his seat with it ringing in his ears. When the feature picture came on, you would again exploit this theme, and he would immediately get the connection. You will have achieved a little psychological effect that will make people talk.

This also applies to a patron who leaves the theatre—the theme again should be played. He will take it with him to his home, and thereafter when he hears the "Spring Song," or any other popular melody you may use for a theme, he will probably think of your theatre and your show.

Creating Atmosphere.

Where a theatre is large enough and can afford a harp, a Gloukenspiel, or a Celeste, as some people call it, with the aid of a tuneful fiddle, this would answer the purpose described even better than the phonograph and would, perhaps, be more desirable.

The lobby can also be used to create atmosphere through other senses, by using incense and oriental decorations for an oriental picture or something indicative of the character of the feature picture. On holidays like Christmas a touch of holly and evergreen; at Easter time, lilies.

This brings to my mind the fact that if you can possibly afford it, always have a few cut flowers in your lobby, but never allow anyone to put artificial flowers where people can see that they are artificial and touch them. You may not think that people are quite that finicky, but I know there are many temperaments under ordinary clothes that would immediately become disgusted if what they thought to be the real thing was false and an imitation.

Entertaining Waiting Crowds.

Should you have such large crowds that a number congregate in the lobby until the next show commences, try to entertain them. One jolly soul in the crowd will keep the whole mass laughing, while one grouch will have the opposite effect in the opposite direction. Here again you could bring your phonograph into effect. Remember, in a case like this comedy is the thing to be desired.

If you should have a performance that is bringing big crowds try, if possible, to have a round of applause somewhere at the end of your bill. There is nothing that has quite the desirable effect on a waiting audience so much as a round of applause or a burst of laughter. It will make them have patience and they will be more anxious to get in.

Here is also a chance where a manager or efficient help means much to the theatre's welfare—but then I am encroaching on another article, "Service," which will follow in due time.

New Motion Picture Theatres Planned

FRESNO, CAL.—A. C. Blumenthal will erect theatre and office building, to cost $300,000. House will have seating capacity of 2,500.

LOS ANGELES, CAL.—L. L. Bard and associates, owners of chain of eighteen theatres in Southern California, have plans by Albert C. Martin for new theatre to be erected at 446 South Hill street, to cost $100,000.

STOCKTON, CAL.—Maze Theatre will occupy main floor new Odd Fellows' Building, with seating capacity of 600.

ATLANTA, GA.—W. S. Shelveston has contract to erect theatre for Metropolitan Theatre Company, to cost $350,000.

ATHENS, GA.—R. W. Wimbish has contract to erect concrete and hollow-tile theatre for Mrs. Frances P. Sheshane, to cost $35,000. House will have seating capacity of 1,000.

NEWMAN, GA.—Alamo Investment Company will erect theatre, with seating capacity of 1,500 to cost $50,000. Address A. Samuels, president.

GOLDFIELD, IA.—H. F. Spencer, manager King Theatre, has taken over moving picture house known as Goldfield.

NEWTON, IA.—Site has been purchased by Joseph Eyerly for erection of moving picture theatre.

CHICAGO, ILL.—H. Schoenstadt & Sons, 36 South State street, have plans by H. L. Newhouse, 4630 South Prairie avenue, for an addition to theatre at 3948 West 26th street, to cost $125,000.

CHICAGO, ILL.—Harper Theatre, 5236 Harper avenue, has plans by C. W. and George L. Rapp, 190 North State street, for one-story addition, 60 by 150 feet, to theatre, to cost $350,000.

CHICAGO, Ill.—Linick & Schaefer will remodel Orpheum Theatre, to cost about $100,000.

ELGIN, ILL.—Directors of Elgin Opera House Company have decided to erect theatre, to cost $125,000.

INDIANAPOLIS, IND.—Edward G. Sourbier and Charles M. Olson, local theatre men, have organized company with $750,000 capital to erect theatres in four Indiana cities. First theatre will be built at Anderson.

ASHLAND, KY.—P. R. Lewis, Ironton, O., has contract for one-story moving picture theatre, 40 by 60 feet, with seating capacity of 500, to be erected for John Rist, to cost $40,000.

BOWLING GREEN, KY.—Crescent Amusement Company has plans by Marr & Holman, Nashville, Tenn., for moving picture theatre, to cost $150,000. Address T. Snlukum, manager, Nashville, Tenn.

CENTRAL CITY, KY.—Setter Amusement Company is razing old building on College street for erection of new theatre, to cost $100,000.

*LEXINGTON, KY.—Phoenix Amusement Company has plans by C. B. Young, 225 West Short street, to remodel three-story brick opera house. Address C. D. Hill, manager, Strand Theatre.

LYNCH, KY.—T. G. Wright and others will erect large theatre on Main street, to cost $50,000.

PARIS, KY.—G. C. Stuart has plans by O. G. & E. A. Weber, Miller Building, Cincinnati, O., for one-story moving picture theatre to be erected here.

*EDGARTOWN, MASS.—Contract has been let for erection of one-story moving picture theatre, 49 by 80 feet, for R. L. Colter, to cost $15,000.

BALTIMORE, MD.—Lyric Company will make alterations and improvements to interior Lyric Theatre, including painting, decorating, rugs, curtains, draperies, etc.

BALTIMORE, MD.—Horn Amusement Company, 2018 West Pratt street, has plans by Francis E. Tormey, 813 Newington avenue, for one-story brick moving picture theatre, to cost $100,000.

BALTIMORE, MD.—Ernest C. Berger, 815 North Gay street, has plans by Frederick C. Berger, 1335 North Gilmor street, for alterations, gallery and new front to moving picture theatre on East Monument street, to cost $6,000.

MT. CLEMENS, MICH.—H. M. Widrig has plans by T. A. Van Damme, 114 North Front street, for three-story brick and concrete theatre, store and office building, to cost $200,000.

MINNEAPOLIS, MINN. — Saxe Brothers, 3609 Pleasant avenue, have plans by H. J. Scherer, 411 Essex Building, for alterations to moving picture theatre at Grant and Nicollet avenues, to cost $70,000.

VICKSBURG, MISS.—Saenger Amusement Company has plans by Charles G. Davis, New Orleans, La., for remodeling Walnut Street Theatre, including entire new front, to cost $25,000.

KANSAS CITY, MO.—H. & R. Amusement Company has taken over Apollo Theatre on long term lease. Seating capacity will be increased and other improvements made. Address Jack H. Roth, manager.

BERTHA, NEB.—C. J. Nelson has contract to erect two-story theatre for Alfred Olson, to cost $6,000.

GREENSBORO, N. C. — O. L. Grubbs and Wade H. Lowry will erect moving picture theatre on East Market street, with seating capacity of 500.

NORTHWOOD, N. D.—Contract has been let for moving picture theatre, with seating capacity of 430, for William and J. W. Siebrands.

NEWARK, N. J.—Gunn & Van Dale, Union Building, have contract for alterations theatre lobby on School alley for Fabian, Zucker & Steinner, to cost $10,000.

*SOUTH ORANGE, N. J.—Rolo Company, 188 Market street, Newarak, N. J., has contract for moving picture theatre, store and office building to be erected on South Orange avenue, near Scotland road, for South Orange Theatre Company, Inc., 929 Broad street, Newark, N. J., to cost $100,000.

TRENTON, N. J.—Trenton Theatre Building Company, 112 West 34th street, New York, has plans by W. A. Kloman, First National Bank Building, for alterations and remodeling theatre at 18 South Broad street, to cost $300,000.

ASBURY PARK, N. J.—Site has been acquired by Harry J. Rockefeller for erection of theatre, to cost $50,000.

CAMDEN, N. J.—Benjamin H. Lackey, 509 Federal street, is preparing plans for combination one-story moving picture theatre, store and cafeteria, 80 by 100 feet, to be erected on southeast corner Second and Penn streets.

ALBUQUERQUE, N. M.—Joseph Barrett has plans by Trost & Trost, El Paso, Texas, for brick and reinforced concrete theatre, with seating capactiy of 1,200, to be erected either at northwest corner Second and Copper avenue or southeast corner Second and Central avenue, to cost $100,000. Front will be of white glazed terra-cotta.

ALBANY, N. Y.—Panzieri-Hogan Company, 90 State street, has contract for alterations to film exchange at 44-48 Orange street for M. J. Hawkins, 48 Orange street, to cost $20,000.

BROOKLYN, N. Y.—H. Weingarten, 1085 Bergen street, has plans by H. A. Harish, 367 Fulton street, for two-story brick and limestone-trim moving picture theatre to be erected on Wykoff avenue, to cost $150,000.

KENMORE, N. Y.—R. J. Conover and J. B. Ricker, 2811 Delaware avenue, have plans by Bradley & Lamphear, Liberty Building, Buffalo, N. Y., for brick moving picture theatre, store and apartment building to be erected at Delaware avenue and La Salle street, to cost $75,000.

NEW YORK, N. Y.—Hugo Ballin Productions, Inc., has been organized with $105,000 by A. G. Scheer, 149 Broadway, to produce moving pictures.

WOODHAVEN, L. I., N. Y.—Contract has been let for erection of theatre at southwest corner 88th street and Jamaica avenue for Hartman & Goodman, 8584 111th street, Richmond Hill, L. I., to cost $175,000.

AKRON, O.—Akron Prospect Company, 709 Second National Bank Building, has plans by John Ebberson, 64 East Van Buren street, Chicago, for ten-story theatre and hotel building, 132 by 231 feet, to cost $300,000.

AKRON, O.—Charles Miles has purchased site at Main street and Buchtel avenue for erection of theatre.

ASHLAND, O.—Fred Edwards has plans by Vernon Reding Company, Bird Building, Mansfield, O., for one-story moving picture theatre to be erected on Main street, to cost $60,000.

*CLEVELAND, O.—Contract has been let to remodel and build an addition, 60 by 100 feet, to theatre at East 25th street and Scoville avenue, damaged by fire, for Maine Theatre Company, 3925 Woodland avenue.

CLEVELAND, O.—Emanuel Mandelbaum plans to erect new theatre on East 105th street, with seating capacity of 2,000.

KENTON, O.—Kenton Amusement Company has plans by M. & M. Stophlst, 608 Nashby Building, for large moving picture theatre, to cost $50,000. Address George H. Lingril, secretary.

LIMA, O.—W. L. Russell has option on site at Market and West streets for erection of large theatre.

YOUNGSTOWN, O.—James Herald and J. V. McCanns have plans by C. F. Owsly, Mahoning Bank Building, for one-story brick moving picture theatre to be erected on West Federal street, near Chestnut, to cost $200,000.

BUTLER, PA.—Rowland & Clark, Jenkins Arcade, Pittsburgh, Pa., have plans by H. S. Bair, 74 Vandergrift Building, Pittsburgh, Pa., for two-story brick and terra-cotta moving picture theatre, to cost $100,000.

CHAMBERSBURG, PA.—Stanley Company of America, 1214 Market street, Philadelphia, has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for brick moving picture theatre which they contemplate erecting here.

CONCORDVILLE, PA.—Mills & Van Kirk, Harrison Building, Philadelphia, are preparing plans for three-story brick moving picture theatre, store and lodge building, 47 by 126 feet.

PHILADELPHIA, PA.—Campbell Construction Company has contract to make alterations to moving picture theatre on north side Lehigh avenue, East Germantown, for Jacob Hess, to cost $10,000.

SCRANTON, PA.—D. J. Boudy, 80 Wall street, New York, has plans by Eugene De Rosa, 110 West 40th street, New York, for fire repairs to Republic Theatre at 239 Wyoming avenue.

SHARON, PA.—Columbia Amusement Company, 11 West Eighth street, Erie, Pa., has plans by A. W. Johnson, 469 Fifth avenue, New York, for brick, terra cotta and reinforced concrete moving picture theatre, 107 by 145 feet, to be erected at State and Porter streets, to cost $225,000.

JACKSON, TENN.—J. C. Felsenthal, Memphis, Tenn., has plans by H. D. Posey for new structure to replace Marlow Theatre.

*KNOXVILLE, TENN.—Worsham Brothers have contract to erect theatre for Signal Amusement Company, Chattanooga, Tenn., to cost $75,000.

*AUSTIN, TEXAS.—Harrison Construction Company, Waco, Texas, has contract to erect brick and concrete moving picture theatre, 45 by 160 feet; built-up roof, cement, wood and tile floors, interior tile, metal ceilings, wire-glass, electric lights, for George W. Littlefield, to cost $115,000.

CLEBURNE, TEXAS.—Louis Nathan and John M. Russell will erect moving picture theatre.

*RICHMOND, VA.—Theatre Building Corporation, 1126 Munsey Building, Washington, D. C., has contract for moving picture and vaudeville theatre for colored people to be erected at Third and Clay streets for Charles A. Somma, care Hippodrome Theatre, to cost $200,000.

KEMMERER, WYO.—New theatre is in course of erection by Rialto Amusement Company.

*Additional information since previous report.

RUBBERNECKING IN FILMLAND

Mostly About Ruth Roland But Somewhat About Green and Pink Pajamas

By GIEBLER.

THE nice cool fogs are gone and our celebrated sunshine is putting in some of its best licks. Filmland is hot, but since the nights are cool—thank goodness—fairly happy.

The time we took off to celebrate the fifth of July set us back somewhat, both industrially and financially, but we are catching up on both ends.

Quite a few folks from Filmland went down to Tia Juana, where they could have a little firewater with their firecrackers.

Things are about as usual in the colony. Eddie Rosenbaum's wife went east for a visit last week, and right away Eddie got into trouble. Eddie takes care of the "Snookie" monk comedies that Billy Campbell is making for C. L. Chester on week days, and on Sunday he goes to concerts and soaks his soul full of harmony.

The West Might Have Rebelled.

Saturday night he bought a seat for Sid Grauman's Sunday morning concert, and went to sleep with thoughts of a pleasant day to come. The next morning he got up to put the dog out and closed the door behind him, locking himself out—and it not being the proper thing in spite of the free and democratic spirit of the West, to go to a Sunday concert in green and pink striped pajamas, Eddie had to miss his music.

Henry Lehrman is shooting comedies again. I stepped in at his studio and found him up to his ears in what he calls a poetic slap-stick story with a baby, a hod of bricks, a twelve-story building, a hen and chickens, two goats and two rose bushes in the cast.

The gas shortage is getting acute. John D. Rockefeller Jr., who is out here touring, was turned down by eight different gas stations one day this week. When a guy like that can't get gas, what's the use of other folks trying?

Cornering the Horse Market.

A lot of players are beating the gas game by buying horses. Roy Stewart has four; Bob Brunton has a whole stable full. Monroe Salisbury, Bessie Barriscale and Fritzie Brunette have all got mounts, and a lot of others are planning to nab themselves a nag in the near future.

Viola Dana worked two whole nights at the Metro studio so she could get a couple of days off to celebrate Independence Day. Buster Keaton is twenty-four years old and is still unmarried this week. Fannie Hurst is going to rent a bungalow in Hollywood in which to write a play for Priscilla Dean. Olive Thomas has gone to New York. May Allison is suffering from a strained neck from riding in an airplane and looking out to see how far it is to the ground—and Ruth Stonehouse is putting up peach preserves.

Ruth Has Another Tough One.

I stepped around quite a bit this week. One day I paid a visit to that section of Brunton occupied by Pathe, and watched the Ruth Roland company working on the twelfth episode of "Ruth of the Rockies," a serial pulsating with plot, reeking with revenge, daring deeds, deviltry, airplanes, horseback stuff and gun play.

Ruth Roland and Herbert Heyes are the leading players; that is, they are as far in the lead as the hero and heroine in a serial ever get. The heavies are crowding them all the time. Why, there was one time while I was there that Ruth and Herb had to hide the priceless ruby in the horn of a stuffed deer's head to keep some of "them dirty devils" from getting it.

Norma, the "Half Heavy."

"Ruth of the Rockies" is equipped with three and a half heavies. The chief dirty work is handled by that clever duo of double dealers, Tom LINGHAM & BINGHAM Stanley. These rhyming, monikered rascals are assisted by Madeline Fairchild as first lady heavy, and Norma Nichols.

Norma is the half heavy. She would be considered a full fledged heavy in most movies, but in a serial where only the most intense and aggravated brand of villaining is used, the light heavy work used in doing a little vamping and trying to put the skids under love's young dream is not heavy enough to entitle her to a full union card.

Ruth Roland explained it. "You see," she said, "All that Norma does is to try to steal my sweetheart, and that's nothing at all in a serial."

A Nichols Worth.

It must not be thought, however, that because Norma does only about a Nichols worth of nefariousness when compared to the other villainy in the film, that her part is unimportant. She may be a jitney heavy, but otherwise her work looms up like a Nichol-plated limousine in our celebrated sunshine.

"Ruth of the Rockies," which was adapted from a story in the All-Story Magazine entitled Broadway Bab, by Francis Guihan, looks like it was going to be a typical Pathe serial, and as full of punch and pep, love and adventure, and big moments as Pathe serials that have gone before, and Norman Manning, manager of the studio, says that I've got absolutely the right dope when I make the above prediction.

I got so interested watching the stuff that I stuck around the stages for over an hour, and when Director George Marshall took the company down on the back lot to work out some action on a big western street, I traipsed along.

Ducking the Bronchos.

The western street was one of the best I've ever seen. It was a fully populated street; every store and shop had a proprietor and a lot of customers in it. The hitching racks were full of horses, and on top of this there were about twenty-five or thirty tough looking, gun-toting eggs on horseback.

I don't know why it is, but some way or other, I don't get along with movie horses. I don't think they like me. Every time I get on a western set and pick out a nice place to stand to watch the show, along comes a horse that wants to cut up and do wild west show stuff right on that spot.

Marshall and his assistant, Ivan Kahn, staged a scene in which a gang of cowboys rode through the town and stormed a building in one of the side streets. When the riders got to the ground and rushed into the house, most of the horses stood still like good horses, but one onery cayuse

Switzerland Comes to America.

C. Stoffel and H. Faesler, representing J. Speck & Co., big Zurich film exporting firm, and Milton Sills, Realart star at Hollywood studio.

Crandall Theatres Strong for Sargent; His Counsel Has Helped at Box Office

IT is our notion that the greatest value to the exhibitor of Mr. Sargent's department lies in the fact that his suggestions, cricticisms and comment seem to be inspired purely by a desire to elevate the standard of advertising display in the industry and to enhance its selling strength. . . . I may say further that Mr. Sargent's published counsel has on many occasions redounded to the benefit of our own activities in this field."

CRANDALL THEATRES,
NELSON B. BELL,
General Press Representative.

romped over to where I was standing and began to kick up his heels.

"Figure It Up!"

Thinking that this might be part of the action, and not wishing to spoil some raw stock by getting into the picture, I hastily stepped out from under my straw hat and beat it to a doorway in a nearby set, and all the time that ornery, flea-bitten mustang was just feeling his oats and trying to show off. I've always heard about horse sense, but you can't tell me horses haven't got any sense.

Miss Roland told me that "Ruth of the Rockies" is the eleventh serial in which she has played the leading part. Think of the thrills—think of the stunts, of all the adventures by flood and field that she has gone through. Figure up the gallons of midnight oil that has been burned by scenario writers; think of the imaginations that have been worn to a frazzle doping out new stunts for her to do.

Her Millionaire Prince.

At the Realart studio I insinuated myself into a closed set where Chet Franklin was directing Bebe Daniels in her first picture as a star. Miss Daniels has been sick, but she says she is feeling O. K. again and she certainly looks okey.

Miss Daniels' part in the film is that of a young girl who works in the hat check room of a large hotel. She is poor, her family lives in a tenement, and she longs for the fine feathers of the fashionable and the frivolous folks who came to the hotel. She almost falls for an old roue who is willing to buy her all the finery she wants, and she does fall dead in love with a young chap whom she thinks is a chauffeur and as poor as she is, who turns out to be the Prince Charming of her dreams and with scads of money. A great part for Bebe; she is doing great work in it.

Hello to Arbuckle.

Edward Martindale, who takes the role of the heavy; Jack Mulhall, the hero; Neely Edwards, who is doing his first dip in serious drama in the part of a young sport, and Leo White in the role of the proprietor of a gown shop, were in the set.

The play is an adaptation of two Saturday Evening Post stories, "Class" and "You Never Can Tell," and the picture will probably be released under the last-named title.

At Lasky's I stopped a few minutes and said hello to Roscoe Arbuckle, who had just got back from a two weeks' location trip to Jimtown, one of the oldest and at one time the toughest town in California.

Roscoe was working on "The Traveling Salesman," with Joe Henabery directing and Betty Ross Clark playing feminine lead.

The stories to the effect that Mr. Arbuckle is losing his form since forsaking comedy for the serious drama are not true. Arch Reeves, of the publicity department, went over to the Arbuckle set with me. Arch and Roscoe resemble each other very much from an architectural standpoint—they each have the same full plump forms. There is less than an inch difference in their circumference at the equator.

I asked Arch if it was true that Roscoe was getting thin. He nodded his head sadly, but at this moment two little girls who were working in another set wandered over where we were all three standing.

"Which of you is Fatty Arbuckle?" one of them asked.

"Which one do you think?" asked Fatty. "Take your pick."

I stepped aside so as to make it less confusing for the little girl. She looked a long time, then she said: "Well, I read in the paper that Mr. Arbuckle was getting thin, so I guess you are him." And she points directly at Arch.

A Bret Harte "Seller."

To those who know Mr. Reeves, this incident will be conclusive proof that Roscoe is still secure in his plumpness.

Roscoe told me about the two weeks' trip to Jimtown. Jimtown was used as a location for many of Bret Harte's stories. Roscoe says the old saloon, with the bar where Colonel Starbottle drank his toddies, and the tables where Gentleman Jack Hamlin played his games is still standing at Jimtown, and that some day he is going up there and buy the outfit, if it can be bought, and have it set up in his cellar.

"The Story's The Thing," Says Stuart; Film-Lore Company Bound For Scotland

DR. ALEXANDRE A. STUART, president and general manager of the Film-Lore Productions Company, Inc., of 18 West Thirty-fourth street, New York City, says that among the most important requirements of a motion picture executive is an ability to judge and select stories for filming. Expert knowledge of what the public wishes also is necessary, he said, in order to guide the production staff intelligently in the making of films of timely need and demand.

In speaking of his new organization Dr. Stuart said that both the artistic and commercial values of its productions will be considered.

"We have an unusual organization of people of broad experience and scholarship," he said, "and we feel sure that in our forward strides our productions will fill a much-needed want. We purpose big things and will endeavor to make features that will possess every element a real box-office attraction should have.

"Our material will be obtained from powerful original stories and the real treasures of literature. Science and art will be incorporated into our films and they will have an educational as well as a gripping entertainment value. We realize that the story is the most vital point of production and therefore we have made it the center of our activities.

"Our policy will be an all-star cast. When a story has a stellar role we will give it to a capable star. At no time will we put out a flimsy story to exploit incapable people who style themselves stars. The same careful consideration that every other detail of the production will receive will be given to the settings. Historic locations entering into the locale of the stories will be filmed on the authentic site and not faked; thus our scenic settings will have the same historic and educational value as the stories."

Developing the last idea, Dr. Stuart went on to describe "Brain Cinema," the first special feature to be produced. He is now arranging to send the all-star cast and production staff to Scotland. Most of the action occurs in and around historic Edinburgh and the Highlands, and he will see that even the smallest details are carried out logically and correctly.

Dr. Alexandre A. Stuart
President and general manager of Film-Lore Productions, Inc.

Keeping in Personal Touch

(*Continued from page 440*)

Harry K. Lucas, of the Lucas Supply Company, of Atlanta, and E. J. Callahan, general manager of the same company at Dallas, were in New York the week of July 12 getting a little northern atmosphere and lining up with the latest accessories and supplies.

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Mr. and Mrs. A. Sottile and their daughter, Miss Sottile, came from Charleston, S. C., this week and are at the Hotel Astor for a visit of a week or longer. Mr. Sottile, who is the head of the Pastime Amusement Company, of Charleston, with five theatres in that city, three of them for motion pictures, has almost completed plans for a new theatre with a seating capacity of 3,000, and while here he will look over some of the latest theatres in this and nearby cities for new ideas with which to improve his new theatre in Charleston.

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A. J. Pegler, publicity director of the Gibraltar Pictures, leaves for Europe on Saturday, July 17. He is taking advantage of a longed opportunity to study conditions on the other side and attend to some personal business.

Mexico Abolishes Censors

Moving picture censorship has been abolished in Mexico by Provisional President de la Huerta. The censorship department of the Ministry of the Interior will hereafter be used "to foster rather than hinder the industry," according to a newspaper.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Business East and West Keep Sol Lesser a Very Busy Man

SOL LESSER, since his recent appointment as western representative for Associated First National Exhibitors, Inc., has been dashing madly back and forth between Los Angeles and New York. He has just returned to Los Angeles with the news that his production "What Women Love," starring Annette Kellerman, has been taken over by the Associated First National for distribution.

Along with this announcement, Mr. Lesser states that he will not continue in the production field, but will devote his time entirely to matters pertaining to the Associated First National Exhibitors and to his own theatrical interests.

One of the matters to claim his immediate attention is the settlement with Annette Kellerman and Wheeler Oakman, with whom he has starring contracts; and another is the renovating of the Kinema Theatre, of which he is part owner, which will be closed for the purpose during the month, reopening after a fortnight with many improvements, including a deep stage to permit of plays being put on occasionally in addition to pictures.

Publicity Head in Los Angeles.

Howard Dietz, manager of publicity for the Goldwyn Corporation, is in Los Angeles conferring with J. S. Woodhouse, director of publicity at the western Goldwyn studio in Culver City, upon new methods and plans of exploitation for Goldwyn productions.

Warner Brothers Buy Studio Site.

Warner Brothers Productions have purchased ten acres of ground in Culver City for the erection of a new studio. Work on the administration building, and one light and one dark stage, will be begun at once. The site for the new plant is between the Thomas H. Ince and the Henry Lehrman studios, on the east side of Washington Boulevard. The Warners will move from the Horsley studio, on Main street in Los Angeles, where they have been operating, to the Romaine studios in Culver City, which will be used temporarily until the new plant is ready to be occupied.

Helen Eddy to Star.

Helen Eddy, now playing with Sessue Hayakawa in his new picture, is the newest leading woman to have been signed as a star. The company with whom she has signed is the Smith Syndicate, and she will start on her first picture under the new contract about August 1. Miss Eddy has played opposite lead to George Beban in a number of that star's productions, and also with Hayakawa, and she has just finished playing a leading role in a recent American film.

ZaSu Pitts is another star under the Smith Syndicate management.

Mayer Studio to Close for Summer.

Louis B. Mayer, producer of the Mildred Harris Chaplin and the Anita Stewart pictures, will close his producing plant for the remainder of the summer upon the completion of "Habit," Mildred Harris Chaplin's feature, and "Sowing the Wind," with Anita Stewart. Mr. Mayer, upon the reopening of the studio in September, will enlarge production activities with several big all-star features, which are now being planned for. Mrs. Chaplin will go to New York for her vacation and Miss Stewart will divide her time between her home on Long Island and a trip to Honolulu.

Ince Set Destroyed by Fire.

A fire on one of the stages at the Thomas H. Ince studio recently partially destroyed a big ballroom set which had just been completed for a scene in "Beau Revel," now in course of production. The flames were discovered and were under control before any damage was done to adjacent sets, but the ballroom had to be practically rebuilt before production could proceed.

House Peters Incorporates.

House Peters, now appearing in the current Louise Glaum picture, "The Leopard Woman," has filed incorporation papers showing a capitalization of $1,000,000 for the new film producing company that will make the House Peters Productions. W. E. De Courcy and Howard U. Dennis are directors of the corporation and Harry R. Haskins will be the director.

Dial Completes "Tiger's Coat."

"The Tiger's Coat," from the story by Elizabeth Dejeans, the latest all-star production of the Dial Film Company, has been completed this week by Director Roy Clements. The principal characters were depicted by Myrtle Stedman, Lawson Butt, Tina Modotti, Joseph Lance and Helene Sullivan.

First Bible Film Completed.

The Historical Film Corporation, the company organized to film the Bible, has completed its first picture, entitled "The Letter to Philemon," a visualization of the Epistle of Paul to Philemon.

John D., Jr., Visits Lasky's.

John D. Rockefeller, Jr., who has been in Santa Barbara for the past few weeks, spent a day at the Lasky studio as the guest of Frank Garbutt and Cecil De Mille. Mr. Rockefeller evinced great interest in watching the work of Roscoe Arbuckle and Wallace Reid, who were each at work on current Paramount productions.

New Management for Alhambra.

Douglas Jarmuth has assumed charge of the Alhambra Theatre. The Alhambra is controlled by Gore Brothers and H. M. Bosley. Beginning July 30, the Alhambra, following the example of the Kinema, changed its opening day to Saturday instead of Sunday.

St. John Leaves California.

Bert St. John, who has been managing director at the California Theatre for the past few months, has tendered his resignation to Fred Miller, to take effect as soon as W. G. Stewart, the new incumbent, is ready to take over the work.

La Carmen Productions.

A new organization to produce pictures, called the La Carmen Productions, has just been formed in Los Angeles under the management of Claude Barber. The company intends to start work about July 15 on a series of pictures which will be personally directed by Barber. Antonio Stanich, of the operatic stage, will be leading man in the first picture, which is to be a film version of a story by Dolores Lopez.

Lillian Webster Dies.

Lillian Webster, a film actress who has been playing in pictures at the National studios, died at the Methodist Hospital on July 6, following a short illness.

Jack Ford Marries.

Jack Ford, director at Universal City, was married on July 4 to Miss Mary Smith, of New York, at San Juan Capistrano Mission, near Los Angeles. Mr. and Mrs Ford have left for the East to spend their honeymoon partly with Mr. Ford's parents in Maine and with the bride's parents in Washington.

Beauty at the Bedside.

Alma Rubens in the Cosmopolitan production, "The World and His Wife," a Paramount-Artcraft.

Group of Pathe's Leading Executives and Department Heads.

1—Paul Brunet, vice-president and general manager; 2—Elmer R. Pearson, director of exchanges; 3—Miles F. Gibbons, short subject sales manager; 4—John E. Storey, assistant director of exchanges; 5—E. A. Eschmann, feature sales manager; 6—Harry Lewis, art manager; 7—Edgar O. Brooks, serial sales manager; 8—Victor M. Shapiro, exploitation manager; 9—Randolph C. Lewis, director of publicity; 10—P. A. Parsons, advertising manager.

Pathe's Policy Toward All Exhibitors Is One of Co-operation and Integrity

A STRENGTHENING of co-operation with exhibitors, a steady improvement of service and the continuance of the Pathe policy of courtesy, square-dealing and honesty of purpose in all business relations, are the important features of Pathe policy as outlined in a statement just issued by Paul Brunet, vice-president and general manager.

No startling changes in policy, no new booking schemes and devices are mentioned, but it greatly emphasizes that the Pathe organization believes that its course in the past has been so thoroughly indorsed by the patronage of exhibitors that it can remain with success as the guide for the future.

As made clear in the recent controversy over producer-owned theatres, Pathe will remain strictly in its chosen field as the distributor of independent productions to all exhibitors. It is the belief of Mr. Brunet that the American picture exhibitor is not looking for discussions or schemes, but for high-class features, serials, comedies and short subjects, and every effort will be made to give them pictures of the highest type.

Lesson Experience Teaches.

"The policy of the house of Pathe always has and always will be a policy formulated with the interest of the exhibitor as the first consideration," reads Mr. Brunet's statement. "We have found by long experience that the success of the picture theatre owner and his prosperity means the strengthening and the success and prosperity of our organization. We have specialized in serving this purpose and we have achieved an unquestioned place in the esteem of exhibitors by so doing.

"During the coming season, Pathe will offer the works of nearly a dozen of the masters of motion picture technique and production. These contributions to the Pathe product will include features, short subjects and serials. In each of these divisions exhibitors can confidently expect offerings of assured box-office merit, for the Pathe standard is being constantly raised and any picture meeting its requirements must be far above the average.

Noteworthy Producers.

"The addition to our list of feature producers of the Federal Photoplays Company of California and Robert Brunton, is evidence of Pathe's promise to exhibitors that they will have the best on the market. These producing units make noteworthy additions to those already on the Pathe schedule, including Edgar Lewis, Lesse D. Hampton, J. Stuart Blackton and Leonce Perret.

"The so-called ordinary picture of the past few years is about obsolete. Standards have been steadily raised in the production of motion pictures and today satisfactory pictures must be of careful selection, clean and of genuinely strong physical construction. Pathe has long sensed the demand of the public for pictures of super merit. No feature not of true 'special' quality will be released. Much more will be spent, of course, upon each production.

"The serial has come into its own. Demand has never been greater than today for these exciting and thrilling episodes. Pathe has a record of over thirty successful serials. Our plans in this direction for the coming year embrace a wide variety of high-class serial matter.

"Ruth Roland, who has achieved a place in motion pictures that makes her name synonymous with serial success, will be presented in 'Ruth of the Rockies' and later in another, the title of which is yet to be determined.

"George B. Seitz will continue with his splendid organization in the preparation of pictures in which he will be starred, with Marguerite Courtot in one and June Caprice in another. Juanita Hansen and Warner Oland will be seen in the 'Phantom Foe' and they will later appear in a George B. Seitz production with Marguerite Courtot and Lucille Lennox.

Hutchison and Lloyd.

"One of the important developments of recent months in serial activity was the acquisition of Charles Hutchison, the hero of "The Great Gamble." This remarkable actor, noted for the number and variety of dare-devil stunts which he has introduced into motion pictures, will be seen in two serial pictures to be produced by Robert Brunton. Under the entire serial plan, at least two Pathe serials will be available at all times for exhibitors.

"In the sphere of comedy it is the pleasure of Pathe to point out that our greatest success of the year is the Harold Lloyd comedies. Harold Lloyd has developed under the Pathe banner, and it can be stated beyond any doubt that he is recognized as one of the very greatest box-office successes of the moment. The comedies which are still to come under his present contract are of the same caliber as the rest of the two-reel comedies which have brought him to his present great place.

Short Subjects in Demand.

"Hal Roach, who has been producing comedies for Pathe for the past six years, will continue the direction and production of the Rolin one-reel comedies as well as of the Harold Lloyd comedies and a new series of one-reel comedies which will be shortly announced.

" 'Snub' Pollard and our little darkie, Pickaninny Sammy, have become universal favorites.

"In the field of short subjects, the Pathe News, the Pathe Review and Topics of the Day will continue as pictures on the programs of the leading theatres of the country. The standing and quality of the Pathe News needs no fresh introduction to the American exhibitor. The Pathe Review, in Pathecolor, slow motion photography, nature pictures, science, art, etc., holds for itself a unique place. Topics of the Day is probably the most discussed short subject of its kind in the world.

Extend Exchange System.

"All of this means simply that we shall concentrate toward the single purpose of not only maintaining the reputation we have earned for service to exhibitors, but that we shall reach out for added recognition by giving an even greater and more extensive service. From top to bottom our sales force is under instructions to be ever guided by the thought that we must build good will with the sale of every picture, that we are building for the future and not merely working for the profits of the day.

"The Pathe exchange system is being extended. It is our purpose to have an exchange or sub-office convenient to every exhibitor. In fact, we want our office to be a little closer and a little more convenient than any other office. As it is stated in our advertised policy announcement, efficiency, thoroughness, promptness and square-dealing are expected of the Pathe exchange force.

"In closing I would like to thank the American exhibitors for their cordial co-operation with the Pathe exchange, and I would like to assure them that I am convinced that all signs point to a prosperous and happy year for all the substantial business interests in the industry. We will do our part toward rounding out this optimistic outlook, and we know the exhibitors can be depended upon to do their part."

New Orleans Manager for Pathe Reports Business Flourishing Throughout South

JACK AUSLET, branch manager of Pathe Exchange, Inc., in New Orleans, recently on a visit to New York, states that his territory is in a more flourishing condition than ever before. He also says that the future is holding great promise, with the construction of several theatres in view and plans already drawn by Pantages for the erection of a $1,000,000 picture house.

"One familiar with the lavish way productions are screened in New York," said Mr. Auslet, "would be surprised to see that these same methods are being used throughout the southern territory. Exhibitors are getting away from the cheap exploitation stunts and dressing their lobbies artistically, besides ornamenting their stages in a fitting manner for presentations. Great attention is also given to the musical end of the program.

"Features are always received big and we expect big things from the Blackton production 'Passers-By.' Blackton has always been a big selling name in New Orleans, and after seeing 'Passers-By' at the Capitol in New York, I am convinced it is a feature worthy of any theatre. Blanche Sweet has scored heavily in the South with 'Simple Souls' and I am told that her forthcoming picture will surpass even that feature.

"Theatregoers in my territory are strong for outdoor pictures. Edgar Lewis is filling that demand more than any other producer. 'Other Men's Shoes,' 'Sherry' and 'Rio Grande' exceeded all expectation and we are looking forward to big business with 'Lahoma.'

"Harold Lloyd has simply taken the country by storm. At the Strand Theatre, our biggest house, the manager was so impressed by his work in 'Haunted Spooks' that Lloyd was featured above a six-reel feature. We cannot supply the demand on 'Bringing Up Father' Comedies and the Rolins with Pollard have done big business. The Dempsey serial has scored and will undoubtedly take new impetus with the recent action of the courts. George Seitz is a big favorite with serial fans and we are looking forward to the release of 'Pirate Gold.'"

New Rolin Comedy

Pathe announces "Hello Uncle" as the title of the latest of the Rolin Comedy series starring Beatrice La Plante, which was released July 11.

GROUP OF PICTURES SHOWING THE WIDESPREAD ACTIVITY THAT MAY BE SEEN IN THESE FEATURES TO BE ISSUED BY PATHE.

1-2, "Lahoma," made by Edgar Lewis; 3-4, "Man and His Woman," made by J. Stuart Blackton, with Herbert Rawlinson; 5-6, "The Girls in the Web," starring Blanche Sweet; 7-8, "A Broadway Cowboy," starring William Desmond; 9-10, "One Hour Before Dawn," starring H. B. Warner.

Eight Pathe Serials for Coming Year; Will Continue "Two-at-a-time" Policy

WITH a record of thirty successful serials to its credit, Pathe's plans for the coming year with regard to the episode form of photoplay must necessarily be elaborate in design and of huge proportions, if the serial programs is to achieve that greatness to which the "House of Serials" has pledged itself.

In order to accomplish this ambitious aim, Pathe will release a total of eight serial pictures over the designated period. The two-at-a-time policy, inaugurated in the fall of 1919, will be maintained, and, weekly, one episode each of two big serial offerings will be released.

The names of seven players, all of proven ability and popularity as serial stars, are to play an important part in the campaign laid out by Pathe to bring it greater serial achievement than ever before in its history, which covers a period of nearly seven years. These stars are familiar to exhibitors and public alike as artists whose records show them valuable box office attractions. They are Ruth Roland, June Caprice, Juanita Hansen, Marguerite Courtot, George B. Seitz, Charles Hutchison and Warner Oland.

Year Begins August 15.

The year of forthcoming big serials will commence with the release on August 15 of "Pirate Gold," a ten-episode picture starring George B. Seitz with Marguerite Courtot. It will mark the second serial produced, directed and starred in by Mr. Seitz.

Both as an artistic production and a drawing card, "Pirate Gold," is considered by Pathe officials a picture well deserving the distinction of inaugurating a year which will bring forth two serials starring Ruth Roland; one starring Juanita Hansen, with Warner Oland, and one with these stars in a cast that will also contain Marguerite Courtot and the promising Pathe discovery, Lucille Lennox; two in which George B. Seitz will star with Marguerite Courtot; one with Seitz and June Caprice, and two starring Charles Hutchison.

Ruth Roland's First.

"Ruth of the Rockies" will be the first in this group starring Ruth Roland. The second with this favorite is to be produced at the Robert Brunton studios under the supervision of Robert Brunton. The first Pathe serial produced there was "Daredevil Jack," in which Jack Dempsey starred. The picture was so well staged that Paul Brunet, vice-president and general manager of Pathe, made arrangements to have the Charles Hutchison starring vehicles filmed there.

The two pictures with Juanita Hansen are to be products of the George B. Seitz studio, both directed by Bertram Millhauser. "The Phantom Foe," starring Juanita Hansen, which will present Warner Oland in a heavy role, was completed in the latter part of June, and work has already commenced on the second picture, an original story by James Shelly Hamilton, which has tentatively been titled "Roaring Oaks." In this play important roles are to be played by Marguerite Courtot and Lucille Lennox.

Hutchison the Daredevil.

Charles Hutchison began work at the Brunton studios under his new contract with Pathe on April 19. His vehicle is an original scenario by Jack Cunningham, the author of several screen successes. W. S. Van Dyke, who directed "Daredevil Jack," is directing the picture and rapid progress is reported by Mr. Brunton.

The variety in style and type of plays which Pathe has so successfully endeavored to incorporate in the serial program, is greatly aided by the acquisition of Hutchison. He is a leading exponent of the daredevil stunt, as illustrated by "The Great Gamble," and his pictures are bound to add greatly to the completeness of the Pathe serial product.

The George B. Seitz pictures are comparative novelties. In "Bound and Gagged" Mr. Seitz courageously introduced a new type of serial hero—a young American, typically energetic and intrepid, whose utterly care-free attitude of mind and agility of body brought him face to face with situations he had no part in bringing about, but which ,nevertheless, supplied all the action and all the thrilling heroism requisite of the serial play. He emphasized the situation and the characterization.

Seitz Is Kept Busy.

After "Pirate Gold" Mr. Seitz will appear in "Velvet Fingers," a fifteen-episode play which he completed only a short time before his departure for Spain to film a Pathe feature. "Velvet Fingers" is a "crook" play filmed on a far more elaborate plan than Mr. Seitz has previously attempted.

In "Ruth of the Rockies" Ruth Roland returns to the West for the setting for her play. At the time it was announced that Miss Roland's next serial would be a western story, Pathe was congratulated by many veteran serial exhibitors for the wisdom of presenting her in such a vehicle, for their past experience proved her followers preferred to see her in pictures of the great outdoors. "Ruth of the Rockies" is an adaptation of "Broadway Bab," which appeared in All Story Magazine and was written by Johnston McCulley.

Improvement Evident.

Early in 1920 in a statement regarding the new serial policy, Mr. Brunet predicted greater improvement in serials, from the standpoint of acting, stories and production, than in any one previous year. With the announcement of the schedule for the next year, it now becomes evident that Mr. Brunet has had the courage to direct the course of Pathe on the conclusions inspiring that prediction.

During the past year Pathe serials have shown an appreciable movement in quality and a large increase in the extent of their distribution. They have steadily gained in the direction of longer runs and presentations in theatres with reputations for presenting only the biggest attractions.

Artistically the serial has kept well abreast of the feature play. It is only necessary to recall some of the pictures of two years ago and compare them with recent Pathe offerings to appreciate the extent to which the serial has advanced. More elaborate settings are constantly noted and greater care for technical details are evidenced in the later works of the leading serial directors.

Pathe Points to Gains in Short Subject Field and Discloses Plans for Next Year

THE position of the Pathe Exchange, Inc., in the distribution of short subjects, has been accentuated during the past year by the achievements of the Pathe News, by the success of the Harold Lloyd comedies, by the growing popularity of the Pathe Review, by the public approval of Topics of the Day, and by the big demand for the one-reel Rolin comedies. In recent weeks the new "Young Buffalo" series of two reel Westerners, has been added to the list and is recognized already as one of the most meritorious subjects of its kind.

After three years of one-reel comedies, Harold Lloyd branched out in a series of six two-reel special productions in the last year. With each succeeding production he gained in popularity.

Lloyd started his comedy success with Hal E. Roach, who has been producing comedies for Pathe for the past six years, and, while under Roach's direction, he has appeared in over 300 one-reel comedies. Mr. Roach is also responsible for the Rolin comedies featuring "Snub" Pollard and the little darkie, Pickaninny Sammy. His plans for the future embrace a wide scope in the field of comedy and assure the Pathe clientele of a strong series of one-reel productions in addition to the Harold Lloyd comedies.

Backed by the prestige of being the first news reel, the Pathe News was an institution in thousands of theatres at the beginning of last year and owing to the many exclusive features since that time, it has made large gains. Hardly a week has passed without one of the big news features of the world being exclusively pictured in the Pathe News.

Pathe has just announced that Hy Mayer's Travelaughs will be incorporated in the Pathe Review. This adds another feature to the already imposing list of subjects shown in this screen magazine. In the course of the past year Pathecolor slow motion photography, nature pictures, science and art, have been assembled in a reel of brilliant entertainment.

"Topics of the Day" became famous to theatre-goers with almost the first release under Pathe distribution. The pungent paragraphs which form the body of this reel are selected from the newspapers and magazines of the world by the editors of the Literary Digest.

Add to Short Subjects.

In keeping with its policy of closely watching he demands of exhibiors and responding to that demand, Pathe recently effected the distribution of a series of two-reel Westerners. Every exhibitor will recognize that in the last year the public has been looking for out-door pictures with a western touch and these two reel pictures in which "Young Buffalo" is starred is meeting that demand.

Mrs. Sidney Drew comedies have also met with great success whenever shown. They are comedies unique in their smoothness and in their adherence to the truisms of life and are distinguished for fine humor. John Cumberland, the star of the series, is one of the best known of America's stage actors.

Ruth Langston in Pathe Serial

Ruth Langston, who made her first serial appearance in a leading role in "Daredevil Jack," is playing a prominent part in the cast supporting Charles Hutchison in "The Double Adventure," the star's Pathe vehicle now in production at the Brunton studios.

VIEWS TAKEN FROM FIVE SERIALS THAT WILL BE RELEASED UNDER THE PATHE BANNER.

1-2, "The Double Adventure," starring Charles Hutchison; 3-4, "Pirate Gold," starring George B. Seitz, supported by Marguerite Courtot; 5-6, "The Phantom Foe," starring Juanita Hansen; 7-8, "Ruth of the Rockies," starring Ruth Roland; 9-10, "Velvet Fingers," starring George B. Seitz, supported by Marguerite Courtot.

Pathe Awaits Fall Feature Competition Backed by Its Great Array of Talent

INSTEAD of devoting its energy during the forthcoming season to the introduction of "startling policy changes," or other plans which, to exhibitors, have become frequent occurrences, Pathe Exchange, Inc., will endeavor to furnish its patrons with the finest feature subjects money will buy.

This statement is made by Paul Brunet, vice-president and general manager, in announcing the preliminary details of his plans for the coming year. Mr. Brunet lays stress upon the fact that exhibitors are interested in "pictures with box office value, not policies." For the coming year, Mr. Brunet has brought together the most successful assemblage of stars, directors and producers in the annals of Pathe.

Another Producer for Pathe.

A notable addition to the producers of Pathe features will be the Federal Photoplays of California, an organization which, during the past twelvemonth, has given to exhibitors some of the big money-getters of the year. It will furnish for Pathe distribution a series of four special productions of unusual power, to be produced from widely read novels by celebrated authors.

Robert Brunton, the California producer, who gave Pathe one of its greatest serials, "Daredevil Jack," starring Jack Dempsey, is another addition to the feature makers. Mr. Brunton is now producing for Pathe a big special, "The Devil to Pay," in which will appear a cast of well-known players. It is probable that other Brunton features will follow.

Edgar Lewis, who during the past year gave to Pathe two box office winners in "Other Men's Shoes" and "Sherry," both adapted from widely read novels, continues his affiliations. He has contracted to produce four or five more specials to follow "Lahoma," which will be released early in the fall.

Two Hampton Stars.

Jesse D. Hampton, one of the most successful of American producers, will have two stars listed among the Pathe attractions for the year. Blanche Sweet, whose "come-back" in less than a year is largely due to the productions she has been given by Mr. Hampton, will continue in the realm of popularity she has regained since Pathe took over her pictures.

In addition, Mr. Hampton has contracted with Pathe for a series of pictures starring H. B. Warner, whose first Pathe picture will be "One Hour Before Dawn," which had a pre-release showing at the Capitol Theatre, New York.

J. Stuart Blackton, whose "Passers By," "Man and His Woman" and other features were money winners under Pathe distribution, will personally direct six more releases for issue through the same channels. Mr. Blackton's success has increased with every new release, and numbered among his biggest sellers are "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier."

At Least One Perret Feature.

Leonce Perret will make at least one drama for Pathe release. He has just returned from Europe where he filmed scenes for "The Empire of Diamonds," which he adapted from the novel by Valentine Mandelstam. Mr. Perret took parts of the picture in London, Paris, Nice, Le Havre, Monte Carlo and Paris, and is now finishing the production in New York.

Pathe will distribute the product of Associated Exhibitors, the first of which will be Geraldine Farrar in a version of "The Riddle: Woman." Edward Jones is now directing this play ,which on the stage was a vehicle for Bertha Kalich for nearly two years.

The American Film Company and W. W. Hodkinson continue their releasing arrangement with Pathe.

Pathe has consistently devoted itself during the past year to the upbuilding of a feature department. It has endeavored to obtain the finest pictures on the market. Its success is reflected by the successes of "Other Men's Shoes," "The Thirteenth Chair," "The World Aflame," "Sherry," "Fighting Cressy," "The Deadlier Sex," "Simple Souls," "Passers By," "Broadway Cowboy," "Rio Grande," "My Husband's Other Wife," "Brothers Divided," "Oh Boy" and "Common Clay."

Film Aviation Stunts for Serial

The Ruth Roland Company, filming the Pathe serial "Ruth of the Rockies," completed the work at San Diego, where several hydroplane scenes were produced.

The scenes at San Diego were delayed some time owing to the difficulties they presented the director.

Pathe News Proudly Points to Record During Momentous Last Twelve Months

THE World Before Your Eyes" is a slogan adopted some time ago for the Pathe News, and it is one which aptly fits the work of this great cinematographic news gathering agency. With some of the most remarkable events in the world history occurring during the twelfth month just closing, the Pathe News can proudly point to its record.

Time and again Pathe News cameramen in all corners of the globe risked their lives in order that American audiences, sitting back calmly in their upholstered theatre chairs, might have brought to them events that had roused their deepest interest through newspaper columns.

But American audiences are appreciative, and the present reputation of Pathe News is evidence of this. The Pathe News has become so well established that there are many exhibitors throughout the United States who would rather eliminate a feature than keep this reel off their program.

"Covers" Entire World.

The Pathe News has built up a great news gathering organization. There is no part of the world where this organization is not represented by a cameraman who is thoroughly alive to the importance of his position. From the far flung battle lines of Soviet Russia, to revolution-torn Germany and Mexico, Pathe News cameramen during the year just passing have risked life and limb to obtain scenes of importance. On land, on sea and in the air, Pathe News cameramen were ever on the alert, and their romances were keenly written in issue after issue of the Pathe News, with its scores of "exclusives" and ever entertaining subjects.

Among the great feats of the news reel were the pictures showing the Allied occupation of the Dardanelles. Succeeding feats were: pictures of the actual peace treaty and the signatures of the representatives of the different nations ratifying the treaty, a document of epochal importance; scenes of the attack on Lord French by Sinn Feiners in Ireland; pictures of the mob storming the court house in Lexington, Ky., during the riot there recently—rioters were shown being shot down and the Pathe News representative risked his life photographing this feature; pictures of the German revolution; pictures of the activities of the German Reds in the Ruhr district; pictures of the French occupation of Frankfort, Germany, which almost resulted in the renewal of war between France and Germany; pictures of the Supreme Conferences of the Allies at San Remo, Italy; pictures of the Mexican revolution.

Among the leading "stunts" covered by the Pathe News in the field of aviation was a "leap for life" in which an army aviation sergeant leaped from an aeroplane moving at 100 miles an hour over the Capitol at Washington.

Other features were the first aeroplane flight ever photographed over London, in which Captain Jack Alcock, only airman to fly across the Atlantic on a non-stop flight, performed some remarkable stunts; pictures of a "human pendulum" changing from one plane to another, pictures of a flight over the Panama Canal, pictures of a flight over the volcano at Mt. Lassen.

These are but the high lights of the feats of the Pathe News during the year. They are significant of what can be expected during the forthcoming year, for the organization is ever prepared to film any event worthy of being filmed and no corner of the globe is too remote for its activities.

Pathe's Service to Exhibitors Starts with Production; Exchange System Covers Country

THROUGHOUT the motion picture industry the Pathe Exchange has come to mean perfect motion picture service as far as the science of picture distribution has been developed. With Elmer R. Pearson as director of exchanges and some of the best known film men in the country in charge of the various branch offices, the complete personnel of the organization represents the development of several years of the consistent Pathe policy of building for permanency and progress.

From the inception of the Pathe organization in the United States under the inspiration of Charles Pathe and its growth under the personal direction of Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., the necessity for genuine co-operation and effective service has been recognized. This policy has been so thoroughly established in the minds of every one in the organization that today it is the slogan of every one in the exchange system.

Service Starts with Production.

In every phase of production, features, serials and short subjects, the service of experts is utilized at the beginning and

Warren Chandler

Playing in Pathe features, the latest of which is "Man and His Woman," made by J. Stuart Blackton.

the sales effort is not commenced until the Pathe organization is certain that the product can be offered to the industry as a credit to the name of Pathe.

From the moment it is decided to accept the product for Pathe distribution, the wheels of the system of selling direct to the public are set in motion.

Advertising Campaigns.

For several years in the leading magazines and newspapers of the country Pathe has been conducting an advertising campaign designed to popularize their produce and aid exhibitors. An exploitation department made up of experts co-operates with exhibitors on every production and the great bulk of the work of the publicity department is directed toward this work of selling the public direct. In connection with the publicity work several prominent writers are employed and their stories of Pathe stars and production are widely distributed by the leading newspaper syndicates.

Salesmen Typify Pathe Integrity.

Arrayed behind this great force which reaches in its appeal every theatregoer in the country is the actual sales organization, composed of men whose personal integrity has been established by long years of service with the exhibitors. Every man in the Pathe selling organization is a picked man, and the prime requisite of his selection is that he shall have firmly established himself in the minds of exhibitors as a man of his word and a man who can typify the integrity of Pathe service.

It is the aim of the organization, outlined by Mr. Brunet, and carried into effect by every subordinate, that the Pathe Exchange system shall typify courtesy, fair dealing, and the highest efficiency in both the delivery of film and its presentation to the public at the greatest possible profit to the exhibitor.

Sub-offices Increase Efficiency.

There are thirty-two branch offices established in the important centers of the country and two sub-offices. The establishment of sub-offices during the past year was undertaken to provide more rapid and accurate service to exhibitors in territories somewhat isolated from the accepted film centers, and in the future this necessity will govern the creation of other offices.

Mr. Pearson embodies in his career a development of the American exchange system itself. For more than a decade he has been identified with the distribution of motion picture film in executive capacities with the leading companies, and he developed many of the features of the modern exchange.

During a considerable period of this time he enjoyed the co-operation of J. E. Storey, who is now the assistant director of exchanges, and these two men are now directing the system of the Pathe Company.

E. A. Eschmann, feature sales manager, M. F. Gibbons, short subject sales manager, and E. O. Brooks, serial sales manager, are also men of long experience in dealing with the exhibitors in the field. W. T. Yoder, the manager of the Southern District; R. S. Schrader is the Central Western District manager and W. S. Wessling is in charge of the Western District.

Lloyd's Seven Multiple Reelers in Year Show How Success Comes from Hard Work

MANY outstanding events have developed during the motion picture season which is now rapidly drawing to a close, but none is more impressive than the jump into popularity of Harold Lloyd, who, from almost total obscurity six years ago, is today one of the highest priced stars in the motion picture firmament. Even before he was signed recently by Associated Exhibitors under a contract which involves more than $1,500,000 the first year, Lloyd —just a youth of 27—was virtually in the "million dollar class" of stars.

Beginning last fall, when he made his inaugural appearance in two reel comedies, Lloyd has made seven multiple reelers. Each of these comedies involved more than $100,000, it is said. By the end of the year the young comedian will have been starred in nine comedy specials, and with each being listed as a $100,000 offering, it can be seen why he is even now rated a "million dollar comedian."

Lloyd a Worker.

Tracing the rapid rise of Lloyd to the top of the comedy ladder discloses how an energetic American youth, once determined to accomplish a thing and supported by the proper enthusiasm of his associates, can progress to fame. A less energetic comedian than Lloyd might have been satisfied with the reputation he gained in single reelers. Lloyd's one reel comedies under Pathe distribution were being circulated in between 5,000 and 6,000 theatres.

Yet Lloyd was not contented with his efforts. Hal E. Roach, under whose direction the young Pathe star has progressed, was not satisfied, either. They wanted to make better comedies—comedies that would not be forgotten just as soon as the audience left the theatre. They wanted comedies that left no foot imprints on human forms. In fact, they were opposed to slap stick because they felt the public was tired of so much of this type of entertainment.

A Success from the First.

The consequence was the development of the two-reel series of special comedies. "Bumping into Broadway" led the procession. Lloyd was an instantaneous success. His judgment and Hal Roach's that the higher type of comedy was demanded by the public, was vindicated. But one two-reeler didn't "make" Lloyd. "Captain Kidd's Kids" followed and the young star's reputation took on a new aspect.

Then came "From Hand to Mouth," something a little different, and it, too, was heartily endorsed. And then "His Royal Slyness" gained Lloyd further laurels.

His fifth release, "Haunted Spooks," up to this time was considered Lloyd's superlative endeavor, but along came "An Eastern Westerner." Exhibitors well know the success of this picture, the last of Lloyd's first series of two-reelers for Pathe.

The initial issue of his second series will be made this month. It is "High and Dizzy." Those who have had a preview of this picture are enthusiastic. Pathe confidently expects it will be hailed as Lloyd's best work. It is rare in any line of entertainment that a star can point to such a record of unbroken success.

Lloyd is in a class by himself for his type of comedy. His success can be attributed largely to the loyal and conscientious efforts devoted to his work by Hal E. Roach and by his own keen insight into the value of comedy "business." No comedian studies these details harder than Lloyd. With him, comedy-making is a serious business. He cannot fail under these circumstances, and Pathe is proud of being the medium that brought him up in the comedy field.

Denies News Reel Merger

Just before he sailed for France the attention of Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., was called to a report that the Pathe News was about to be amalgamated with other topical reels.

"Preposterous," was Mr. Brunet's comment. "There is positively no foundation of truth in this statement. Exhibitors may rest assured that we have no thought of amalgamating the Pathe News with any other news reel organization or organizations."

Pathe Shows Oriental Dancing

Heading the interesting features of Pathe Review, No. 59, released July 11, is the latest of the Julian Ollendorff "Spirit of the Dance" series, "The Nautch Dance of East India," interpreted by Evan-Burrows Fontaine, the danseuse now appearing on Broadway in "Ed. Wynn's Carnival."

The Novagraph producing director, Harry Mason presents "A Whirl from the West" in slow-motion, showing the way an expert cowpuncher twirls his lariat. Colored views of Lisbon are shown in the Pathecolor offering, "The Capitol of Portugal. What happens "below decks" in the big New York hotels is shown in "Between One Meal and the Next." "The Bad Boys of Jungletown" is an animal study presented by Dr. Ditmars of the New York Zoological Park.

She's Falling for Him.

Harold Lloyd and Mildred Davis in an unbalanced moment in Pathe's new comedy "High and Dizzy."

Advertising and Exploitation

By Epes Winthrop Sargent

Told Business Men Not to Marry by Fake Telegrams

GETTING unusual publicity at a cost of $6 put over a First National attraction for Frank Newman, of the Newman, Kansas City. He had some fake telegraph blanks printed up with the legend used as a title. Then he chartered a small boy with as many freckles as the law allows and put him into a bellboy suit.

For three afternoons the kid invaded the business district. When he spotted a prosperous-looking man he would start after him, shouting and whistling to catch his victim's attention.

Naturally everyone on the street became interested, and usually when the telegram was read it was passed along for others to see, so that each fictitious wire would reach a dozen or more.

This was all done before the play title was announced, and few connected the stunt with the theatre until the formal advertising broke and the bellboy in the advertisements was connected with the bid on the streets.

Thought Won an Editorial on "Don't Ever Marry"

WHEN the press book was prepared for "Don't Ever Marry," one of the press stories was a discussion of marriage by Matt Moore, who used his brothers' experiences to point the moral.

Most managers who used this simply sent it over to the paper with the request that it be run. Most of the papers were glad to use it, because it had a news angle.

Joe Goldberg, of the Strand, Louisville, had a better idea. He took it over to the editor of the Times with the suggestion that this formed the basis of a good editorial.

The editor thought the same way about it and wrote a leader on "Moviedom and Divorce," which attracted much more attention than the original story would have done.

Every one had the same chance. Goldberg used it.

In Correction

ROBERT H. CLEMMONS, of the Rialto, Beaumont, Tex., writes that the lobby stunt for "The Flame of the Desert" appearing on page 1481 of the issue of June 12 and credited to Miss Jean Darnell, of the Goldwyn Dallas office is his own, explaining:

"Some time ago I received a letter from Miss Jean Darnell in which she asked me to send her a photograph of any lobby I had put over on any Goldwyn picture, together with details of the exploitation campaign I used. She stated that they were to award a prize to the best sent in by a certain date. The photo being the only one I had on a Goldwyn, I immediately sent it in with details."

We are very glad to place the credit where it is properly due.

Two Cars and Seven Children Helped Tell Los Angeles "Don't Ever Marry"

TWO automobiles, seven children, a bridal couple, a bellboy and a 300-pound "father" were the ingredients of two press stunts which united to hold the Marshall Neilan production of "Don't Ever Marry" for two weeks at Tally's Broadway Theatre, Los Angeles.

To launch the First National attraction James Randall sent out a bridal couple in a brand new flivver coupe, with a bellboy sitting at the rear carrying a beribboned hatbox on which was painted the name of the theatre. The only other advertisement was a suitcase, labeled with the name of the play, which was carried on the running board. This, like the box, was decorated with white satin.

Did the Hotels.

All of the hotels were visited and the couple would enter the lobby followed by the boy with the luggage. The guests would swarm around, enjoying the apparent discomfiture of the pair, when the groom would suddenly discover that he was in the wrong hotel. A whispered consultation with his bride would be followed by their exit, and the stunt would be repeated at the next stop.

Had a Barry Bellboy.

Much of the ballyhoo was derived from the impersonator of Wesley Barry, who rose to the occasion nobly. The outfit was quickly connected with the playing title, and before the end of the week they were coming in such crowds that the engagement was extended.

Took an Encore.

Something as good seemed to be required for a second week, so Mr. Russell staged another flivver stunt.

This time the car was in the last stages of decrepitude. It was apparently made about the time Henry Ford cut the first paper patterns for his tin lizzie and laid in a stock of old tomato cans.

A three hundred pound man and seven assorted kids were the passengers this time. The man perspired freely and the kids looked as though he had to make their clothes and dress them. It was one of the old stem-winder models, which could be depended upon to go dead at every traffic control, and at each stop the mountainous chauffeur would climb out and crank.

Kids Were Pesky.

And as soon as he got out of the car the kids would start in to climb over the radiator or plague the traffic cop, if he looked good-natured, and they would have to be herded back into the tonneau and spanked and scolded, while the crowd gathered.

Then the fat man would pick a fan from the floor of the car on which had been lettered "Don't Ever Marry," and he would go on to the next crossing.

Can You Imagine a Honeymoon Pair in a Ford!

Yet putting this young couple into a sedan and sending them around to all the hotels got so much publicity that Tally's, Los Angeles, held "Don't Every Marry" for a second week and got up another stunt.

It Was Lucky for Doob the Bridegroom Smiled

Used Auction to Dispose of Entries in Novel Stunt for "Soul of Rafael"

GETTING something new in the way of stunts, H. R. Hamilton, of the Cozy, Norton, Kan., got away from the usual prize scheme. He needed something to offset the hot weather drop, and he needed it badly.

A scene in "For the Soul of Rafael," in which Clara Kimball Young is seen embroidering a handkerchief, furnished the idea, and he promptly announced an embroidery contest, the article to be as much like the handkerchief used in the scene as possible.

Just a Contest.

It was not called a prize contest and no prizes were announced. It was merely called a contest, but "contest" was sufficient to arouse interest and most of the women in town got busy with their needles, for the time was short.

The idea succeeded beyond Mr. Hamilton's expectations and 180 entries were made. This was more than he counted upon for the stunt he had in mind, but he put it through.

These samples were displayed in the lobby of the house and in store windows until the night of the decision. The house was packed and the friends of the various contestants were out in force, some handkerchiefs being supported by a dozen or more partisans.

All of the samples were displayed from the stage and the approval of the audience served to eliminate the hopeless. It took an hour and ten minutes to get down to the final three and then Mr. Hamilton pulled his surprise.

Sold at Auction.

To decide upon the actual merits of the three remaining handkerchiefs he was going to auction them off. The prices brought were $12, $16 and $20, and the decision was made in accordance with the prices brought. The winners had the privilege of retaining the handkerchief and the glory or pocketing the money bid. All three of them took the money.

There was no complaint, but it would perhaps better the stunt if the method of awarding the credit were announced beforehand. It would perhaps heighten the interest.

Try a Sale.

It might help if it were further announced that all of the samples submitted would be auctioned off and that the proceeds would be given to the charities designated by the owner of each article. This would get the various aid societies eager to compete and make for much greater interest.

Mr. Hamilton only scratched the surface of the idea. If you improve on his stunt, let us know what you did.

Books Comedies Alone for Duration of Summer Heat

CHARLES PACINI, of the Majestic and Butterfly theatres, Kenosha, has decided to lay off heavy melodrama for the summer. Business fell when the weather grew warm, and booking bigger pictures did not seem to help any.

He got his cue one night, a patron came out just after the feature had started. "Sure it looks like a good one," he admitted, "but I just dropped in to see the comedies. It's too hot to worry about a heroine these days."

He went on his way, but Mr. Pacini saw the light. He changed his bookings to get in only the lighter class of plays, fussed up his lobby with flowers and summer drapes and he is going to play the heavy dramas next winter when it is less of a mental strain to watch a heroine abused through four and a half reels only to rise up and foil the villain in an eyelash finish. Cartoon comedies, bathing girl farces, winter scenics and farcial and comedy dramas will be his menu from now until the Thanksgiving turkey begins to look worried.

And he says business has bettered already.

Writes His Advertising by Eliminating Excess

ARTHUR L. FISH, of the Alhambra and Pastime theatres, Akron and the Rialto, Kenmore, O., describes a simple plan of elimination whereby he assembles his advertising by means of elimination.

He starts in with a large sheet of paper on which he writes down all of the leading facts from the press book, adding to this all other material occuring to him.

With this material before him he proceeds to weigh the value of the different lines and statements, crossing off those least valuable until he has brought his dope down to about the proportions of his space.

The same thing is done with the cuts at hand. They are all considered and eliminated by the same process until but one remains, and sometimes even this is finally thrown out.

With the final selection made, he starts to build his advertisement, boiling down the statements to gain brevity and setting the material into the space in the order of its importance.

On the recent showing of "The Turning Point" he boiled the entire press book down to five lines which read:

Robert W. Chambers wrote it.
Katherine MacDonald acted it.
The Rialto Theatre is showing it.
"The Turning Point."
All this week.

He figured out that Chambers would carry the story and the star the production end. All that remained was title, house and date. As he points out, too many advertisements are stuffed with excess facts until they defeat their own aim.

Tagged Bridal Coach for "Why Change Your Wife?"

OSCAR A. DOOB, the Cincinnati exploitation man for Paramount, has been at it again. The Walnut, in that city, was playing "Why Change Your Wife?" for a late run. Across the street from the exchange was an Italian church and inside (of the church, not the exchange), was a bridal couple.

Some joker slipped up behind the limousine in which the newlyweds were to make their bridal tour of the Italian quarter, and tied on a home-made sign reading: "Just Married. Oh You Kid!"

Doob thought it would be a shame not to give them more attention than that. There were some nice block sheets with just the title. He grabbed one up, collared some friction tape and went over to the driver with the statement that John Boloni, a fictitious person, wanted the sign put on the car. It went and was still there when the newspaper photographer, who had been telephoned for when Doob started across the street, arrived.

And it stayed on all through the bridal tour and the groom when he did find it out thought it a mighty good joke—which is a blamed fortunate thing for a man by the name of Doob.

This Couple Were Not Fully Married Before Doob Asked—

"Why Change Your Wife?" through the medium of a one sheet hung on the back of the bridal car. Fortunately the groom was so happy he thought it a good joke and Doob kept out of the hospital.

Tell us what you do when hot weather comes. The "other fellow" wants to know.

If You Have a Tame Bear, Give Him a Job

Marge O'Doone's Place in the Sun Assured by One Hardworking Bear

PUTTING over a play with a bear is something new in the stunt line, but it's a great idea when you do it right. One hard-working bear did more for "The Courage of Marge O'Doone" at the Sun Theatre, Omaha, than a dozen additional press agents could have effected.

The use of the bear was suggested by the fight in the Vitagraph story, and the Sun knew where a bear might be had, so they worked the bear to a fare-ye-well, and then some. They gave him a little time for sleep, but even then he had to sleep in a pen in the lobby.

A Closeup of Bruin.

And when he had nothing else to do they made him pose for the amateur photographers, for a sign on his case read "Bring your kodak and take a snapshot of the bear." If that bear had stuck around the Sun a couple of weeks longer he would have been sweeping out the house and taking the film cans back to the exchange.

He Played to Standing Room.

He was started off as a teaser and about the time the population was wondering what near beer he was advertising he was hooked up to the house and exploited as "the bear all Omaha was talking about." They got him a nice five-ton truck to ride around in and he saw more of the city than the average bill collector. He went downtown and uptown and out to the stockyards in South Omaha and over to Council Bluffs and visited the newspaper offices and gave ballyhoo performances on the sidewalk.

The truck was masked in with painted snow and a reference to "the greatest bear fight ever filmed, in 'The Courage of Marge O'Doone,' now showing at the Sun."

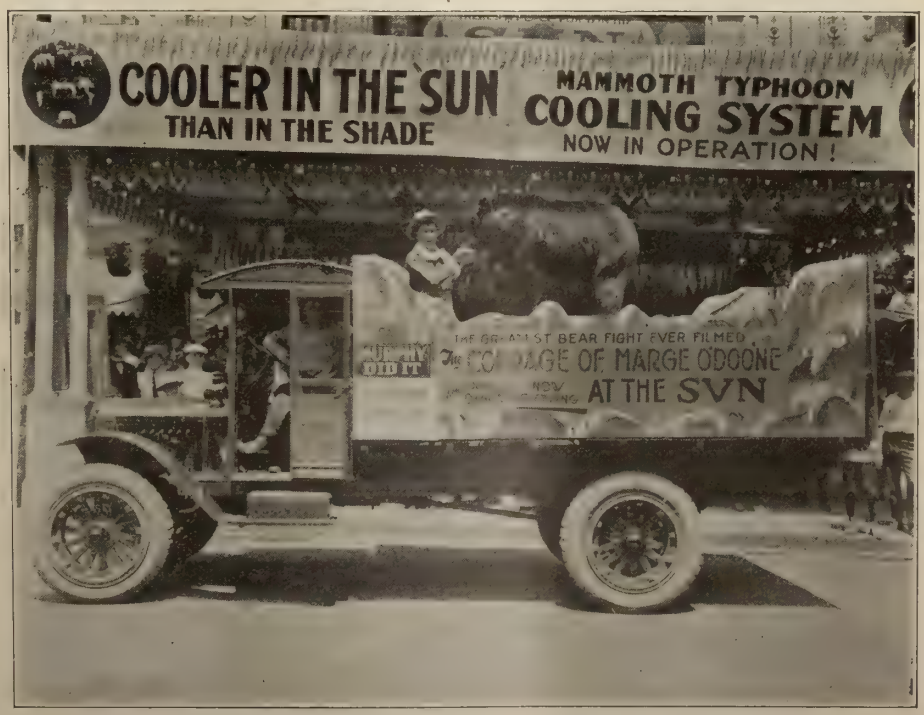
The picture was taken in front of the house, and in the background can be seen the banner above the marquise. Even the Sun is frostbitten, and the slogan "Cooler in the Sun than in the shade" will pass unchallenged save in Sandusky, where George Schade holds forth.

Got the Crowds.

Wherever the animal went huge crowds gathered, and in front of the house it was used for a ballyhoo before each performance. That is when the camera fiends got in their licks and the snapping shutters helped to jazz things up.

In his spare moments the bear had a chance to rest in the lobby behind a wire screen den, but he had absolutely no privacy, and he was glad when the engagement was over and he could rest up.

The smaller cuts show what a huge creature he is and give some idea of the crowds he attracted. For the full week it was just one darned crowd after another, which was precisely what the Sun wanted, if the bear did not.



This Bear Back Was Not on a Bathing Girl.

It was on a perspiring member of the four legged sort they don't allow on beaches. Don't believe that Murphy did it, as the cut shows. Murphy was the truckman. The Sun, Omaha, pulled the stunt.

Made Special Lobby Show for "The Fortune Teller"

MAKING a special play on "The Fortune Teller," the Weiss Brothers, of the Fifth Avenue Theatre, Brooklyn, got up a pretentious lobby display. Curtaining off a section of the lobby with blue bunting, against which were white stars and playing cards, they used a dress model,

The Lobby Display.

borrowed from a department store, dressed in Gypsy rig. Her hand rested upon a crystal globe. All about were allusions to fortune telling and playing cards were freely used. The lobby frames also carried stars and cards and in each corner a Ouija board. The result of the special drive was increased business on this production at a neighborhood house. The idea was taken from the press book and enlarged.

This Summer Stunt Will Always Sell Seats

Spirited Contest for Diamond Ring Holds Up Summer Business in Lowell

KEEPING up the summer business is one of the real problems of the motion picture manager. He cannot close down, as do the drama houses, yet business is apt to fall off unless extra effort is made to get them in.

Thomas D. Soriero, of the Strand, Lowell, Mass., used the contest stunt to decided advantage lately, and had the town all stirred up, with the Mayor himself making the award. He overcame the summer slump, and now his only problem is to keep them coming, for if you can bridge over the first few hot weeks the rest is comparatively easy.

Teaser to Start Off.

To open the campaign Mr. Soriero merely announced that he would give away a diamond ring worth $150. He did not say how or when, but merely announced that he would, and left his patrons to get up interest through speculation as to the form the distribution would take.

The Strand has done many stunts since Mr. Soriero took told and he keeps the patrons on tiptoe. When he had them guessing sufficiently he launched the formal announcement.

Because of his preparation he did not have to labor to gain interest for the contest. This was all done in the preliminary teaser stunt. He was off to a running start.

How They Voted.

He used the straight coupon vote, which is about the best form of contest. Each ticket carried a coupon good for one vote in the contest, which was announced to close of a definite time. All house employed were barred from the contest, directly or indirectly. The prize was obtained from a local clothing firm, which hooked up with all of the advertising, the contest being known by the name of the clothiers. The contest cost the theatre company nothing.

It was displayed in the window of the jewelers, with a suitable card, which served as an advertisement for the house, and the house used such announcement, always referring to the store where the ring might be seen.

The Ticket Scheme.

One vote was given with each ticket. A better plan is to give one vote for each five cent valuation. This not only equalizes the different admission prices, but it gives a larger number of votes and makes the score sound more important, but the vote to a ticket simplified the counting as well as the distribution.

Mr. Soriero apparently overlooked one good bet. When the late Frank Montgomery held his first auto contest in Jacksonville he prepared for sale books of tickets representing one, five and ten dollars. The front page was a coupon representing the entire valuation of the book, which could be cast at once, the tickets themselves being good for the entire summer, which kept up the business beyond the period of the contest.

Spirited Voting.

The contest started with about forty candidates, and about fifteen kept pretty evenly matched up to the last two weeks, when about a third of these forged ahead.

Baby Marion Kittredge, daughter of one of the first Lowell soldiers to fall on the French front, was a leader and carried the backing of the Legion, but a dark horse ran up and in the final balloting the prize went to Miss Margaret Wilcox.

A season pass for two was given little Miss Kittredge in recognition of her excellent fight, and this took away part of the sting.

The contest was a huge success both as an interest and money getter and Mr. Soriero felt so easy in his mind that he went up to Maine for a fishing trip, confident that business would keep up until he could get back with a fresh crop of fish stories.

He had overcome the slump and will probably find on his return that the stimulating effect of the contest was lasting, but he doesn't expect to run all summer on that one stunt.

If Bebe Daniels Will Nurse Us, We'll Be Sick Abed Most Willingly.

J. O. Brown, of the Arcade, Jacksonville, did it up brown for a lobby display, and the beauty of the stunt is that it cost nothing but thanks and a little program mention.

Gets Unique Announcement in a Clinic for Heart Ills

GETTING away from the obvious, John Leroy Johnston, of the Finkelstein and Ruben houses, Minneapolis, offered a unique announcement for Constance Talmadge in "The Love Expert" at the Strand. Several thousand four-page folders were sent out to good addresses, the third page reading:

Miss Constance Talmadge
The Love Expert
Announces the opening of a temporary hospital for broken hearts
at the
Strand Theatre
Advice to the Lovelorn. Come and bring the ladies
An enjoyable evening assured.

This was gotten up in imitation engraving, with Old English and Gothic text combination. A shaded Gothic or Type Script would have been even better.

Found Circulars Best for Small Southern Town Dates

GOOD exploitation consists in using the best medium for publicity, and when Ben Laskin was called upon to put over "The Miracle Man" in several small towns in the south, he forgot street stunts and worked with heralds and postcards. Each town was under the 3,000 mark and could not show a return on big stuff, but about 500 heralds and 250 cards to each town got most of the white population in strong.

Exploitation is whatever gets them in.

Spent Only $000.00 for Reid in "Sick Abed" Lobby

SPENDING nothing at all for a tableau so realistic that they had to label it for fear someone might think that an emergency case was being treated in the lobby was J. O. Brown's lobby stunt for Wallace Reid in "Sick Abed" at the Arcade Theatre, Jacksonville.

The bed was borrowed from a furniture store and the furnishings were sent along. The two dummy figures were loaned by a department store and a drug store contributed the sick room supplies; most of which are hidden by the nurse's figure. A physician filled in the nurse's report card, working on Mr. Brown's suggestions to indicate the action of the play.

The scene was so realistic that the sign was planted at the foot of the bed to reassure passers by. It read: "It's a serious case of you can't laugh at Wallace Reid in 'Sick Abed.'"

The display brought crowds into the lobby, and many of them kept on going into the house. Where a shallow lobby prevents the use of such an idea, it is always possible to work the scheme in a furniture or department store window. If you can get all of the supplies from a department store it will work better than where you have to make a combination showing.

This Is Enough to Make the Doormen Form a Union

Cleaned Up on an Attraction Fifteen Months Released

THAT a picture is new until your patrons have seen it was again demonstrated by C. A. Barbian, of the Waldorf Theatre, Akron, Ohio.

He was visiting the First National Exchange in a search for some advertising matter for films already booked. He happened upon a fragment of an old herald and became interested in the story and in the scenes shown and made inquiries.

The scrap did not show the release title, and the salesman had to think a moment before he identified it as a "Whom the Gods Would Destroy." It had had its run a year and a quarter before and was practically on the shelf. War pictures were out of fashion.

But Mr. Barbian was interested and he didn't give a whoop if it was old and a war picture at that. He dug out some cuts he wanted and booked a date.

Then he started in to advertise the dramatic value of the story. He ignored the war scenes both in his text and cut work. There was a story entirely apart from the war backing, and he proceeded to sell the story.

He played to good business and no one complained that it was a drama of the war. They had come to see a dramatic story. They saw one. That it had a war backing was immaterial.

All of which goes to show that the method of exploitation largely governs the satisfaction of an audience. A clever manager can pick his own angle.

Used Cowboy and Coppers and Not Columns and Cuts

PLANNING to put the Alamo No. 2, Atlanta, Ga., on the map as a week run house instead of a two change, the house selected "The Gift Supreme" for the changeover.

Under the direction of Charles McClintock a number of stunts were devised, including a mounted cowboy who rode through the streets tossing pennies to the youngsters and asking what was "The Gift Supreme." This was relied upon in preference to newspaper work, and that faith was not misplaced was proven by the business.

The stunt seemed to have a particularly beneficial effect on the automobile patronage, which went up beyond expectation.

Used Alaskan Suggestion to Sell Marge O'Doone

PLAYS which can be advertised with snow stuff seem to have the inside track just now. The cut on this page shows how the Victory, McKeesport, Pa., played up the snow for "The Courage of Marge O'Doone." The chief effect was gained through boxing in the ticket office with a real log cabin, made of small trunks, and a window served as the sale opening instead of cutting an unreal window in the center of the booth. Bare branches, cutouts and a doorman in an ulster and fur cap completed the picture, except for the cyclorama drop which covered the three sides of the lobby, though the doors were cut through instead of masked. The Victory goes in strongly for lobby display and they have ample space in which to work.

Even the Mayor Helped Along a Drive On Freckles and "Don't Ever Marry"

GETTING a six-day run of publicity for Marshall Neilan's "Don't Ever Marry" is J. W. Sayre's contribution to the exploitation classics. And the stunt cost him $20 for a prize and the price of a fife and drum corps for a street parade; and the publicity man who won't pay for a band for a street parade should go and dig his own grave, for he is too dead for anyone else to bother with.

Started in a Bet.

According to the plant, John Von Herberg offered to bet the Seattle Star that Wesley Barry had more freckles than any other kid in the United States. Of course the Star took up the bet and offered the $20 to the kid with the largest number of freckles. Doing this, it was, of course, very necessary to tell who Barry was and that he appeared in "Don't Ever Marry," which was coming to the Liberty.

Just to Lick John.

The Star's whole purpose in life, for the time being, was to take that $20 from Van-Herberg and at the same time uphold the supremacy of Seattle as the nesting place of freckles. It wasn't trying to advertise the Liberty y'know, it just wanted to nick the double sawbuck off the Von Herberg bank roll and prove anew that Seattle could put it over any town on the Pacific Coast. It was entirely altruistic.

In the same spirit of altruism it kept on running a story a day urging the freckled kids not to be backward in coming forward, and building on the offer until the day before the judging it stood this way:

Sixteen Prizes.

There was a prize of $20 as originally offered, and fifteen more kids were to get in to see the show for nothing. And all the kids could parade all the way down to the city hall behind a band playing nothing but "Freckles" all the way.

There Mayor Caldwell was to come out on the front stoop and crown Seattle's "Freckle Faced King" with a crown donated by Hazen J. Titus. Being a confectioner, Hazen made the crown of dough and the king got his red hair all mussed up, but this was an unannounced detail.

To Start the Show.

Jensen and Von Herberg start their runs on Saturday instead of Sunday and the Liberty opens at eleven, so the boys were all there at ten o'clock. The Star had insisted upon a parade, so Sayre hired a fife and drum corps to play them down to the Mayor, and to help things along he announced that all the kids could go in and see the show free instead of just the first sixteen.

The street was packed with spectators when the judging was begun and most of them trailed down to the City Hall and back again and followed the kids into the house. The King made the trip in a borrowed automobile and not one of the youngsters dropped out of line on the round trip. To the contrary the parade back was larger than that which started out and some of the kids could not show even iodine freckles, but the manager was liberal and they all went in for the show.

Jazzed the Advertising.

That alone could have put the show over, but Mr. Sayre used a number of jazz ads. One was pinned to the gas shortage and guaranteed 6,000 smiles to the gallon, while another was a clever open letter to the marriage license clerk at City Hall. This worked in a number of the clever lines from the plan book in urging the official to hand out sage advice to would-be Benedicts and send them to see the play before issuing the fatal paper.

The matter was a double column down ten inches. It carried a type "An open letter to the marriage license clerk at the City Hall," and midway down the title was done in type, but the rest was all in imitation typewriting, the letter being headed "Dear Friend of Cupid."

It was a big stunt spread over six days and the entire cost was about $40, which would not have paid for any one of the six newspaper stories.

We'll Bet This Doorkeeper Didn't Have His Undies On.

He was working for the Victory Theatre, McKeesport, Pa., and they made him wear an overcoat and tippet in July to help advertise "The Courage of Marge O'Doone." Just wait until the doorkeepers organize, that's all. Wait.

When You Use the Police, Tell Them You Want To

Advertising Stunt Ended in Court for Plunkett

JAMES PLUNKETT and Harry Brunelle, who conduct a motion picture house in a New York suburb, were fined in the police court for an advertising stunt, and several policemen stand a chance of being brought to trial for neglect of duty.

They used a "follow the line" stunt for a recent production and one of the lines started in front of a rival house and led away from that entrance. The proprietor brought the matter into court. The police were declared negligent in failing to prevent the painting of the sidewalks.

Probably the stunt would have gone over had the other house been left alone.

This Exploitation Stunt Brought Jobs to Several

NOBODY expected that real engagements would come from the tryout "tests" made recently in Los Angeles in connection with the first showing of Ince's "Below the Surface," but it is announced that Miss Joey McCreary and William Beebe, winners of the tests, have been given positions and that seven or eight others who showed up well will also be put to work.

Miss McCreary is said to be a find and Beebe, who is a portrait painter, is an ideal type for a business man.

Playing Up Carpentier Got the Crowd in McKeesport

APPRECIATING the necessity for making a special appeal with the Carpentier picture, the Lyric, McKeesport, Pa., made an unusually ornate lobby display, cut out a six sheet and placing it in the center of a triumphal arch entwined with the flags of the United States and France. Potted plants helped to give a summery touch to the decorations and combined to make a very inviting lobby.

With Carpentier it is particularly necessary to make a special splash to get in all of the money, for he will make an appeal to others than the regular patrons, and to reach them you must first make a noise. This display is about the best showing on Carpentier to date.

The lobby display was backed by newspaper displays of about twenty-five inches each, but it is the lobby which probably brought most persons in, though both forms of appeal should be used for the best results.

You Tell 'Em Contest Gave Passes to the Ten Winners

PASSES to see Mildred Harris Chaplin in "Polly of the Storm Country," at the Kinema, rewarded the ten daily winners in the "You Tell 'Em" contest conducted by the Hearst newspapers throughout the country, and the Kinema got so much advertising out of the prize offer that they are hoping that the contest will be repeated. In New York one dollar was paid for each prize winner, but in other towns the paper made a hook-up with some theatre and gave much more than ten dollars' worth of space putting the stuff over. It pays to be on the lookout for these schemes, for they pull big publicity for comparatively few free tickets.

Got the Police Chief to Help Out Valentine Stunt

GETTING out a pair of throwaways for "Alias Jimmie Valentine" was the stunt used by F. J. Dietlein, of the Princess, Opelousas, La., to put the story over. The first was the offer of a reward of $500 for the capture of the most notorious crook known in criminal history, alias Jimmy Valentine. The reader was referred to the chief of police for further information.

The second throwaway announced that the elusive Jimmie had been caught and could be seen at the Princess. Both sheets were on the same green stock and so were connected in the mind of the recipient even before the second message was read.

And if you try the stunt, do as Mr. Dietlein did. Get the consent of the police before you go to the printer. It's a fine stunt when it works, but if it gets the police down on your theatre it is no good whatever. The reference to the police is what gives the bill its value, and you probably can get official sanction if you ask for it before you put the stunt out, but don't print first and apologize afterward. It's bad medicine.

As Mr. Dietlein worked it, the first bill was put out well ahead of the showing and the same reward was offered on a slide. The second bill was used coincident with the first regular advertising, and writing on the showing date Mr. Dietlein adds: "And I can hear the money dropping into the box office now."

Fans Properly Placed Will Keep Flies from Your House

SOME sections of the country suffer from fly plagues and careful people keep away from the theatres in summer because the flies are far more troublesome than at home or on the screened porch.

There is a very simple remedy. Install fans over each open door—not the usual type, but the broad-bladed sort which throw the air downward. These will keep all small flying insects out of the house and if the ventilating intake is also screened your house will be so free from flies that you can make the fact a talking point.

Finds Still Another Use for U-A Readymade Art

STILL another use has been found for the sketches which supplement the cuts and mats in the United Artists press books. A Pittsburgh printer has gotten up very attractive two-color window cards for Mary Pickford in "Suds" and Fairbanks in "The Mollycoddle," using these sketches. The cards are made with a blank space for the house name, and give a good advertising stunt at small cost.

The Stunt Was Simple, But It Captured a Convention

PROVING that it's the idea that counts, M. C. Mintz, of the Celebrated Players, made the delegates to the Elks' Convention in Chicago, personal boosters for the Gump cartoon pictures.

He had 25,000 tags printed up reading on one side, "Who Was the First Elk?" The reverse showed a portrait of the claimant and the words, "I, Andy Gump." Badge wearing is a disease that attacks all visitors to a convention, and the entire crowd went around with these tags.

To make certain that Gump could be identified, Mintz had four prints each of five different cartoon films working in twenty houses, and a lot of Elks dropped in at the houses just to pay their respects to the first Best Fellow on Earth.

Then they took their tags home with them and they went to work harder.

What Will Dempsey Say to That Triumphal Arch?

This is the display made by the Lyric, McKeesport, Pa., when the Robertson-Cole feature played a cleanup run. They made a big display so they got the crowd in. You have to hammer away if you want all the money the town can give.

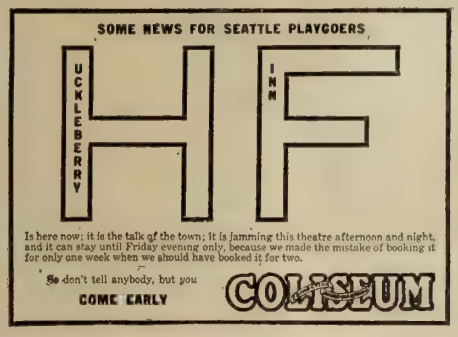
Hyman Can Get Good Hand Lettering. Can You?

pay the trouble of obtaining the material, if it is live stuff and not merely clipped from the local paper. If he will chronicle theatre parties and similar activities connected with the house, he will find that the theatre parties will become more numerous

—P. T. A.—

Outline Letters Used to Gain Attention to Title

TALK about expensive art work! Here is a four sixes, all type-set except the signature, which puts the title over. No reader is going to pass over that "H. F." without finding out what it means, and it takes only a second to gather that it is "Huckleberry Finn." It is made up of type and six point rule and is ahead of any drawn design. It is more conspicuous than a three elevens with a well reproduced cut


SOME NEWS FOR SEATTLE PLAYGOERS
HUCKLEBERRY
H F
INN
Is here now; it is the talk of the town; it is jamming this theatre afternoon and night, and it can stay until Friday evening only, because we made the mistake of booking it for only one week when we should have booked it for two.
So don't tell anybody, but you
COME EARLY
COLISEUM

An Exceptional Advertisement for "Huckleberry Finn."

used earlier, even though the copy for this latter is as good as the display in the reproduced advertisement. It appears that there is a gas shortage in Seattle and the copy reads "Like Gasoline in Seattle, the moments when you don't laugh or thrill at Mark Twain's 'Huckleberry Finn' now at this theatre are mighty scarce, so we'll have to conserve 'em. Only 6 to a customer." This is told in display type effectively, but it does not catch the eye as this open "H. F." The idea will also work for any other title, but can best be made with straight line letters. "Tom Sawyer," for example, would require a drawing and a special cut to get the S in properly and keep it from falling apart. The text for this display reads to the effect that a mistake was made in booking and it is there for only one week instead of two, winding up with "So don't tell anybody, but you Come Early" The Coliseum is turning out good work, but this is above the average.

—P. T. A.—

Revives Good Old Point

The Palace Theatre, Hamilton, Ohio, has revived an old stunt with good success in the Identification Contest. One week they showed a series of motion picture back views of prominent citizens with prizes for the most accurate identifications. The following week the same series was continued, but this time the pictures were concluded by the subjects turning to face the camera. This is an old stunt, but it works well in a reasonably small town because it possesses a strong local interest. A companion stunt is to offer prizes for the best identifications of bits of local scenery. The still camera and slides work about as well as the motion pictures, so the expense need not be great. The familiar spots idea is apt to gain the larger following because here everyone stands an even chance. You will be surprised to find how difficult it is to recognize one particular window of a local church, for example. All may be vine surrounded and the particular placement of the vines will supply the only identification. This is a contest which will hold good for weeks. It is fully described in Picture Theatre Advertising.

—P. T. A.—

Strand, Brooklyn, Employs Hand Lettering Like Print

SOMETIMES you can find an artist who can letter a space without spoiling it, and Edward L. Hyman, of the Strand, Brooklyn, is fortunate in having such a man. This two five and a halfs is just as clear as though set in type, yet it is elegant and distinctive. Even the small letters are more legible than Della Robia and the artist seems to have endeavored to come as close to good type forms as possible in-

MARK
STRAND
FULTON ST & ROCKWELL PL
BROOKYN
MARY
PICKFORD
in
"SUDS"
REVIEW
SOLOISTS
It is a wonderful story that will grip and compel you in which Miss Pickford is all heart and soul all frankness and truth bringing sunshine and happiness and cheer to all
Larry Semon in "Solid Concrete"
STRAND ORCHESTRA

Mr. Hyman's Sunday Ad.

stead of demonstrating how crazy he can make it. With such work hand lettering is its own excuse, but good men for lettering are so rare that hand work seldom equals type. This man does not try to confuse the type. He contents himself with getting the message over.

—P. T. A.—

Circus Front Lobby Told of Bargain Counter Bill

ANNOUNCING a four-in-one bargain gain bill, the American, Butte, turned its lobby into a very good imitation of a circus front with signs all over. The "big four" is cheating a little, for June Caprice and Creighton Hale in "A Damsel in Distress" are counted as two, though appearing in the same production. Lloyd gets by far the best of the showing and is boomed even above Jack Dempsey, because he will draw more money to the box office.

It is interesting to note the apparently

The American Lobby, Butte.

different cutouts on either side of the lobby, secured through cutting away different portions of the same six sheet. The large head is the same, but the bills have been cut away on opposite sides, partly to get a different effect, and in part to make a better join to the lobby walls; a detail most managers would overlook. This is as loud as a ten-in-one at Coney Island, but if it gets the money, it serves its purpose.

P. T. A.

Awning Cloth Lobby Display Helps "Virgin of Stamboul"

SAXE'S Modjeska Theatre, Milwaukee, shows another example of the use of awning cloth for "The Virgin of Stamboul." More than one house has put over this Universal-Jewel with little more than a few yards of awning cloth, preferably in red and white or yellow and red, but

A Milwaukee Display.

the Modjeska builds up with a painting of Stamboul above the awning line, which swings lower than the lobby arch. The frame which blocks one of the entrances is, of course, removed at show times. It was just stuck in there to make certain that the photographer gave good measure. Apparently the stills are tacked to sheets of compo board which shut off a part of the lobby. It would have been better to have used more cloth and to have draped the ticket box to suggest a tent instead of masking in the lobby with boards. This style of front is a relic of a day long gone when it was considered good showmanship to mask the entrance with three sheets. Now the open effect is more often followed and the result is far better.

—P. T. A.—

Made for Hookups

"Dollars and the Woman," a Vitagraph Alice Joyce, might have been named for no other purpose than to work for hook-up pages. The Merrill Theatre, Milwaukee, hooked up two department and the Piggly Wiggly stores, whatever that may be. If you play this lay for the hook-up page with the bargain stores. A whole page with you in the limelight is a lot better than a two threes, and it won't cost much —if any—more.

Get a —P. T. A.— and Your Worries Are Over :: ::

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

HARRY GARSON *Presents* CONWAY TEARLE ROSEMARY THEBY AND AN ALL STAR CAST in

"WHISPERING DEVILS"

Foreign Rights Controlled by the Inter-Ocean Film Co., 218 West 42nd Street, New York

STATE RIGHTS Now Selling

The Film Version of Henry Arthur Jones's Powerful Story

"MICHAEL AND HIS LOST ANGEL"

"WHISPERING DEVILS" is a tremendous story and a greater picture. It will leave a trail of profits in every picture territory in the world. With such a title as "WHISPERING DEVILS", with CONWAY TEARLE and brilliant cast, with the magnificent direction, photography, and acting, "WHISPERING DEVILS" will clean up for thousands of theatres. Ready prepared is a line of newspaper advertising and a series of the most remarkable posters ever created for any picture ever released. Complete publicity and accessories to insure exceptional returns to every Exhibitor. The chastity of the Minister pitted against the evils of the world, so marvellously drawn, so adroitly directed, that it is clean throughout and will go BIG wherever exploited and exhibited. No theatre in the land can afford to overlook this sure fire money getter. STATE RIGHTS NOW SELLING. Write or wire for terms, prices and territory to—

EQUITY PICTURES CORPORATION

H. K. Somborn, President — J. I. Schnitzer, Executive

AEOLIAN HALL, NEW YORK

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Elmer J. McGovern Offering Doraldina As Star in State Right Attraction, "The Woman Untamed"

THE number of features available for independent buyers has lately been enhanced by the completion of Elmer J. McGovern's work on Doraldina's sensational offering, "The Woman Untamed." The star of this attraction is the same Doraldina who danced her way to conspicuous attention in Chicago, New York and elsewhere during the past theatrical seasons and she is the same Doraldina to be starred by Metro in forthcoming features to be made at the Hollywood studios of that organization.

The big cities all know Doraldina, and "The Woman Untamed" will for the first time introduce her dancing and her dramatic abilities to the smaller communities. Her fame has preceded her throughout the country and even in localities where she has never appeared Doraldina is a name familiar.

"The Woman Untamed" was made in Los Angeles some time ago, but its original sponsors decided to allot its actual distribution to other interests. While negotiations to this end were under way Elmer J. McGovern bought the feature outright and began editing, cutting and reassembling under lines changed from its original continuity.

McGovern Turned Out "Mickey."

It was Mr. McGovern who assembled "Mickey" in the form it is now shown, and that work should be asurance of his qualifications to take apart and put together again almost any film production. It is said that no less than 70,000 feet were delivered to him by the purchasers of "Mickey" and with this start he reduced, edited, reassembled and delivered the work that is now circulating in 7,000 foot entertainments.

Not alone has Mr. McGovern's work on "Mickey" attracted much attention from the trade. He has devoted his entire attention to film editing and cutting for years, and "Up in Mary's Attic" has just been released as a late example of the McGovern skill in turning out effective production.

"The Woman Untamed" is Mr. McGovern's own property, and it is to be safely assumed that he would concentrate his skill in furtherance of his individual prosperity. Later on announcements of Doraldina's share in making the entertainment worth while will be forthcoming. Suffice it now to say that territories are being allotted and actual sale will develop just as soon as the work can be screened for buyers. Charles F. McGovern will handle all advertising and publicity, including the exploitation for his production. Charles F. McGovern has previously been connected with The Billboard, The Ethridge Associated Advertisers, Vitagraph and also with Fox Film and United Picture Productions.

D. N. Schwab Productions Announce "Fickle Women" Is Selling Rapidly

Jerome Lewis, director of sales for the D. N. Schwab Productions, Inc., reports that he has closed territorial rights on "Fickle Women" with the Southern States Film Company for the entire South, as well as New York and Northern New Jersey, with the First National, together with Eastern Pennsylvania and Southern New Jersey with Metro Film Corporation, and expects to close out the entire territory within four weeks.

Sameth Now on Sales Tour

J. Joseph Sameth, of the Forward Film Distributors, Inc., now releasing "Youth's Desire," left Sunday night for Boston, the starting point of a tour of the United States.

He does not expect to spend more than one day in any city, as his second release has just been completed on the Pacific coast, and is waiting his arrival there for his acceptance.

—o—

Five Features for Aywon

Five special productions soon to be put on the state rights market by Nathan Hirsh, president of the Ayon Film Corporation, are being put in shape for presentation.

It is said that these special features will offer a line of motion picture attractions of a very high order. Each picture is entirely different from the other, covering drama, thrilling action, laughter, tears and pathos.

Mr. Hirsh will make available a complete line of publicity and advertising accessories, press books, electros, novelties, advertisements and paper.

Reelcraft Names Release Dates for New Subjects

The increasing demand for short subject releases has caused the moving forward of the first release date for Royal Comedy series to July 15, announces Reelcraft Pictures Corporation.

The first release of the new series is a two-reel production titled "Buggins," with Leon Errol as the featured player. "Buggins" is said to embody all the best laughs of Errol's world famous vaudeville act, as well as countless other opportunities for the display of his reeling, good-natured "souse" characterization.

Each Royal Comedy release will be in two reels and released every other week by the Reelcraft and allied Independent Exchanges. It is the intention of Reelcraft to have a star of prominence in each picture, surrounded by a competent cast, good direction and a production that will measure up to the required standard of quality already established for this series.

Reelcraft's second new series, designated as the Romances of Youth, in which Matty Roubert, the twelve year old "leading man" is to be featured, will be ready for release on September 1.

—o—

National Reissue Ready.

The National Film Corporation announces that the prints of "Captivating Mary Carstairs," the five-reel Norma Talmadge revival from the book of the same name by Henry Sydnor Harrison, are now being distributed.

Posters, press sheets, lobby displays and accessories, made up for this reissue, are also available.

"The Murmuring Pines and the Hemlocks" Have Nothing on the "Whispering Maids and the Beach Gals."
Charlie Joy and the Joy Beauties caper in one of Charles Gramlich's Gold Seal comedies, made at Miami, Fla.

Reelcraft Announces Billy B. Van as Star of Second Release of Royal Comedy Series

THE new Royal Comedy Series now being prepared for distribution by the Reelcraft Pictures Corporation will have another star from the stage in the person of Billy B. Van, the well-known comedian.

Van has a national reputation in nearly every form of amusement, musical comedy, burlesque, vaudeville, melodrama and minstrels.

In the legitimate theatres of the United States he is remembered for his work in such productions as Klaw & Erlanger's "Little Nemo," in "Have a Heart" and other musical comedy successes. In the days of the old Stair & Havlin circuit of theatres he was famous for his "Patsy Bolivar" character, in which he appeared for several seasons.

The vaudeville theatres have also seen much of Van and will remember his sketch of "Props." Of late Van has appeared with James J. Corbett, both in musical comedy and vaudeville. With his experience in comedy roles the coming pictures in which he is featured are expected to prove a big asset to this new series being distributed by Reelcraft.

—o—

Gold Seal Now Making Second Film Travesty

Charles Gramlich, manager and director of the Gold Seal Corporation, announces that the four reel travesty on "Dr. Jekyll and Mr. Hyde" is now complete and he is now working on another travesty of a well-known screen production. Negatives of the Jekyll-Hyde travesty titled "When Quackel Did Hyde" are in the hands of Aywon Film Corporation, who are in charge of the distribution.

The Gold Seal company have a studio and plant in Miami, and are also making fifteen two-reel comedies for Aywon, featuring Charlie Joy, seven of which are ready for release; eight others to follow, one each month. The cast includes Blanche Wilcox as leading woman, together with William Renfroe, Fatty Karr, Thomas Finlay, Korine Gordon, William Ryan, Jack Rawlings and several bathing girls. Leland Coutant is cameraman, and Mr. Gramlich is writing and directing all productions.

Billy B. Van
Star in Royal Comedies, released by Reelcraft.

—o—

Lively Bidding for Jans Film, "Madonnas and Men"

"Madonnas and Men," the special feature production of Carey Wilson's and Edmund Goulding's story of ancient and modern times directed by B. A. Rolfe for Jans Pictures, Inc., is the subject of much lively bidding from state rights buyers, and many offers for bookings have been received from owners of circuit theatres, according to a statement from one of the Jans officials.

Several big theatres have sought to book this feature for indefinite runs. No definite plans have been made as yet by Jans Pictures, Inc., as to just how placed on the market. Jans Pictures, Inc., feel that "Madonnas and Men" is a truly big feature attraction and for that reason are taking their time in making distribution arrangements.

—o—

New "Hall Room" Titled

Jack and Harry Cohn announce the next Hall Room comedy will be entitled "The Misfortune Hunters."

The two boys as "Misfortune Hunters" take out accident insurance and then hunt trouble whereby they may collect on the policies. Harry Williams directed this farce.

Edward Hemmer Summons His Clan for a Conf—Picture.
The president of Hemmer Superior Productions is seen in the center, with Elmer J. McGovern, W. H. Tuers, Clayton Davis, Jack Sweeney and "Bill" Holland (in car).

H. G. Till Enters Independent Market Establishes Exchange in New Orleans

Another addition to the ranks of independent exchange men is H. G. Till, who has just opened an exchange in New Orleans. For the past few days he has been in New York securing productions for his territory, and has closed for the following: Series of two-reel Muriel Ostriche comedies from Arrow Film Corporation; Keystone singe reel comedies from Majestic Pictures, Inc., together with rights to "Up in Mary's Attic," the Fine Arts Pictures feature comedy for Louisiana and Mississippi.

Mr. Till, whose present address is 2017 Carrolton avenue, New Orleans, was for two and a half years manager for Select Pictures in New Orleans and is well known to exhibitors in the Gulf and contiguous states.

—o—

Ehrgott on Sales Tour

Mr. A. L. Ehrgott, special representative of the C. B. Price Co., Inc., returned recently from a trip to Washington, D. C., where he sold to Variety Pictures Corporation the territorial rights for that district on the series of fifteen single-reel Indian dramas starring Mona Darkfeather. Practically the entire country has been sold on these pictures.

Remaining Muriel Ostriche Comedies Will Be Filmed on the Pacific Coast

The remainder of the series of Muriel Ostriche comedies will be produced on the West Coast, according to an announcement from the Arrow offices this week. Garnette Sabin, who is producing the comedies, expects to leave for Los Angeles on August 1.

Three of the Ostriche comedies have been produced in the East. They are: "Betty Sets the Pace," 'Betty's Green Eyed Monster" and "Meet Betty's Husband."

The Ostriche comedies have been sold in practically every important territory and been booked by leading theatres. Arvid Gillstrom, director, will go to the Coast with the Ostriche company, as will Garnette Sabin and her little daughter, Barbara. Barbara Sabin has been given a role in each of the comedies produced to date.

—o—

New Series Announced

The activities of the Photo Products Export Company, 220 West 42d street, New York City, are increasing from day to day and additions constantly being made to its list of releases. Besides the revivals already mentioned, including the Copperhead series of dramas, the Tallaferro production, there is also a new comedy series called the Billy Ruge series.

"Vogues" Selling Rapidly

C. A. Stimson, general sales manager of the American Film Company, reports that within two weeks after the announcement of state righting the Vogue comedies, which include several Ben Turpin reissues, forty-seven per cent. of the territory had been sold, and it is expected that the remainder will be closed out within another two weeks.

—o—

Many at Jans Showings

Private screenings of "A Woman's Business" and "Wings of Pride" that have been held lately in the projection room of Jans Pictures, Inc., have been largely attended by buyers from all sections of the country. Contracts for the remainder of the territory still open on these two pictures is being negotiated for and it is expected that the entire United Sates will be closed within a very short time. Both pictures were produced under the direction of B. A. Rolfe, of the Jans organization.

—o—

"Copperheads" in Demand

Photo Products Export Company announces the scenes of the Copperhead series of dramas are laid in the picturesque mountain districts of North Carolina, and contain very fine photographic effects. The pictures will serve to introduce several comparatively new artists to the screen, who are said to be showing great promise in their work.

—o—

Griffith Appears in "Screen Snapshots"

Jack Cohn, who with Louis Lewyn produces "Screen Snapshots," reports the big producing organizations are lending a helping hand to help make this reel a success.

D. W. Griffith is reported to be the latest producer to co-operate with "Screen Snapshots," and scenes of the filming of "Way Down East," with Griffith directing, were secured.

This will be a feature of Issue No. 4 of Screen Snapshots which will shortly be released. Lillian Gish, Barthelmess, Harron and all the other Griffith stars will appear in succeeding issues of Snapshots, it is said.

Georgia Hopkins
Everything's peaches with Georgia in her Arrow comedy, "Bachelor Apartments."

CHICAGO NEWS LETTER

JAMES S. McQUADE

No Signs of An Immediate Adjustment of Differences Between Musicians and Showmen

THE week ending Saturday, July 10, was marked by a complete dearth of music in moving picture theatres, with a few exceptions. The Randolph, Orpheum and Lyric theatres, in the "Loop" and owned by Jones, Linick & Schaefer, which use an organ each at all times, have continued this accompaniment since the strike started, and pay, of course, the 50 per cent. increase. The Alcazar, Rose and the Boston—Moir houses in the Loop—have also given the regular music under compulsion, as stated in my telegraphic dispatch of Tuesday, July 6.

The Playhouse and Barbee's Loop theatre, which regularly employ large orchestras, had no music and stand firm with the Allied Amusement Association. The Castle, which uses only a piano and organ, has made no change and pays the union rate. The Casino and Pastime, also in the Loop, have had no music, discontinuing their organ accompaniment as members of the Allied.

The Riviera and the Central Park, owned by Balaban & Katz, have had no accompanying music since the strike went in effect, and the same policy has been followed by the big circuits of the Ascher Brothers and Lubliner & Trinz. These and all the larger and important houses in the city are standing firmly with the Allied.

Feature Act Supplied Music.

The Riviera, for the week ending Saturday, July 10, arranged with Charles Dillingham, of New York, for a week's engagement of the Six Brown Brothers, saxaphonists. This big specialty feature served admirably to preserve the musical atmosphere of the house. Balaban & Katz intend to continue this policy of securing prominent musical specialties until peace with the musicians' union is established.

It was learned on reliable authority Saturday, July 10, that nineteen managers of small theatres in the city had signed agreements with the Chicago Federation of Musicians for the 50 per cent. increase. It is understood that none of these managers is a member of the Allied Amusements Association. It was also learned on that date that the owner of a circuit of five picture theatres had signed with the musicians' union for the 50 per cent. increase. It is understood that this theatre owner is not a member of the Allied Amusements Association, which is standing firmly against the proposed increase.

During the week of July 5 daily separate meetings were held by the Allied and the Federation, but no joint meetings. Each organization maintains an uncompromising attitude and there is no indication of an immediate adjustment of their differences.

The movie lovers of Chicago are taking things good-naturedly and, while impatient kicks are being made by a few, the great mass is treating the lack of music lightheartedly. How long will it last?

Roos Off to Rockies

Charlie Bass, of the Bass Camera Company, this city, accompanied by Len H. Roos, cameraman for Outing Chester scenic pictures, made a pleasant call at this office last week. Mr. Roos is on his way to the Canadian Rockies and will make his first stop at Banff. He will spend three months in the Canadian mountain wilds. Mr. Roos stopped over in Chicago to purchase certain new equipment from the Bass Camera Company for use on his trip.

E. C. Bostick Is Appointed General Manager of Saxe

E. C. BOSTICK, formerly manager of the Merrill and Strand theatres, Milwaukee, stopped over in Chicago Thursday, July 8, on his return trip from Los Angeles, where he spent the last two months on a pleasure trip with Mrs. Bostick and son. When the Merrill was acquired by the Ascher Brothers, May 1 last, Mr. Bostick took advantage of the opportunity to take a much needed rest.

When seen here Mr. Bostick confirmed the news that he had been appointed general manager of all the Saxe houses, a position which has been filled for a long time by Thomas Saxe, who finds that he must henceforth devote his entire time in attending to his general business interests. Mr. Bostick will assume general charge of all the Saxe theatres on August 1.

He reported a splendid time in Los Angeles. He visited every picture theatre and studio in the city and met nearly all the stars of the leading producing companies. Business at the theatres and studios is booming, and he declares that the present crop of productions is of a high standard and that the leading producers promise a lot of fine attractions for the new season, beginning September 1.

The Capitol, Davenport, Opens in October; Cost $1,750,000

J. H. BLANCHARD, of Davenport, Ia., visited the city last week. His new theatre, the Capitol, will be opened Friday, October 15. The Capitol and the office building in which it is located represent an investment of $1,750,000, Mr. Blanchard states.

The theatre, which will seat 2,500 persons, has been constructed under the supervision of C. W. and George L. Rapp, well-known Chicago architects.

A large symphony orchestra and a pipe organ costing $60,000 will furnish the music. Mr. Blanchard promises the best pictures on the market for his patrons.

Andy Gump Raises Smiles at Big Elks Convention

THE week of Monday, July 5, was Elks convention week in Chicago, with 200,000 members of the organization in attendance from every state in the Union. Fully as many more visitors were in the city to see the sights and the magnificent wild west shows provided for the week's entertainment in Grant Park. The great parade on Michigan avenue Wednesday evening, July 14, with 75,000 of the younger members of visiting Elks in line and innumerable floats in the marching column, offered a panoramic display that surpassed in splendor and novelty any similar event of the great World's Fair in 1893.

The week offered splendid chances for live advertising stunts, but no one in the

"Oh, Deah! Why Do You Look So Bored, My Ladies?"
Asks pretty Wanda Hawley. "See you not this wax flower and the wax ducks?"
A fantastic scene from "Miss Hobbs," made by Realart.

film business in Chicago, as far as the writer is informed, took advantage of it, with the exception of J. L. Friedman, president of Celebrated Players, and M. J. Mintz, manager of territorial rights for that organization. These live wires got out a neat tag card in colors, one side of which bore the question, "Who was the first Elk?" On the other side was a picture of Andy Gump, in colors, with the answer: "I, Andy Gump. Look me over in the movies."

The twenty pretty girls employed by Mr. Mintz to tag visiting Elks during the week had a busy task, for everyone wanted a tag (contrary to the usual custom) and every Elk insisted on having the tag placed on his lapel by the smiling maiden who accosted him.

But the tags were by no means confined to visiting Elks. The question and the answer appealed so risibly to everyone on the crowded thoroughfares that the tagging became general.

Mr. Mintz also included in the joke every automobile in the Loop, whenever possible, by pasting a large printed sticker on the windshield. This sticker bore the question, "Who was the first Elk?" in large type, and below this (in small type) the answer: "Andy Gump. See me at the movies."

Bradford Is Made Manager in Minneapolis for "Big Six"

RALPH E. BRADFORD, who has been Chicago manager of Paramount for the past six months, has resigned to accept the position of Minneapolis manager of Associated Producers, Inc. Mr. Bradford left for Minneapolis Saturday, July 10, and will at once set about establishing an office for the "Big Six."

Mr. Bradford is popular with exhibitors and has a large following in Chicago and in every city where he has served as an exchange manager. He has the best wishes of a host of friends here for success in his new field.

Shirley on Fishing Trip

S. A. Shirley, division manager for Metro in the Middle West, is spending his midsummer vacation with Mrs. Shirley at Grand View, Wis. This is one of Wisconsin's finest fishing retreats. He will return Thursday, July 15.

Exchanges Win Injunction Against New Fire Ordinance

ON Tuesday, June 22, a request for the revocation of the licenses of thirty-six film exchanges in the city was made on Mayor Thompson by Second Assistant Fire Marshal John C. McDonnell. He charged in his request that the film exchanges violated the ordinance which requires all exchanges to be housed in fireproof buildings in the "Loop" district.

On Tuesday, July 8, a temporary injunction was granted the exchangemen by Judge Foell, which restrains the city from enforcing the new fire ordinance. The exchangemen declared that the section of the new ordinance which requires the remodeling of occupied buildings where films are stored to fireproof construction would cost them millions of dollars, and they asked for time to construct a building in which all the film exchanges may be housed or to erect separate buildings.

Quite a number of film companies are now erecting their own buildings, among them being Robertson-Cole, Fox Film Corporation, Pathe, Vitagraph, etc., as it now appears pretty certain that the erection of a film building at North Clark and West Kinzie streets, which has been under consideration for many months past, will not materialize.

Big Bookings for "Buggins"

Chicago Manager Harthill of the Reelcraft Pictures Corporation states that the two-reel comedy "Buggins," which features Leon Errol and which will be released shortly, is meeting with big booking success in Chicago territory and in Wisconsin. Mr. Harthill believes that, in addition to Errol's fine work in "Buggins," his great popularity on the stage as a mirth-raiser, for which he is widely known, has aided greatly in the bookings.

Pathe's Office Will Move

Manager Aschmann of Pathe's Chicago office states that Pathe's new exchange, 418 to 420 South Wabash avenue, a one-story building that is being remodeled, with fireproof vaults for the storage of films, will be ready for occupancy about August 1. The office in the Consumers' Building will be retained until the day of removal.

William Fox Decides on Press Book for "Skirts," His Sunshine Comedy Special

BECAUSE of the magnitude and lavishness of "Skirts," the multiple reel Fox Sunshine Comedy Special, William Fox has decided to publish an elaborate press book to aid exhibitors in its exploitation. This is a new departure in the Sunshine Comedy branch of the organization.

"Skirts" is the first Sunshine Comedy Special to be produced by Fox Film Corporation, and the advertising and publicity departments have concentrated effort to make a press book worthy of the picture. William Fox, during the past few seasons, has received scores of unsolicited commendations from theatre men on the press sheet material accompanying Fox films, and it is his purpose in supplying the exhibitor with this Sunshine book, to adhere strictly to the quality of material which has found such favor.

The book, of sixteen pages and cover, therefore will carry interesting lead stories, short items and intimate personal articles that editors are willing to print. It will contain various novel advertising and exploitation suggestions that will fit the purse of the smaller showmen as well as the largest, and these have been arranged in a way which will enable any exhibitor to comprehend the scheme at a glance, without waste of time.

The book, now in the hands of the art department, will show in colors scores of beautifully costumed women, including principals of the cast, as well as many scenes from the action of the picture. There will be portraits and groups of the Singer Midgets and their animal troupe and numerous scenes from the circus episode in the film.

The usual assortment of cuts of various sizes and in new designs, for use in newspapers for story illustration or ad. copy, will be found in the book, and a wide variety of accessories, bally-hoo novelties and suggestions for lobby display and house decoration help to make this publication complete in every detail.

William Fox also is arranging to distribute for "Skirts" an alluring line of paper, in striking colors and patterned after the best style of musical comedy billing. Every inch of the paper is aimed at 100 per cent. effectiveness, and should attract a deal of attention from the trade as well as from the public.

Latest Photographs of Margery Wilson and Charles Meredith.
They are appearing in "That Something," a production that has been dedicated to the Rotary Clubs of the world and distributed by Irving Lesser.

Borzage Off to Los Angeles

Frank Borzage, director of Cosmopolitan Productions' "Humoresque," left on Saturday July 10 for Los Angeles, where he will begin work shortly on his second Cosmopolitan Production, "The Love Piker," which, like "Humoresque," originally appeared in Cosmopolitan Magazine. Marion Davies, who is now finishing work on "Buried Treasure" in Los Angeles, will be the star of the next Borzage picture.

Lasky Sails for Home

A cable received at the home offices of the Famous Players-Lasky Corporation stated that Jesse L. Lasky sailed from Southampton, Thursday, July 8, on the White Star SS. Celtic and will arrive in New York July 17.

Alfred D. Bell.

Big Alterations to Be Made in Nicholas Power Building

IN addition to his duties as treasurer of the Nicholas Power Company, Alfred D. Bell has been given full charge of the company's building, 90 Gold street, New York, and finds himself a busy man. Extensive alterations are to be made in the building, which is one of the largest in the famous Old Swamp District. It is one of the few buildings on Manhattan Island, having an interior courtyard in which a fleet of motor trucks can be loaded and unloaded.

The development of the domestic and foreign business of the Nicholas Power Company has necessitated increased shipping facilities and in a few months alterations will be completed which will relieve the present congestion in the shipping department. In addition to these changes the manufacturing department will be considerably enlarged and several additions will be made to the executive offices.

Griffith Decides on Permanent Name for His Next Production

D. W. GRIFFITH'S next United Artists' picture has received a new name and now it is to be presented to the public as "The Love Flower." First it was called "Black Beach," the original name under which the story by Paul Stock appeared in Collier's Weekly. As it was to have been Mr. Griffith's third picture for First National, that organization changed its title to "The Gamest Girl."

Then Mr. Griffith rebought it, just as he did "Broken Blossoms" from Famous Players-Lasky, and it was decided to call it "The Girl Who Dared." As this name did not seem to fit the gentle character of the principal feminine character, the more appropriate title of "The Love Flower" finally was decided on.

"D. W." is not yet through spending money on "The Love Flower." He rebought it to develop one incident more fully, and is taking a series of water scenes showing Carol Dempster in a bathing suit performing picturesque and novel feats. As Miss Dempster first gained fame as a dancer, her athletics serve her unusually well for the nautical feats.

"The Love Flower" will be a United Artists August release.

"Exhibitors Can Book Our Pictures on Credit If They Find Way to Guarantee Payment" Is Hiram Abrams' Reply to Attack by Cohen

IN a letter addressed to David Wark Griffith, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, launches an attack on the business methods of Hiram Abrams, president of the United Artists Corporation. He declares Mr. Abrams' attitude toward exhibitors to be "hostile and arrogant," and adds that it "casts a distinct reflection" on either the ability or willingness of exhibitors to live up to their contracts.

"I had a two-hour conference with Mr. Abrams the other evening," wrote Mr. Cohen, "for the purpose of modifying the unfair treatment above alluded to. I suggested to him that the payment of 25 per cent. on the signing of the contract and the balance one week in advance of the play date would be a more equitable arrangement than the one he is enforcing now. He refused to discuss or entertain our proposition."

A copy of the letter furnished the Moving Picture World was shown Mr. Abrams. He laughed.

Calls Attack "Ridiculous."

"I met Mr. Cohen at the Hotel Astor and we talked from 8 to 11 o'clock," he said. "He says I refused to discuss his proposition, so I suppose it must have taken him three hours in which to outline it. He himself admits a 'two-hour conference.' I told him I am running a business organization and that it is impossible to run any business without ample security for the fulfillment of obligations. Hence I have required full payment for a picture at the time of the signing of a contract. How far in advance of his play dates an exhibitor books his pictures is entirely up to him. Therefore, the time of the advance payment is in the exhibitor's hands.

"Let me show you how ridiculous Mr. Cohen's attack is. He told me in the Astor that I would help him personally a great deal if I would write him a letter for publication, saying that I would accede to his request. When I declined, he asked me why I wouldn't insist on certified checks or money orders a few days in advance of play dates. To this I replied that if for any reason the money order or certified check failed to arrive I would be obliged to withhold the film from the exhibitor and consequently leave him with a dark house. In all the years I have been in the business, I have never left an exhibitor without his show and I wouldn't operate under any system that made such practices possible.

Mr. Abrams' Offer.

"The principal suggestion I made to Mr. Cohen he doesn't mention at all in his letter. It is this: I will eliminate the 25 per cent. advance payment that Mr. Cohen asks for altogether, and it might be arranged to let exhibitors play United Artists' pictures on credit, giving them thirty days after the play date in which to pay, providing Mr. Cohen, as national president, will find some way in which to guarantee us our money.

"Mr. Cohen can, for instance, as head of the national association, arrange with a bonding company to guarantee us payment. That is only one suggestion made at random. It is up to him to find the way. We don't care how he arranges it. If we were to undertake a credit business without guarantees, it would be necessary to raise the prices in order to cover bad debts, and thus throw the burden on the reputable theatremen of the business. This we certainly do not consider fair. He speaks of my reflecting on the integrity of exhibitors—it is utter foolishness to maintain that credit can be extended promiscuously in any business.

No Bad Checks in the Industry?

"Just one little instance of what we are up against: it takes at least three weeks to clear a check from the West. If it turns out to be a bad check—and does Mr. Cohen pretend to believe there are no bad checks in the fifth largest industry in the United States?—the picture can have been played in the meantime and we would be obliged to bring action to recover our money.

"So you see, far from not discussing this proposition with Mr. Cohen, I made him a definite suggestion. I believe I went further in my offer than he ever dreamed I would go. Let us see now if he is sincere in his efforts to bring about better and fairer business relationship both ways."

Theatre Wedding Mocks Film Entitled "Don't Ever Marry"

A REAL wedding actually took place in the Allen Theatre, Toronto, on June 30, before a crowd that filled the house to capacity, this being the unusual feature that was conducted during the presentation of Marshall Neilan's production, "Don't Ever Marry," during the week of June 28. All details of the ceremony were carried out and the complete religious service was conducted by Rev. Paul Charbonneau, a Toronto clergyman.

The happy couple were Emma May Barnes and Benjamin Strudwick. Mr. and Mrs Strudwick were selected from a list of twenty applications for the wedding which had been received by the theatre management in answer to an advertisement, and the young couple were presented with a free wedding license, a handsome present consisting of a set of dinner dishes and the services of the presiding clergyman by Messrs. Jule and J. J. Allen.

The selection of Mr. Strudwick was a happy one in that he is a returned Canadian soldier, having served for three years in France. The bridal procession to the theatrical altar was accompanied by the playing of the wedding march on the fine Allen Theatre concert organ, and the patrons of the theatre applauded vigorously as the principals reached the floral bower where the ceremony was performed.

Sargent Discriminates; "Mere Art Work" Doesn't Get By for Huge Page Displays

WE have closely followed this department in the WORLD for many months, and have been increasingly impressed by its fairness, its progressive spirit and its reliability in discriminatng between valuable advertising copy and mere art work that has no particular selling power or commercial value."

CRANDALL THEATRES,
Nelson B. Bell,
General Press Representative.

Hammons Says Educational Will Show 100 Per Cent. Activity by September 1

SEPTEMBER 1 will see every department of our organization through the United States and Canada showing 100 per cent. activities," stated E. W. Hammons, vice-president and general manager of Educational Films Corporation, after spending a week reviewing reports of the various departments and exchanges during his six-weeks' absence in England and France.

"By that time all our exchanges will be in full operation. The greater portion of them are already in operation, but in some territories there have been physical difficulties such as obtaining space for the offices. In a few others we have had to wait until the men we desired to have associated with us were able to give our affairs their full attention. Every report shows that each office is bending every effort to be first in the race for full sales activities.

"Our branches now include offices in New York, Boston, New Haven, Buffalo, Cincinnati, Cleveland, Pittsburgh, Indianapolis, Chicago, Minneapolis, Detroit, Washington, Louisville, Atlanta, St. Louis, Kansas City, Omaha, Des Moines, Los Angeles, San Francisco and Seattle. That leaves the Dallas and Denver territories yet to be opened. We will sign a contract within a few days that will provide us exchanges in the principal Canadian cities, St. John, Montreal, Toronto, Winnipeg, Calgary and Vancouver.

Production Well Ahead.

"Production is well ahead and we expect to continue it so. Up to the present time we have released but one each of the Chester, Mermaid and Torchy comedies and two of the Christies, of which there are twice as many as the other brands. Two others of each brand have already been completed, affording time to have the necessary editing and printing done and the supplies of paper and exploitation material ready. On the Bruce Scenics, the Chester-Outings, Screenics, and on several series that we have not yet announced, we have a large number of pictures ready so that we will be able to meet all demands for some months.

"While it has tied up a considerable sum of money to do and probably is a rare occurrence in the film business, we have not hesitated to spend the money, even to the outright purchase of pictures in order to make sure that we have the pictures on hand at the time they are supposed to go out. We believe that it is as essential to meet our obligations with short subjects as with features, and not only to have the actual film ready, but to put into the hands of the exhibitor the material that will aid him in getting the best results with the pictures. Our whole policy is gauged on the permanent customer plan.

"For the present our release plan will be one Chester, one Mermaid and one Torchy two-reel comedy every month and two two-reel Christie Comedies a month. There will be a weekly release in the Chester-Outing series and the Screenics will alternate with the Bruce Scenics Beautiful in affording a second weekly release. We have acquired a large amount of other material and will probably take on still more, but, possessing our own distributing organization for the first time, we want to enable all the branches to become familiar with the product and the exhibitors to have evidence of our method of doing business. We prefer a sound basis to speed."

Sivitz Puts His Money on World; Submits His Work to No Other Paper

(A letter to Epes Winthrop Sargent)

"YOUR COLUMN IS WITHOUT A DOUBT THE MOST HELPFUL OF ANY MOTION PICTURE TRADE PAPER, AND IT IS FOR THAT REASON I DO NOT SUBMIT MY HUMBLE EFFORTS TO ANY OF THE OTHERS."

THE ROWLAND & CLARK THEATRES
SAMUEL SIVITZ,
Director of Publicity.

Mary Pickford and Doug Fairbanks Help Doughboys on Rhine Celebrate July 4

WHILE two United States infantry bands played the Star Spangled Banner and the men under the command of General Allen, of the American Army of Occupation at Coblenz, Germany, stood at attention on July 4, Mary Pickford and Douglas Fairbanks sang the national anthem as thousands of German citizens watched with heads uncovered, as the beginning of a Fourth of July celebration which was quite the opposite of things there two years ago.

When the last note of the great hymn was sounded Fairbanks leaped into the air, and waving his arms above his head shouted for three cheers for America. The response was spontaneous and for fully five minutes there was a roar of approval.

During the early part of the day Mr. and Mrs. Fairbanks were taken for a tour of inspection of the camp and Doug rode a horse for the first time in weeks. He straddled one of the spirited horses, and while the doughboys let out a volley of "Hip, hips" the screen star dashed away and came back to make a flying leap from the animal's back into a crowd of soldiers.

In the afternoon and evening the public was invited inside the army lines and there were all sorts of gay happenings. Miss Pickford bought up nearly every American flag obtainable in the shops here, and within two hours scores of German girls were carrying the Stars and Stripes.

At night Doug bought enough fireworks to fill four automobiles and rode through the streets distributing them to the boys, and there was a great celebration.

According to their plans, Mr. and Mrs. Fairbanks are to sail for the United States about July 20, both stating that they had arranged to start another production for the United Artists Corporation at their studio in Los Angeles before the close of July.

Robert G. Vignola Tells 'Em How It's Done.
Cosmopolitan director working on a scene from "The World and His Wife," a Paramount-Artcraft.

Wants Headline Explained

The headline in the July 10 issue of the Moving Picture World, "Marcus Loew and U. B. O. Take Franchises for Product of First National Theatres," is considered misleading by the First National Exhibitors Circuit, which wishes the World to state that it refers to the National Picture Theatres, the Selznick enterprise.

Stahl Cutting His Picture

"The Woman in His House," Louis B. Mayer's super-production starring Mildred Harris Chaplin as a First National release, has been cut by John M. Stahl, who directed the filming of his own story.

Stahl has made a picture which will create lasting impressions. It is an everyday story pregnant with punch and human interest. It is not to be released until fall.

Roosevelt Sees Picture Making

Kermit Roosevelt, son of the late Col. Theodore Roosevelt, together with a number of other persons was the guest of Edward Hemmer, president of Hemmer Superior Productions, Inc., upon a farm way down in New Jersey where a number of scenes are being taken for the first feature film of the new concern.

Griffith's New Corporation Interested Only in Production and Distribution

D. W. GRIFFITH emphatically denies the report that he is interested in "buying, selling and operating moving picture theatres." Mr. Griffith states that the new company to be known as D. W. Griffith, Inc., recently organized under the laws of Maryland, is an expansion of Mr. Griffith's present producing operations and will confine its activities to "the producing of pictures, disposing of films and the carrying on of a regular business of theatrical production, concerts, vaudeville and grand opera."

In a statement, Mr. Griffith says: "I never have been and never expect to be interested in buying or operating theatres, or in taking any other step which would give me control of the exhibition of motion pictures. I have always been and always expect to be a producer of photoplays and not an exhibitor of them—except, of course, at such times as I may wish to have supervision of the exhibiting of one of my own productions in connection with a special New York season, as, for instance, the coming season of 'Way Down East' at the Forty-fourth Street Theatre New York."

The Business Details.

D. W. Griffith, Inc., was granted a charter by the Maryland State Tax Commission on June 30, with a capitalization of $50,000,000. There are 500,00 shares of stock divided into 125,000 Class A shares and 375,000 Class B shares. The financing of the organization has been accomplished through the banking firms of Counselman & Co., of 112 West Adams street, Chicago, and Bertron, Griscom & Co., of 40 Wall street, New York.

The officers are D. W. Griffith, president; Albert L. Grey, general manager; J. C. Epping, business manager; Albert H. A. Banzhaf, general counsel; these, with Charles Counselman and Lee Benoit, representing the two banking houses, also compose the board of directors.

Production Costs High.

In explaining the scope of the new organization, Mr. Griffith said: "Large funds now are necessary to make motion pictures. The upward trend of all costs in the more elaborate technique of the modern photoplay demands much capital. I have heretofore refused all offers of financing, even by large interests, because I did not wish the controlling authority in the nature of my productions to pass out of my hands. My purpose in this new company is to have the American public rather than a few rich men sharing in the profits from my productions. To achieve this end, stock will be sold to the general public."

Mr. Griffith further stated that should the time ever come when he would be compelled to yield his knowledge and work to further the profits of one or two individuals, he would then stop making motion pictures.

As an evidence of his good faith to the public who will purchase the Class A stock, he is accepting Class B shares in payment for his personal interests in the business, and can receive no profits or dividends until after dividends have first been paid on the Class A shares.

Albert L. Grey, general manager of the Griffith interests, stated that there would be no change in the Griffith headquarters in New York, where offices are maintained in the Longacre Building at Broadway and Forty-second street. The productions, too, will continue to be made at the Griffith studios at Mamaroneck, N. Y., where "Way Down East" has just been completed.

The new corporation will in no way effect Mr. Griffith's present contract with United Artists, in which organization he is associated with Mary Pickford, Charles Chaplin and Douglas Fairbanks.

Screen News of Canada Made by Newly Organized Company

A RATHER extensive development has made its appearance in moving picture circles in Canada in the establishment of the Associated Screen News of Canada, Ltd., with headquarters in Montreal. At the head of this enterprise is Capt. Baynes of Flushing, N. Y., who is also at the helm of a similar organization for the United States. The Screen News of Great Britain has also been organized, it is intimated.

The new Canadian company has linked up with the Canadian Pacific Railway for the production of a great number of scenic, educational and industrial subjects, while the company is also engaged in preparing topical weeklies, various events being covered by cameramen for Kinograms, the Selznick News, Gaumont News, Gaumont Weekly, Pictorial Life, etc.

The general manager of the new Canadian company is B. E. Norrish, formerly of Ottawa, who recently resigned from the direction of the Exhibits and Publicity Bureau of the Canadian Department of Trade and Commerce. It is stated that the Screen News of Canada already has six cameramen at work in various parts of Canada, while a laboratory is being established on two floors of a new building in the heart of the moving picture exchange district of Montreal.

The equipment includes two automatic printing machines which have been imported from France. These machines are of the latest type and are fitted to print 3,500 feet of film in an hour each, it is asserted. It is understood that several of the field photographers have been provided with brand new Universal cameras. One of those associated with the new Canadian enterprise is J. M. Alexander, formerly of Ottawa, who was, until recently, chief cameraman of the Canadian Government's publicity bureau.

It is understood that the new building, in which the Screen News of Canada will be established when it is completed, will accommodate a number of other moving picture exchange organizations, thus forming a real moving picture center for Montreal. The new structure is adjacent to St. Catherine and Bleury streets around which intersections various exchange offices cluster.

Sargent's Columns Let Our "Gray Matter" Take a Rest, says the Palace, Wichita

"THIS HOUSE IS ONE OF MR. SARGENT'S BEST BOOSTERS, AND WE SCAN HIS COLUMNS RELIGIOUSLY. FROM THEM WE GET MANY VALUABLE IDEAS THAT PERMIT OUR OWN 'GRAY MATTER' TO TAKE A LITTLE VACATION."

STANLEY CHAMBERS,
Palace Theatre, Wichita, Kan.

Big Circuits Booking Franey Comedies

Asher Brothers Circuit, the Lubliner & Trinz Circuit, both of Chicago and the Ruben & Finklestine Circuit of the Northwest are the latest additions to the list of big circuits and theatres now playing the Billy Franey Comedies, and the biggest theatres and circuits everywhere are booking the series, says Reelcraft.

Two Excellent Views of "Life's Twist," Starring Bessie Barriscale and Produced by Robertson-Cole.
Why the perplexed look on Bessie's face. Why, the groom just discovered that he forgot to bring the ring and has dashed madly away. At the left is one of the more "dogged" scenes in the play.

Canadian Made Film Gets First Run In Ottawa Theatre With Successful Result

MORE than ordinary steps were taken for the exploitation of "The Great Shadow" on the occasion of its presentation in the Imperial Theatre, Ottawa, Ontario, during the week of July 5 and the results obtained were pronounced in spite of the summer's heat. This feature, released by Lewis J. Selznick as a Republic picture, was made in Canada by the Adanac Producing Company, Ltd., whose studio is located at Trenton, Ontario.

For the first run in the Canadian capital, letters announcing the presentation of the feature were sent to all prominent labor leaders of the capital and to all organized labor bodies. One and three-sheet posters were hung up in the halls where the local unions conduct their meetings. Various employers of labor were asked to encourage workingmen to see the picture, while the usual advertising was carried in one of the local newspapers.

Announce a Second Production.

Incidentally, one of the directors of the Adanac Company, G. W. Brownridge, made the trip to Ottawa to spend the week there and display space was used to announce his presence in the city during the run. The fact that the picture was a Canadian production was given special prominence and the plans of the Adanac Company were also discussed. Announcement was made that the next feature to be produced would be "The Soul of a Woman," work on which has already been started.

The Adanac Producing Company is incorporated under the Federal laws of Canada with a capitalization of $300,000, all of which is common stock. According to an auditor's statement, the sum of $86,000 was expended for the production of "The Great Shadow," the star of which is Tyrone Power. Dorothy Bernard is also one of the principal players. According to Mr. Brownridge, 67,000 feet of film was shot in the making of the feature.

Selznick Makes Some Estimates.

In one published statement, Lewis J. Selznick was quoted as declaring that the Canadian market is equal to about five per cent. of the moving picture business done in the United States, while the foreign earning power of a suitable picture in foreign countries, other than Canada, is equal to about 20 per cent. of the revenue obtainable from it in the United States.

Personnel of the Company.

The personnel of the Adanac company is as follows: President, Denis Tansey of Montreal; directors, G. W. Brownridge, Charles Berman, Rudolph Berliner and Dr. Robert St. Jacques. An advisory board has been formed as follows: Chairman, H. W. Conover, manager of the Imperial Theatre, Montreal; G. W. Brownridge, Charles Berman, Rudolph Berliner and Maurice Castell.

"The Great Shadow" has enjoyed successful runs at the Imperial Theatre, Montreal; the Grand Theatre, Toronto, where it was presented as a road show, and at the Imperial Theatre, Ottawa. At Toronto, many employes of large manufacturing companies were provided with tickets by the companies to encourage the workers to observe the moral depicted in the picture. The picture is a melodramatic subject dealing with Bolshevism.

Pity the Blind!

A glimpse from "Blind Youth," a National Picture Theatres release.

Supplied Paper, But Refused Contract, Exhibitor Asserts

THOMAS H. BOLAND, owner of the Empress Theatre, Oklahoma City, has complained to the Motion Picture Theatre Owners of America against the United Artists Corporation, according to Sydney S. Cohen, president of the national body, who has referred the complaint to the Committee on Business Relations.

The claim is made that during June the Dallas manager for United Artists told Mr. Boland he could have "The Mollycoddle" and "Suds" and gave him the dates and forwarded the paper. Contracts covering the bookings were to be sent him, Mr. Boland alleges.

Mr. Boland says that three days before the first play date of one of the pictures, he returned from a trip to find that no contracts had arrived but that the paper had been put out and the picture advertised extensively. He phoned the Dallas office of United Artists and was told the New York office had given the contracts to another local theatre, according to Mr. Cohen.

Claims Cohen Is Uninformed.

Hiram Abrams, president of United Artists, was asked to comment on the story. Mr. Abrams merely said he was surprised that Mr. Cohen as president of the Motion Picture Theatre Owners of America, should attempt to discuss a matter of which he apparently was poorly informed.

"The entire Boland affair," said Mr. Abrams, "is a matter of record. Mr. Boland knows just what the circumstances are and our correspondence files show a clear and direct history of the whole matter, with which Mr. Cohen apparently is entirely unfamiliar, and any discussion, therefore, is out of place."

The Owl's Wise, But He's Not Tellin'.

Nell Shipman and Wheeler Oakman have a bird of a party here in "Back to God's Country," a Canadian photoplay released through First National.

Carpentier's Smile Is Basis of Suit Against Distributors

THE smiling face of Georges Carpentier, French pugilist and motion picture star, is the basis of an action instituted in the United States District Court, New York, against the Robertson-Cole Distributing Corporation by Samuel Lumiere, a Fifth avenue photographer.

The complainant alleges that Carpentier posed for a series of twenty photographs in the Lumiere studio last March with the understanding that the photographer should have the privilege of obtaining a copyright on the photos. Under the alleged agreement it is charged that the pugilist was not required to pay for the photos and was not obligated to purchase any, but that he was to have a limited number for his personal use free of charge.

The photos were duly copyrighted, it is alleged, and it is further charged that Robertson-Cole has been utilizing the photos in advertising the Carpentier screen productions being exploited by Robertson-Cole, without the consent of the owner of the alleged copyright.

It is not anticipated that the suit will interfere with the exploitation of the Carpentier screen production. Injunctive relief restraining the Robertson-Cole Distributing Corporation from utilizing the alleged copyright photos in advertising the Carpentier productions, except on a royalty basis, and statutory damages are demanded in the action.

Among Busy Film Exchangemen

Detroit

Minter-United's New Offices.

Minter-United offices are now on the sixth floor of the film building, just three times larger than their former quarters on the third floor.

Jimmie Minter and family are vacationing at the Hotel Breakers, Cedar Point, O.

Paul Kreps, formerly of Pathe and Vitagraph, is now in charge of the shipping room of Minter-United.

Skirboll Selling Signs.

Bill Skirboll, former Metro manager, is now handling Lu-mi-nus signs for theatres, and was in town Saturday and reported that business was excellent. He just returned from Ohio, where he closed for "the largest electric outdoor sign in the world" for the Family Theatre, Cincinnati.

Bob Cotton with Goldwyn.

J. F. Flynn, Detroit manager for Goldwyn, informs us that Bob Cotton, former World manager here, has been appointed manager in Minneapolis for Goldwyn. "Our company was certainly glad to get Bob," remarked Flynn.

Ross Back as Division Manager.

Harry A. Ross, former Detroit manager for Paramount, and who recently went to New York as assistant to the general sales manager, is returning to this territory as division manager for Paramount, having under his supervision Detroit, Cincinnati, and Cleveland offices. Charles W. Perry continues as manager of the Detroit exchange.

Minneapolis

Many Changes in Exchanges.

Minneapolis film exchanges continue their record-breaking number of changes in personnel. L. E. Davis has announced his resignation as manager of the Minneapolis Goldwyn office. He is succeeded by R. C. Cotton, formerly of the World and Republic offices and more recently of the Des Moines Pathe exchange. Mr. Davis has as yet made no definite plans as to his future business affiliations.

Select Changes Managers.

Jack O'Toole has replaced E. C. Fielder as manager of the Select Minneapolis office. Mr. Fielder has associated himself with the Argus Enterprises, Inc., a local supply firm.

Brett Goes to Omaha.

J. F. Brett, who recently resigned the managership of the Minneapolis United Artists' Corporation exchange, goes to Omaha to assume charge of the Robertson-Cole organization there. Al C. Putz, who was Mr. Brett's assistant in the Minneapolis office, will assume the same position with him at Omaha.

Steinson with Vitagraph.

J. A. Steinson, for more than two years assistant to Manager E. S. Holmes, of the Vitagraph office, has been made manager of the St. Louis Vitagraph exchange. Mr. Steinson has been succeeded here by L. A. Hummel, former traveling salesman for Vitagraph.

Holds Salesmen's Meeting.

Manager Charles W. Stombaugh of the Minneapolis Pathe exchange had his nine salesmen in July, 1-3, for a meeting he terms the "sales meeting extraordinary" of the season. Fall releases were screened for the men.

Because of the widely separated parts of the territory it is extremely difficult to have all the men in for many meetings. Mr. Stombaugh gave men special talks on speeding up their sales. He also praised the work of the men in bringing the sales of the organization in June past the high mark established in May.

Mr. Stombaugh has announced the following additions to his sales forces: L. E. Goldhammer as salesman for South Dakota. Mr. Goldhammer, formerly with Pathe, was with the Friedman Film Corporation last year.

Al Meden with Pathe.

Al Meden is now selling features for the Pathe exchange. During the world war Mr. Meden was associated with the French government in the photographic service. He was censor in charge of placing all war photographs in American magazines and newspapers.

News of the Salesmen.

George W. Schafer, former newspaper advertising man, is in charge of the North Dakota sales for the exchange. Mr. Turner, a veteran of the world war, spent four months in a London hospital as the result of wounds received at the front.

George W. Turner, for two years with the World and Republic Minneapolis exchanges, is now covering the Wisconsin territory.

Mickey Gorman, for seven years with the exchange is shipping clerk, has been made assistant booker.

First National's New Offices.

The offices of First National, Educational Film Corporation and Finkelstein & Ruben, on the fourth floor of the Loeb Arcade, are rapidly nearing the completion of remodeling recently begun preparatory to their occupancy by the three organizations. It is planned eventually by the three firms to occupy the whole floor.

Roderick Goes with Educational.

J. D. Roderick has resigned as manager of the Minneapolis Universal office to accept a position as special representative for the Educational Film Corporation in the Northwest. Mr. Roderick has been with Universal for six years, two and a half years of which were spent with the Milwaukee exchange. He was succeeded by I. Gittelson, whose experience consists of three years with the Chicago Universal office.

Taken to New York Office.

John W. Hicks, Jr., left for New York to take a position in the central office of Famous Players as assistant to S. R. Kent, assistant general sales manager. Mr. Hicks was succeeded as Minneapolis manager for Famous Players by Philip Reisman, former manager of the local Hodkinson office.

Woman Takes Over Accessories.

Appointment of Miss Marian Babcock as manager of the accessories department of the Minneapolis Famous Players office is announced. Miss Babcock succeeds Charles Hough.

Goes with Jensen & Von Herberg.

Charles G. Branham, who managed the Minneapolis Auditorium under its brief control by the United Artists' Corporation, has accepted a position as manager of publicity and advertising for Jensen & Von Herberg, Seattle, Wash., managers of a string of Coast houses.

Watson Now with Advertising Firm.

Billy B. Watson, veteran motion picture publicity man of the Northwest, is now connected with the Dougherty Theatre Advertising Service of Minneapolis. Prior to this he was in charge of exploitation for the local Robertson-Cole exchange.

Select Adds Salesmen.

Three new salesmen have been added to the Select Pictures Corporation forces, according to an announcement by Manager E. C. Fielder. They are W. A. Seitzler, S. B. Rahn and E. Mitchell.

Speaks Well for Pathe.

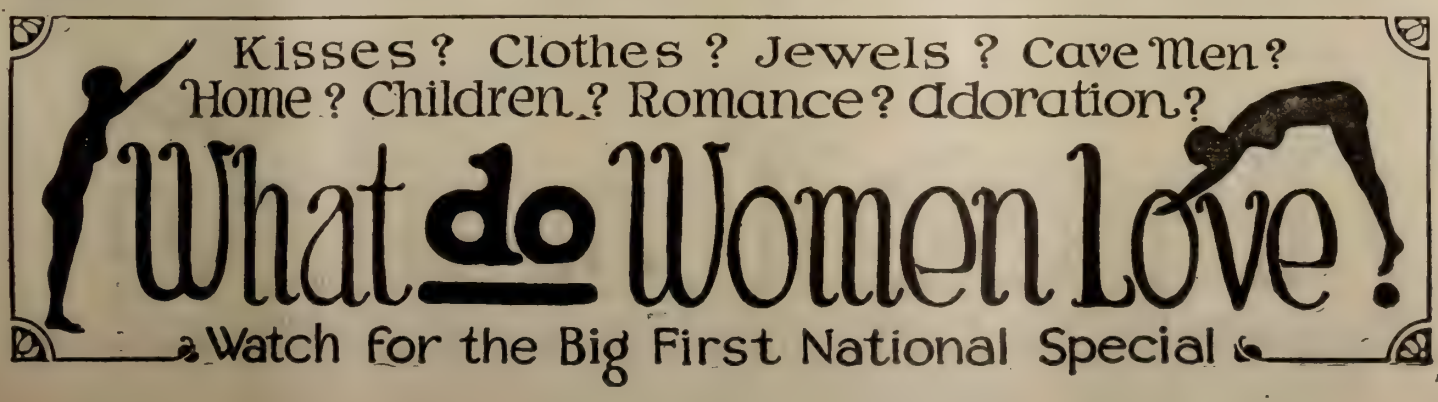
Within six months Pathe will have on the market a program of pictures better than anything they have yet produced, is the prediction of P. L. Carroll, manager of the Seattle and Butte branches of the company. Mr. Carroll, who was recently in New York looking over the future productions of his organization, stopped in Minneapolis last week for a conference with Manager Charles W. Stombaugh of the local Pathe exchange. He has been with Pathe for seven years.

"Business is remarkably good this summer," said Mr. Carroll. "Because of the great demand for pictures and the size of our territory we have been compelled to open at Butte a sub-branch for distribution in Montana. The new office is sending out a great number of pictures, although it has been established slightly more than a month.."

Is a Long Range Manager.

Mr. Carroll is known throughout the West as "the long range" manager. His exchange is 800 miles wide and 1,490 miles long. In some cases it requires eight days for a picture to reach his customers for a one-day run and the same length of time for its return.

"Wild West pictures find a ready market in the West," Mr. Carroll declared. "One would think that out West the people would want eastern stories, with society themes. However, the wilder and woolier they are the better they go over out on the Coast."


Kisses? Clothes? Jewels? Cave Men?
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Baltimore

J. J. Crandall in Monument City.

Jean J. Crandall, formerly manager of the Washington, D. C., office of Goldwyn and now district supervisor for Goldwyn for Washington, Philadelphia and Boston, came to Baltimore July 8, accompanied by W. F. Hayner, manager of the Washington exchange, and called on several exhibitors.

Easter Has National Franchise.

A ten-year franchise from the National Exchanges, Inc., of New York City, has been granted George C. Easter, president of the Baltimore State Rights Film Company and secretary-treasurer of the Jans Pictures, Inc., to handle their productions in Maryland, Virginia, District of Columbia and the northeastern part of West Virginia. Forty features will be put on the market each year by this newly organized concern, besides comedies.

B. J. Shea Visiting Baltimore.

B. J. Shea, who has been in the film business for three years, is spending two weeks in Baltimore representing the National Pictures, Inc., of New York, another Selznick enterprise. Mr. Shea is engaged in selling franchises for the output of his company to theatres. Prior to his connection with Selznick, Mr. Shea was traveling with Sennett's "Yankee Doodle in Berlin."

Looking for Exchange Location.

In order to find a place to locate an exchange, Jerry Abrams, of the Masterpiece Film Corporation, of New York, visited Baltimore during the week of June 5. A pioneer in the film business, Mr. Abrams at one time operated the Great Northern Film Exchange in the American Building.

Showman in Motor Collision.

Milton Caplon, proprietor of the Clover Theatre, narrowly escaped injury on Friday morning, July 9, when the automobile he was driving and a motorcycle driven by Dewey Lichliter collided on the old Frederick road near Oak Forrest Park, Catonsville. Irvin First, who with Lichliter on the motorcycle, sustained a broken left leg and was taken to St. Agnes' Hospital.

Mike Siegel Visits Family.

Mike Siegel, Universal traveling representative, spent a week's vacation at Beterton, Md., with his family, including his nieces and sisters-in-law. While there he started a new fad by going in bathing with his glasses on.

Harry Morstein on Vocation.

A two months' vacation is being taken by Morstein, proprietor of the Queen and Bunny theatres. He is dividing the time between Atlantic City and New York and is making the trip in his automobile.

San Francisco

Metro Official Visits Branches.

E. M. Saunders, general salesmanager of the Metro Pictures Corporation, was a recent visitor here on a trip of inspection, accompanied by district manager Harry Lustig. This is Mr. Saunders first visit to the Pacific Coast and he has been greatly impressed with which he has seen. His present trip will include a visit to all of the exchanges maintained by this concern.

New Distributing Concern.

The Unity Features Company has been formed by H. C. Schmidt, Maurice Klein and George J. Roy, and is now engaged in the handling of "That Something," to which rights were recently secured. The production has been booked into the Strand Theatre in this city for a two weeks' run and Mr. Roy is now covering the southern part of the State, meeting with great success in securing bookings. All the principals in the new distributing concern were former exhibitors of long experience. Headquarters have been established at 191 Golden Gate avenue.

Changes at First National.

Carpenters have taken possession of the First National headquarters on Golden Gate avenue and are adding to the balcony and enlarging the office space. Vivian Preston, formerly of the shipping department, has been made head booker, and N. H. Brower is making a trip to Los Angeles, where he is giving the studios the once over.

Pathe Adds to Salesforce.

T. R. Richards has been added to the selling staff of the Pathe office and Fred I. Wescher, formerly the booker, has been promoted to the position of salesman.

Kansas City

Kent Will Confer with Show Men.

S. R. Kent, general sales managar for Famous Players, is due to arrive in town from the New York office. The purpose of this visit is to hold some important consultations with exhibitors in this territory. Mr. Kent's visit is expected to last for two or three days.

Prepare for "Paramount Week."

A special meeting was recent held by R. C. Li Beau, J. H. Gilday and other heads of the departments of the Paramount branch offices in the Film Exchange Building. All the salesmen were called in off the road to attend this meeting, including F. A. Wasgien and J. J. Curran, who have just been added to the sales staff of this exchange. The meeting was held to get ideas and affect plans for putting over the third annual Paramount week, nationally given over for the first week in September.

Cutting Ready for Projection.

In two weeks or less the projection room of the Pathe exchange of this city will be ready for use, and when it is the other exchange men better watch their step. Wicker chairs and summer upholstering are to make it one of the prettiest of miniature theatres. In addition to the comfortable chairs, electric fans will combine to make it a delightful place for exhibitors to rest and look and buy.

Fred Sliter Visits K. C. Branch.

Fred G. Sliter, eastern supervisor for Robertson-Cole, was the guest for several days of Roy E. Churchill, branch manager of Robertson-Cole. Mr. Churchill was quite delighted with his visitor, who is a big man in the motion picture business.

Fred Martin, formerly in the film business in Kansas City, and at present with the United Artists in Chicago, will come to this city soon to travel for Manager Churchill in the branch office of Robertson-Cole.

Goes from K. C. to St. Louis.

Morris Fink, special representative for Peacock Productions, Inc., in this city, has been transferred to the St. Louis office; so, where Kansas City loses St. Louis gains.

Ben Blotsky with "Big Six."

Ben Blotsky has returned from his motor vacation to Chicago and Minneapolis and announces that his headquarters will be in Kansas City when he begins to solicit for the Big Six.

Pittsburgh

Stahl Gets Screen Shots.

Max Stahl, local exhibitor, has wired that he has acquired the rights for Western Pennsylvania and West Virginia to Screen Snapshots. Mr. Stahl expects to be in Pittsburgh within a few days, when he will make all arrangements for the releasing of the production.

Offers Ben Turpin Comedies.

The S. & S. Film & Supply Company, Pittsburgh, have secured a series of twenty two-reel comedies, starring Ben Turpin. These are already heavily in demand.

Standard Employes Plan Outing.

The employes of the Standard Film Exchange, Pittsburgh, will hold their second annual picnic at Rustic Park on the Harmony Line, Sunday, July 25. Special cars will leave the corner of Duquesne Way and Stanwix street at 9 a. m. The fare for the round trip is $1.50 and tickets are on sale at the Standard exchange. The employes of other film exchanges are especially invited to attend.

Megowan Visits Home Folks.

Eldred Megowan, assistant manager of the Cleveland Cameraphone Theatre, spent a few days recently in Pittsburgh with his parents, Mr. and Mrs. Harry Megowan. Harry Megowan is manager of the Hatch exchange here.

To Pittsburgh for Vacation.

Manager Barach of the Goldwyn exchange spent his vacation in Pittsburgh the week of July 5. It's a safe bet that Nat didn't miss any of the ball games staged by the Pirates with other National League clubs.

Goldwyn Adds Salesman.

Sam Jacobson is the newest addition to the Goldwyn sales force. He was with the Select the past two months, prior to which time he was in another line of business.

Berger Takes Health Trip.

Morris Berger, of the Craft exchange, who has been ill for the past few months, has gone to the Catskill Mountains for the benefit of his health.

Cleveland

Educational Opens Exchange.

One of the important announcements of the year as regards new exchanges in Cleveland, came when the Ohio exchange for Educational Films Corporation made final preparations for opening. The office is located on the fifth floor of the Standard Theatre Building, and a branch has also been established in Cincinnati. H. R. Skirball, formerly of Pittsburgh, is general manager. To get an increased impetus, Manager Skirball succeeded in booking his first Chester comedy for two weeks at Loew's Euclid Theatre and his first Mermaid comedy for two weeks at the same house.

Exchange Personals.

Lew Saks, formerly with Equity Pictures, has joined the Cleveland sales force of Robertson-Cole.

George Erdmann, manager of Select and Selznick, Cleveland, had his car painted, and the day he was to take it out of the shop it burned up.

Art Erlich has resigned from Republic and accepted a position selling Metro pictures in Cleveland.

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Live News from Everywhere

Seattle Sayings

First National Changes Managers.

F. V. FISHER has resigned as manager of the Seattle office of the First National Exhibitors' Circuit. Mr. Fisher will retain his interest in the Greater Theatres Company of Seattle, however. L. O. Lukan, for the last two and a half years manager of Pathe, has been selected to succeed Mr. Fisher.

Mr. Lukan has not the usual record. He entered the film business as manager of the Seattle Pathe office. Previous to that he had been for seven and a half years on the editorial staff of the Post-Intelligencer. This completes the history of his business career.

P. G. Lynch, formerly manager of Hodkinson releases in the Northwest territory, has succeeded Mr. Lukan as manager at Pathe office. Mr. Lynch's successor has not been named.

Baker Opens Kennewick Theatre.

W. A. Baker opened the new Liberty Theatre at Kennewick, Wash., July 3, with elaborate ceremonies, the Mayor of the town and the principal citizens making addresses. The whole town is behind Mr. Baker in his new enterprise and he is giving them shows of class.

Trade Notes.

F. C. Vanderhof has been employed as a new salesman out of the Seattle Goldwyn office.

The Pulmonary Hospital of Seattle has installed a moving picture machine in its amusement hall.

Cleveland Cullings

Attractions Ending July 17.

Euclid: "Treasure Island."
Stillman and Alhambra: "Suds."
Metropolitan and Strand: "A Splendid Hazard."
Mall and Liberty: "The Dark Mirror."
Standard: "The Red Lane."
Knickerbocker: "The Butterfly Man."

Opposition for Doan Theatre.

FOLLOWING the announcement that E. Mandelbaum would enlarge his Doan Theatre so that it will have about 2,000 seats, a statement was made by Hoffman Brothers, of Detroit and Cleveland, that they will build a new house at the same corner to seat 3,000. Hoffman Brothers came into Cleveland last fall, when they started work on a new house on Euclid avenue. This theatre, known as the Palace, is rapidly nearing completion and will seat about 1,500 people. It is opposite the new 4,000 seat house which Marcus Loew is building. The Hoffman house on St. Clair street will be known as the Glanville.

Attractions Ending July 17

Los Angeles.

Grauman's: "What's Your Hurry?"
California: "Best of Luck."
Kinema: "The Yellow Typhoon."
Clune's Broadway: "The Ladder of Lies."
Alhambra: "The Miracle Woman."
Rialto: "Suds."
Garrick: "Homer Comes Home."
Symphony. "The Deadline."
Tally's Broadway: "Riders of the Dawn" (second week).
Victory: "Old Lady 31."
Superba: "The Red Line."

Buffalo.

Shea's Hippodrome: "The Deep Purple" and "The Orphan."
Strand: "Out Yonder" and "The Devil's Claim."
Family: "The Fall of Babylon."
Lyric: "A Wife's Story."
Palace: "The Deadline."

New York City.

Rivoli: "The Prince Chap."
Rialto: "The City of Masks."
Strand: "The Inferior Sex."
Broadway: "Man and His Woman."
Capitol: "One Hour Before Dawn."
Criterion: "Humoresque."
Astor: "Shipwrecked Among Cannibals."

Louisville.

Mary Anderson. "The Inferior Sex."
Majestic: "Away Goes Prudence."
Alamo: "The Figurehead" and "Truth."
Strand: "Joyous Troublemakers" and "Old Lady 31."
Walnut: "For a Woman's Honor" and "Broken Butterfly."
Orpheum: "Bullet Proof" and "Durand of the Bad Lands."

Chicago.

Randolph: "Yes or No."
Castle: "Suds."
Barbee's: "Riders of the Dawn."
Playhouse: "The Idol Dancer."
Casino: "The Red Lane."
Orchestra Hall: "The Fighting Chance."
Ziegfeld: "The Mollycoddle."
Riviera: "The Yellow Typhoon."
State-Lake: "Under Crimson Skies."

Philadelphia.

Stanley: "Treasure Island."
Palace: "Sick Abed."
Arcadia: "Sick Abed."
Victoria: "The Sea Wolf."
Regent: "Ladder of Lies."
Capitol: "Shadow of Rosalie Byrnes."
Cedar: "Why Change Your Wife?"
Imperial: "The Woman Gives."
Locust: "Passers By."
Chestnut Street: "The Eyes of the World" (fifth week).
Garrick: Passers By."

Philadelphia Pointers

Pretty Soft for Press Agents

ABE L. EINSTEIN, publicity director of the Stanley Company, has secured apartments at the Shore, where he will spend the week ends with his family. His little daughter, Doris, it is expected, will continue her swimming lessons each week with her papa.

Easy to Name Theatre.

A prize will be awarded by Nixon-Nirdlinger for the best name, which will be used for their recently acquired theatre, the West Allegheny. It is reported that 3,679 names have already been received. A decision will shortly be made.

Exchange News Notes.

F. Mendohlson, the new manager of the Goldwyn, who succeeded H. White, is rapidly becoming acclimated in his Pennsylvania territory.

H. Rodner, of the Special Pictures Corp., is the new manager who has made some fetching booking records with their comedies here.

J. P. Bethell, local manager of the Vitagraph, will shortly announce the release date on Edith Story in "The Isle of Regeneration."

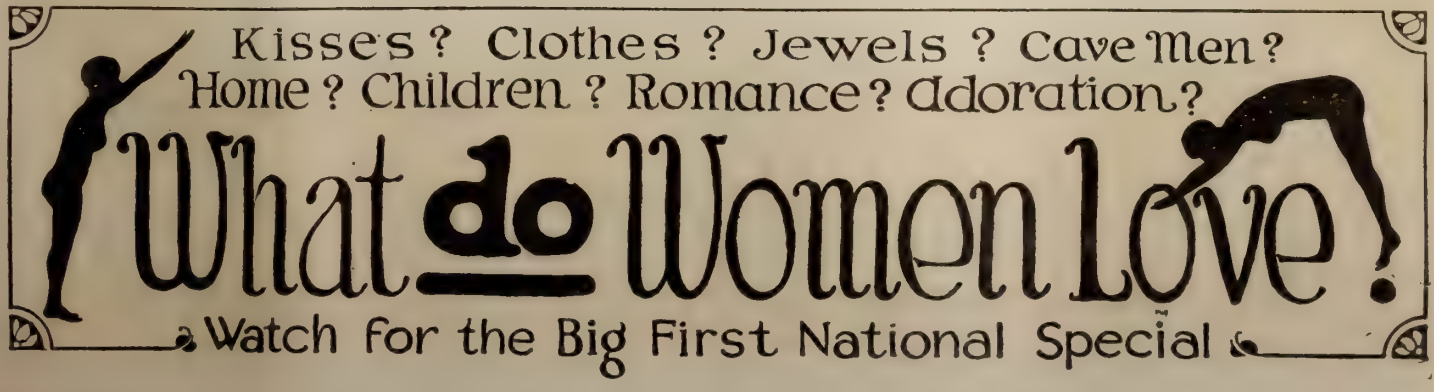
Screen Ball a Success.

Oscar Neufeld reports that the motion picture ball held last Wednesday at Willow Grove Park financially was a big success, having taken in over $1,100 at the door alone. The ball was given under the auspices of the Motion Picture Club, a new organization recently formed by the motion picture employes of Philadelphia. Over 2,000 attended. Victor Herbert and Bobbie De Mar led the grand march. Three loving cups were given out for prize dancing. The members on the committee were Al Millman, Norman Brake, Lewis Goldstein, Leon Behal, Dave Barrist and Oscar Neufelt.

Change at United Artists' Branch.

C. U. Martin has been promoted manager of the United Artists Exchange, and succeeds C. S. Trowbridge, who will go to the home office to do special field work among the exchanges throughout the country. Mr. Trowbridge has been most successful in this territory, having opened the United Artists exchange here over one year ago, where he received an enormous volume of the picture business in this territory.

Mr. Trowbridge also has the distinction of having handled the runs at the Metropolitan Opera House for six weeks, where he did a capacity business with "Pollyanna." "Down on the Farm," "Romance" and "Mollycoddle." Mr. Trowbridge has the best wishes of all the exhibitors in his new work and they trust he will meet with the same successes as he has enjoyed here.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Buffalo Bulletins

Must Vacate for Loew Theatre.

IN a decision handed down by City Judge Karl A. McCormick the Loew Buffalo Theatre Corporation is entitled to a warrant for the dispossession of the Golde Clothes Shop and other sub-tenants from the property in Main street, between Genesee and Mohawk, which was purchased some time ago by the theatre corporation as the site for a new playhouse.

Watertown House Changes Policy.

After being closed through the winter and spring undergoing alterations that have left the four walls as the only portions of the original building, the Avon Theatre in Watertown, known for a quarter of a century as the City Opera House, reopened July 8 as a motion picture house. The theatre is owned by the Eli Elting Company and R. W. Thayer is the manager. The interior of the remodeled house presents the appearance of a metropolitan theatre. "Everywoman" was the opening film attraction. Ray La Bounty is the director of the new orchestra.

To Film Industrial Tour.

A film company has arranged to produce pictures of the Canadian Industrial Congress tour of the Niagara frontier district, which begins August 2. The tour will include the power plants at Niagara Falls, the Chippewa development, Victoria Park, the Canadian-Niagara Boulevard, Bridgeburg, Fort Erie, Crystal Beach and the Welland Canal. This is the first time that the Niagara district has ever been filmed.

Capitol Soloist at Beach.

Gordon Kay, baritone soloist from the Capitol Theatre, New York, gave a concert at Erie Beach Sunday evening, July 11, when he was assisted by Ruth Miller, soprano, of Gotham. Carlos Ferretti, of the Strand, New York, was the soloist for the week at Shea's Hippodrome.

Regent Mecca for Autoists.

The Regent Theatre, at Main and Utica streets, is becoming the Mecca for motorist movie fans. Every night in the week cars are strung out for blocks on all streets surrounding the house. This theatre, which is under the management of J. H. Michael, has come into its own of late and is doing excellent business. Mr. Michael is planning to present some big productions in the near future.

Screens Shrine Film.

Manager Elmer C. Winegar of the Central Park Theatre gave a private screening party Monday evening, July 12, for a number of friends, including most of the local Shrine officers, when the 4,800 feet of film shot on the recent Shrine trip to Portland by Mr. Winegar was shown. The film was developed and printed by Eastman in Rochester. Mr. Winegar accompanied the Ismailia Temple nobles on the trip, and the film is a knockout. It is planned to show the pictures in one of the big downtown theatres, when Masons only will be invited. Included in the films are several amusing scenes shot at the Mack Sennett studios, in which Charlie Murray and Ben Turpin are seen rollicking with the Buffalo wearers of the fez. A trip was also taken to the Metro studios, which are shown.

Rivoli to Open August 23.

Harry Dixon, formerly manager of several local neighborhood houses and recently a member of the Realart sales staff, who will manage the new Rivoli, in Broadway, beyond Fillmore, announces that the opening date of the new house has been advanced a week and that the doors will open to the public on August 23. Mr. Dixon is now busy lining up bookings for the coming season. He has signed up for the entire Realart output.

Exhibitors Attend Screening.

Shea's Hippodrome was the scene of a big screening party on Thursday evening, July 8, when most of the local exhibitors were guests of Manager George Hickey of the Goldwyn exchange. The pictures shown were "Madame X" and "The Penalty," which were accompanied by full orchestra.

Drops Double Feature Policy.

Manager A. L. Skinner of the New Victoria Theatre has changed the double feature policy which has been in vogue at this Mark house for almost a year and instead has put in single feature bills, consisting of a headline production, a comedy, a new film, a scenic and a cartoon. Patrons seem to like the change. Under the new policy the "Vic" will also be able to give its patrons more timely productions.

Local Company to Reorganize.

The Buffalo Motion Picture Company will soon reorganize and increase its capital to $1,000,000. Under the reorganization Earl L. Crabb, former manager of the local Strand, will be general manager. Mr. Crabb has already entered upon his duties at the New York office of the company. Prominent Buffalonians are grabbing up the small block of stock remaining. A bright future is ahead for the company, according to all reports. It is expected that pictures will soon be made in the old German-American Building, at Main and High streets, negotiations for the purchase of which are under way.

Gets Out Excellent Program.

Bruce Fowler, genial manager of the Elmwood Theatre, Elmwood avenue at West Utica street, is getting out of the most readable and attractive little vest pocket programs in town. The program is printed on excellent quality paper and contains the entire list of attractions for the week. The littl epamphlet fits into the vest pocket easily, which is undoubtedly the reason why it is carried all week by patrons, a thing seldom done with a large house organ.

Hofmeister at Marlowe.

Peter Hofmeister, former manager of the Arcadia, has been appointed manager of the Marlowe Theatre. The Arcadia has been closed for repairs. Both houses are controlled by the General Theatres Corporation, of which Harry Marsey is president.

Geneva Exhibitor in Town.

J. L. Fitzpatrick, manager of the Regent Theatre, Geneva, N. Y., was in Buffalo over the week-end, July 8-10, booking features for several months to come. While here he signed up for the entire Famous Players-Lasky product and the entire Nu-Art list. Mr. Fitzpatrick reports business good despite the warm weather season.

WILMINGTON, DEL.—Fan Film Corporation has been organized with $1,000,000 capital to produce moving pictures.

HOUGHTON, MICH.—Thomas Furniss, Duluth, Minn., has purchased Star Theatre.

Baltimore Briefs

Attractions Ending July 17.

New Theatre.—"The Figurehead."
Parkway.—"The Slim Princess."
Hippodrome.—"The Orphan."
Strand.—"Huckleberry Finn."
New Wizard.—"Huckleberry Finn."
Garden.—"The Ladder of Lies."
Picture Garden.—"Away Goes Prudence."

Pictures Show Tiremaking.

HE details of making a 38 by 38 United States Hobby Cord truck tire were graphically shown by moving pictures at the Baltimore Automobile Dealers' Club recently. Slow pictures of the same action in the normal action pictures were also shown to depict clearly the displacement of air and the saving of the springs and axles of the truck when the truck rode over curbstones.

Pictures to Celebrate Fourth.

Moving pictures which showed the progress of Baltimore were a feature of the community celebration of Independence Day which was held at the base of Washington Monument, in Mt. Vernon Place, on the evening of July 5. There was also community singing and an address by Mayor W. F. Broening.

Out-of-Town Notes.

The Opera House, Martinsburg, W. Va., which was recently destroyed by fire, will be rebuilt by Manager A. C. Irons this fall. The new theatre will have a seating capacity of 1,500.

Samuel Waldon, who has had years of experience in the show business, has become associated with the Fuel City Amusement Company at Clarksburg, W. Va., and will be general manager of this company which oper-

Samuel Waldon, who has had years of experience in the show business, has become associated with the Fuel City Amusement Company at Clarksburg, W. V., and will be general manager of this company, which operates the Palace and Odeon theatres in that city.

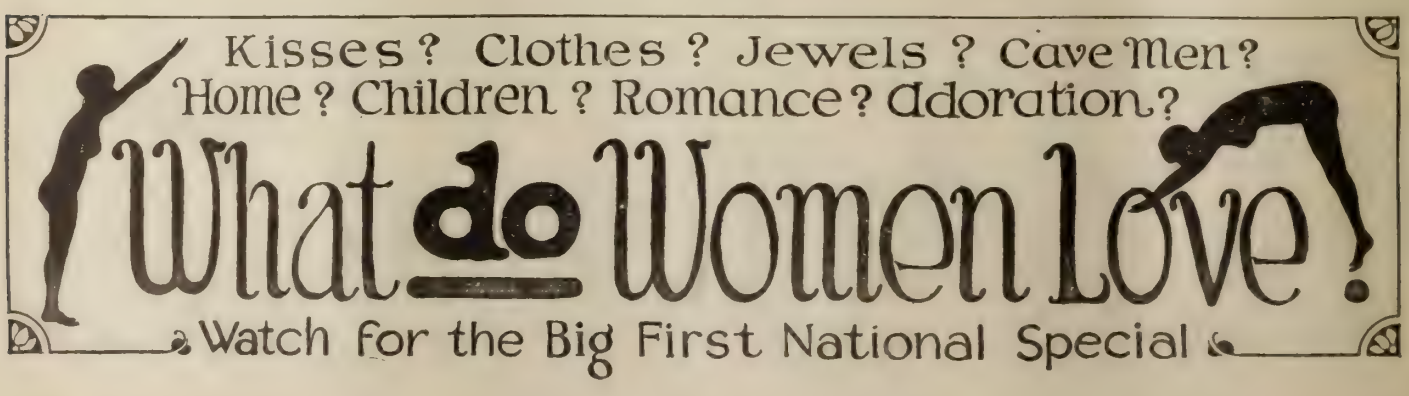
G. T. Daily, a lawyer of Kingwood, W. Va., has sold his interests in the Court Theatre to G. W. Cool, formerly of Pittsburgh, who will manage the house in the future.

The Empire Theatre, Winchester, Va., has been sold by G. H. Henkel to M. Habel, who owns a clothing store in that city. Mr. Henkel plans to build a new theatre in Winchester.

Romance in Grafton.

J. Lester Bush and Maude E. Moore, of Grafton, W. Va., were married in Cumberland, Md., recently, and thereby hangs a romance. Mr. Bush is a prominent business man of Grafton and prior to the outbreak of the war he was managing with great success the Grand and Strand theatres at Grafton. Miss Moore at that time was acting as his assistant manager and pianist at both theatres.

When the war hit the United States Mr. Bush dropped everything and went to France with the A. E. F. During his absence Miss Moore attended to his theatrical business with efficiency and dispatch. Later he returned, but Cupid landed an arrow where no German could touch Mr. Bush, and so the romance culminated in the wedding. May their life be long and their days prosperous!


Kisses? Clothes? Jewels? Cave Men?
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Golden Gate Gleanings

Attractions Ending July 17.

California.—"Burning Daylight."
Portola.—"The Mollycoddle."
Imperial.—"Suds."
Strand.—"That Something."
Rialto.—"The Great Accident."
Tivoli.—"The Love Expert."
Frolic.—"Old Wives for New."

Corporal Peshon Back on M. P. Beat.

CORPORAL PETER A. PESHON, for many years censor of moving pictures in this city, but for the past year and a half chief of the morals squad, has been reappointed to the old position and will devote his entire attention in the future to the supervision of screen shows. He enjoys the confidence of exhibitors and announces that no changes are contemplated.

May Sell Theatres.

M. L. Markowitz, who is interested in a chain of moving picture theatres in this city and the surrounding territory, returned recently from the Cleveland convention and has since left for New York. Rumors are current here that he plans to retire from the theatre field and engage once more in the film exchange business.

Newswriters See Selves in Film.

Local and visiting newspaper men were the guests of Marshall Neilan on the evening of July 1, when moving pictures taken at the outing at Mayor Rolph's ranch were shown at the St. Francis Hotel. Following the screening of this film the first showing of "Go and Get It," a newspaper story, was made.

Nevada Exhibitor Buys Equipment.

J. W. Flood, of Fallon, Nev., was a recent visitor in this city to purchase equipment for a new 1,000-seat house in course of erection in that city. It was his first visit in several years and he took advantage of the opportunity to visit the various film exchanges while here.

Gets Chain of Houses.

R. Pollock, of Ferndale, Cal., has secured control of a chain of small theatres in Ferndale, Fortuna, Scotia, Arcata and Korbel and plans to circuit his bookings through these houses. Other theatres will be added to the chain shortly.

Secures Control of Woodland House.

W. S. Webster has secured control of the Strand Theatre, Woodland, Cal., for a period of five years. He has a house at Dunsmuir and is looking for others in Northern California.

Casino to Use Pictures.

The Casino Theatre of San Francisco, operated as one of the Loew chain, will shortly go over to a policy of vaudeville and high class moving pictures. Will King & Co., who have been there for more than a year, will open the new Metropolitan Theatre at Oakland.

Attended Democratic Convention.

C. P. Keppler, of Carlin, Nev., attended the Democratic National Convention at San Francisco as a delegate and while here also made extensive bookings.

New Theatres Opened.

The new California Theatre at Turlock, Cal., was opened on July 7 under the management of Charles Thall. Many San Francisco film exchange men made the trip to the valley city to attend the opening event.

The Orchard City Theatre has been opened at Campbell, Cal., by C. A. Roscoe, who also has a house at San Bruno. "The Heart of a Child" was the opening attraction.

The Neptune Palace Theatre was opened early in July at Alameda, Cal., in conjunction with Neptune Beach, a popular bathing resort.

Theatre Man Resigns.

Guy C. Smith has resigned as manager of the Strand Theatre, San Francisco, owing to ill health, and will retire from business for a time. A successor has not been named.

Producers Visit San Francisco.

Marshall Neilan, producer and director, arrived here during Democratic Convention week with a company of twenty-four to secure scenes in Chinatown and on the waterfront for his original story, "Dinty." Included in the cast are Wesley Barry, Marjorie Daw, J. Barney Sherry and Pat O'Malley.

Frank Lloyd, director for Goldwyn, is in town with a large company securing scenes for the screen version of Leo Ditrichstein's play, "The Great Lover." Included in the cast are Claire Adams and Richard Tucker.

J. B. Dennis, of Los Angeles, was a recent visitor here on his way to the Orient to secure scenic and educational pictures. He was accompanied by Mrs. Dennis.

Bessie Barriscale and a company of forty are expected to be here within the course of a week. Most of the work planned will be done at Pleasanton.

Tsuro Aoki arrived here a few days ago on the Siberia Maru from a visit to her home in Japan.

Producing Company Incorporated.

Articles of incorporation of the Al St. John Production Company have been filed at San Francisco by E. S. Bradley, Al St. John and W. A. Murray, the capital stock being placed at $500,000.

Regent Theatre Changes Hands.

The Regent Theatre, conducted for some time by William Berlin, has been sold to I. O. Brown.

Pittsburgh Paragraphs

Attractions Ending July 17.

Columbia.—"Under Crimson Skies."
Liberty and Olympic.—"The Mollycoddle."
Savoy.—"Joyous Troublemakers."
Loew's Lyceum.—"Old Lady 31."
Grand.—"Paris Green."
Blackstone.—"A Lady in Love."
Minerva.—"Today."

Moidel Now Owns Penn Theatre.

MR. ROTH has sold his share in the Penn Theatre, at Penn and Butler streets, Pittsburgh, to his partner, Mr. Moidel, who is now the sole owner. Mr. Roth, it is said, is contemplating a trip to Europe within the near future.

Drew Bad Hand at Convention.

H. Goldberg, general manager of the West Penn Amusement Company, Pittsburgh, is nursing a bad hand the past few weeks. A boil developed on his right hand while he was at the Cleveland convention. He neglected to give it the proper attention, with the result that blood poisoning set in and for a time things looked serious. It is now improving and it will not be long ere Goldberg can take the arm out of the sling.

Loses Bet on Business.

Joe Skirboll, manager of the First National, is out a five spot as the result of a wager he made with Manager Donovan of the Regent. He bet the business at this house on July 4 would not go over a certain figure, and to the surprise of even Donovan the matinee business almost totaled the amount in question.

Makes Trip to Greece.

George Panagatocas, movie magnate of Johnstown, Pa., accompanied by his wife and three children, has sailed for his native land, Greece. The party will be gone from four to five months. During Mr. Panagatocas' absence his local interests will be well taken care of by L. W. Barclay and his brother, Peter Panagatrocas.

Showman Leaves Film Business.

The Orpheum Theatre, Squirrel Hill, a fashionable residential district of Pittsburgh, has been sold by J. C. Weinberger to Bushyeager & Wainwright, newcomers in the business, they having taken charge on July 1. Mr. Weinberger is through with the film game for the present, at least, and is now engaged in the manufacturing business.

Detroit Doings

Optner Buys Mt. Clemens.

JOE OPTNER has purchased outright the Lyric Theatre Building and property in Mt. Clemens, and he is now making extensive alterations and enlarging the seating capacity to 400. He has ordered a Bartola organ, and is preparing to open for business forthwith. Joe does not intend to stop with the Lyric, but is planning to secure a chain of theatres in Michigan. With the opening of the Lyric, Mt. Clemens will have two theatres—the other being the Bijou (with over 1,000 seats), operated by Bob Peltier.

Howard Crane Going to Europe.

C. Howard Crane, Detroit architect, is going to Europe to look over some theatre properties for the Allen Brothers and to draw up the plans. Mr. Crane, at the present time, is building more than 50 theatres around the country. He has plans drawn for four new houses for John H. Kunsky and one for Allen Brothers in Detroit, but is holding back until prices for building come down.

Has Heavy Bicycle Trade.

Paul Shlossman, of Muskegon, prides himself on having the biggest bicycle trade of any Michigan theatre at his Elite. You can see anywhere from 10 to 50 bicycles in front of the house every night. The auto trade he gets at the Regent Theatre.

Agree on New Scale.

A new wage scale has been effected between the motion picture operators and the Detroit theatres, which is satisfactory to both sides. The agreement runs until Sept. 21, 1921.

Theatre Notes and Personals.

Ernie Forbes, of the U. T. E., reports that the recent installation of two Power's 6-A machines in their Eagle Theatre, Detroit.

Art Baehr, of the Crystal Theatre, Detroit, that negotiations are now in progress for the erection of the $500,000 theatre building somewhere in Detroit. Actual building, however, will not be started this year.

Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?
What do Women Love!
Watch for the Big First National Special

Louisville Locals

"Birth" Film Being Exploited.

THE Louisville Times, conducting a "Better Baby" campaign, arranged with the Eugenic Film Company for the showing of "Birth," the New York Maternity Hospital picture which is at present attracting nation-wide attention. It is being shown at Macauley's Theatre all this week. It is claimed that if the methods shown in the picture were followed out the lives of 300,000 infants and many thousands of ignorant mothers would be saved yearly.

Fire Damages Airdome.

Fire in the Airdome at Columbia, Ky., owned and operated by S. J. Beanin, caused considerable damage to the theatre. The exact amount has not been determined, but the curtain was destroyed, several sections of seats ruined and considerable damage done to the piano. It is thought that a cigarette stub started the fire.

Picture Showman Dies.

The Empress Theatre and the Queen were closed five days last week on account of the death of George A. Bleich, owner of the Empres sand former owner of the Queen. Billboards carried advertisements of coming attractions were darkened with posters for the same reason.

Getting Ready for Big Week.

J. E. Firnkoess, representative of Paramount, was in Louisville last week making preliminary plans in preparation for Paramount week, the date of which is tentatively set for the week of September 5-11. An extensive advertising campaign is planned to make it a big event.

Tragedy Ends Showman's Life.

William Smith, moving picture theatre owner, of Liberty, Ky., was shot and killed a few days ago by his brother-in-law, James Snow, who was also his business partner. Smith was shot above the heart and was killed instantly. The wives of the two men were the only eye-witnesses and both have refused to say anything about the shooting.

Automobile Damages Its Owner.

A. Z. Sheckler, manager of the Parkland Theatre, was slightly hurt and his automobile demolished when he collided with another machine recently. Both machines were wrecked. Mr. Sheckler was not seriously injured.

When Saturday Is Sunday.

After making threats last week that he would rigorously prosecute violators of the Sunday closing law, Commonwealth's Attorney Taylor, of Henderson, Ky., announced that he had decided not to sue because the state law offers a loophole to Jewish merchants. A long and bitter fight between moving picture men of Henderson and the ministers culminated a week ago in the closing of every business house in the city on Sunday, except garages and the soda fountain of M. Siverman, of the Jewish faith. He contended that he observed Saturday as his Sabbath day and kept his store closed on that day, opening, however, on Sunday. Then Morris Holtzman, also a Jew, announced that he would close his Grand Theatre on Saturday and keep open the following Sunday. The Commonwealth's Attorney then announced that the law could not be fairly enforced in a "city where Jewish merchants take advantage of a section of the law which gives them the privilege of evading the spirit of the closing law." Violations, he said, would be reported to the grand jury. Several grand juries have refused to indict.

Fire Damages Film Theatre.

Fire which started in the moving picture show of E. W. Morgan, on the ground floor of the Masonic Building at Owingsville, Ky., when a film caught fire and caused an explosion, destroyed the entire building. The loss of Mr. Morgan is abou t$2,000, which is partly covered by insurance. Mr. Morgan and his son, Brooks, who was operator, were badly burned about the hands and face in an effort to put the first out before it spread. The theatre will be rebuilt.

Southeastern News

Episcopal Church Shows Films.

DECLARING for cleaner and better pictures the Rev. Israel H. Noe, pastor of the Church of the Incarnation (Episcopal) of Atlanta, Ga., has started a series of weekly motion picture programs at the church, the admission being free to all people of the neighborhood who care to attend. The first picture was "Girl of My Dreams," with Billie Rhodes. A feature is to be shown each week, the church having lined up with a local film exchange.

Savannah Gets New Theatre.

Announcement has been made that another new theatre is to be erected at Savannah, Ga., following the recent purchase on State street of a site by the Theatre Realty Corporation of Virginia. The site has a frontage of ninety feet and adjoining is another site with a thirty foot frontage, recently acquired by the same company. The price of the site just purchased was $30,000. The new theatre will probably be a motion picture and vaudeville house combined.

Chaplin Film in Court.

Suit for $10,000 damages has been filed against the Birmingham Enterprises, Inc., Birmingham, Ala., by the Mudd & Colley Amusement Company, the plaintiffs alleging that the defendants maliciously and without cause procured an injunction against their exhibiting the Charlie Chaplin picture, "A Day's Pleasure," at the Rialto Theatre. The injunction was later dissolved by the court, and the plaintiffs now ask $10,000 stating this was the amount of damage caused their business.

Heavy Loss in Theatre Fire.

The new Grand Theatre, a motion picture house at Reynolds, Ga., was completely destroyed by fire after it had been open to the public but three nights. It was owned by the firm of Goddard & Goddard, of Reynolds. The loss was estimated at about $25,000. The origin of the fire is unknown, as it occurred during the early morning hours.

Hits Long, Long Trail.

C. A. Taylor, general manager in New York State for Pioneer, with headquarters in Buffalo, has hit the long, long trail with his little bus and the old trailer and is now somewhere in the Adirondacks far from the maddening crowds. When "Buck" returns he is going to direct a big offensive for Pioneer in the territory.

Los Angeles Studio Shots

TSURU AOKI, wife of Sessue Hayakawa, has returned from a four months' visit to Japan. She reports that Griffith's "Hearts of the World" was playing in Tokio when she left that city, at $5 a seat.

Katherine MacDonald will begin work on "The Second Latchkey" for First National after taking a short vacation at Laguna Beach.

Director George L. Cox, of the American Film Company of Santa Barbara, spent last week in Los Angeles.

Goldwyn is to distribute the Betty Compson productions, according to an announcement from Culver City this week.

Wade Boteler, the mess sergeant with Douglas MacLean in "23½ Hours' Leave," is the proud father of a ten-pound boy, who arrived on the 1st of July.

Anna Q. Nilsson has gone to New York to play the leading feminine role in "The Lark," a coming Mayflower production.

Monte Blue, upon completing his part in "The Jucklins," now being filmed at Lasky's, will go to New York to play a leading part in "The Kentuckians," under Director Charles Maigne.

Louise Lovely has signed a contract with Fox to star in a series of features for that company. She is now playing the leading feminine role in an Omer Locklear picture.

Larry Semon has returned to Vitagraph after a short stay in New York.

E. Richard Schayer, scenario writer, will desert his typewriter to direct Great Authors Pictures for Benjamin B. Hampton.

David Butler will take a trip to New York as soon as his current picture is completed.

Edward Earle, who has starred in a number of recent O. Henry pictures made by Vitagraph, has arrived on the West Coast, accompanied by Mrs. Earle, to play in western-made films.

ZaSu Pitts is preparing for her first picture for the R. P. Smith Corporation, which is now casting, and which will be called "The Thundering Dawn," to be produced at the Horsely studio.

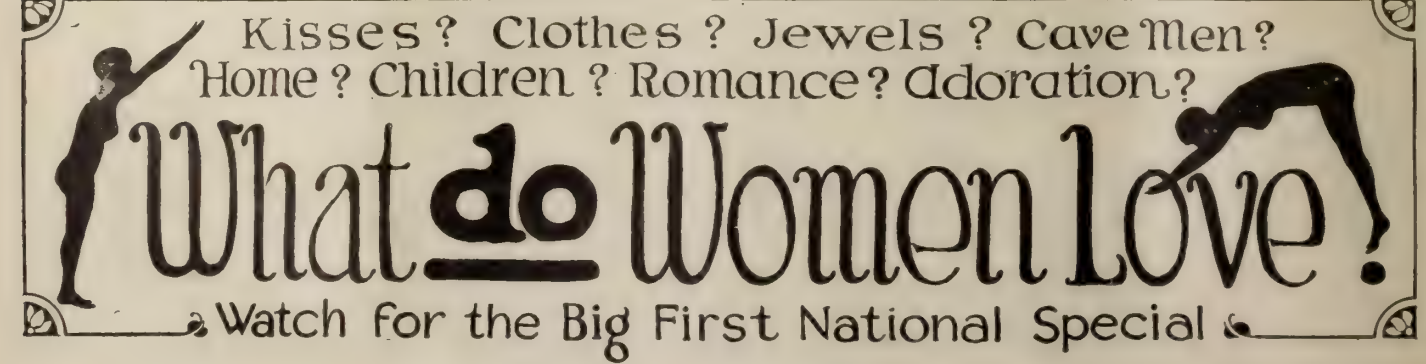
Ann May, leading lady for Bryant Washburn in "Wanted: A Blemish," is studying the art of continuity writing under Frances Harmer, of the Lasky scenario staff.

William Duncan and Edith Johnson, Vitagraph serial stars, left last week for Denver to attend the annual convention of the Rocky Mountain Screen Club.

Bessie Barriscale, who is filming "The Broken Gate," under direction of Paul Scardon, has gone on a two weeks' location to Pleasanton, Cal. Evelyn Selby, Lloyd Bacon, Arnold Gregg and Joseph Kilgour are in the cast.

"The Queen of Diamonds," a serial in which Eileen Sedgewick will be starred, is about ready to begin at Universal under direction of Edward Kull.

Florence Deshon, who has been working in "Curtain," the new Katherine MacDonald picture, spent convention week in San Francisco.


Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?
What do Women Love!
Watch for the Big First National Special

Forthcoming Hodkinson Releases Offer Romantic Mysteries and Strong Dramas

BEGINNING with July 18, the W. W. Hodkinson Corporation announces the next five screen dramas from five independent producing organizations which they will distribute before October in accordance with Hodkinson policy of open booking and every picture on its merits. Further announcement of additional pictures is expected.

The Hodkinson list indicates a wide range of appeal in type of drama, ranging from a romantic mystery to a drama of London and the Alps, a Benjamin B. Hampton production dealing with a New England locale, a love story from J. Parker Read, Jr., and a rural romance from Irvin V. Willat, new independent producer.

With "The Green Flame" released by Hodkinson on July 18, Robert Brunton presents J. Warren Kerrigan and his own company in a detective mystery story directed by Ernest C. Warde. Fritzi Brunette again appears opposite J. Warren Kerrigan in this story by Raymond Hill, and the cast includes Myles McCarthy, Jay Morley, Edwin Wallock, William Moran and Claire Du Brey. The continuity was written by Jack Cunningham.

First of Fifteen Tracy Stories.

July 2 will bring the first of the Louis Tracy productions, "The Silent Barrier," in which Sheldon Lewis, Gladys Hulette, Florence Dixon and other favorites of the screen appear. Arthur F. Beck and Charles C. Burr present it as the first of fifteen pictures to be made from some forty novels from the pen of Sir Louis Tracy. A recent picture that was a success, "Wings of the Morning," was based on one of his novels.

J. Parker Read, Jr.'s, next vehicle for Louise Glaum carries the inviting title of "Love Madness." C. Gardner Sullivan wrote the scenario as well as the earlier achievements, "Sahara' 'and "Sex." Joseph Henaberry, who has directed such stars as Douglas Fairbanks, Mildred Harris Chaplin and Roscoe Arbuckle, directed this picture.

New B. B. Hampton Picture.

"The Dwelling Place of Light" is regarded by the Hodkinson officials as a Benjamin B. Hampton masterpiece. It is based on Winston Churchill's novel of that name and should attract the Churchill following. The scenes are laid in a New England mill town. This brings Mr. Hampton into a new field, as "Riders of the Dawn," "The Westerners," "Desert Gold" and "The Sagebrusher" are photodramas of the West as described by Emerson Hough, Stewart Edward White and Zane Grey. Jack Conway directed. The cast includes Robert McKim, Claire Adams and King Baggot.

More than half of Irvin V. Willat's first independent production, "Dabney Todd," has been completed. His ambition is to produce a rural drama that will live for all time. The story is taken from Frank N. Westcott's novel and was prepared in continuity by Irvin Willat.

Several more Kerrigan pictures are scheduled, as well as a J. Parker Read, Jr., production and those of the Dial Film Company and Arthur F. Beck.

Robertson-Cole Reports Carpentier Special Is Proving to Be Big Summer Attraction

REPORTS of the progress of "The Wonder Man," starring Georges Carpentier, which are coming in to the executive offices of Robertson-Cole, which released the picture, disprove the usual theory that summer is a dull time for showmen.

These statements of the business done in various parts of the country far exceed the estimates which were made of what the picture would do.

Everywhere Robertson-Cole branch managers and salesmen have heard one story from exhibitors; that their patrons have merely been awaiting the announcement of the picture to flock in. The prediction which was made by Robertson-Cole to the effect that Carpentier would be a surpassing attraction has proved true, for exhibitors from many states report they find in their audiences a high percentage of casual spectators; that is to say, persons who do not usually attend motion picture theatres.

As an example of the warm terms in which exhibitors speak of "The Wonder Man" may be quoted the telegram which was received by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, from Charles E. Smith, manager of the Savoy Theatre, Pittsburgh.

Mr. Smith wired: "Opened week's run at Savoy Theatre, yesterday, at 8.30 a. m. with 'The Wonder Man' and played to absolute capacity at every performance until closing time at 11.30. Broke all records and best of all am packing them in again to-day. Splendid production, and gave entire satisfaction, which is unusual in a production of this kind. I expect to break the week's record. It's a whale of a hot weather attraction for any house, none barred."

Press Book on "Point of View," Starring Elaine Hammerstein, Ready for Showmen

IN the latest exhibitors' campaign book issued simultaneously with the release of Elaine Hammerstein's starring vehicle for Selznick, "The Point of View," there is embodied all the light, whimsical touches that are characteristic of the star and which have served in the past to reveal the trend of her entertaining screen stories, it is announced this week.

The title of the story may well serve to give an indication of the contents, but it is declared that the plan book is not burdened with useless detail, having been devised solely as a selling argument to exhibitors' prospective patrons. The feature notes and publicity stories reveal the touches that women delight in reading, and the designs and ad displays blend harmoniously with the reviews and advance notices of the story.

Imbedded in between these are practical suggestions for the exploiting of Miss Hammerstein and the production. A multi-colored screen slide, snappy shorts, model letters that tend to excite interest in the picture, and striking production cuts for newspaper advertising, in addition to attractive accessories, have been discreetly chosen for the sole purpose of booming business at the exhibitors' box office.

Miss Hammerstein is supported by Rockliffe Fellowes, Arthur Houseman, Hugh Huntley, Helen Lindroth, Cornish Beck and Warren Cook. The story is an adaptation of Edith Ellis' stage play of the same name, and it was directed by Alan Crosland.

High Grade Double-Exposure Work Seen in "Life's Twist"

"LIFE'S TWIST," which stars Bessie Barriscale, and which is soon to be released by Robertson-Cole, contains the best work to date of the well-known Italian cameraman, Eugene Gaudio.

In the picture is seen some of the most remarkable double exposure work that has ever been done, and in making this so perfect that one cannot discover the line of separation, Gaudio worked overtime, using all the skill which many years in photographic work have given him.

As the production portrays the widest extremes of society, shifting from slum to mansion and from alleys of misery and filth to avenues of pomp and wealth, Gaudio had opportunity to show his ability at all sorts of photography, interior, exterior, in the great open and in the crowded city districts.

Recently Patented Attachment.

Gaudio has recently patented a camera attachment which will enable him to photograph dual roles, with the two figures of the person entering and exiting together, or moving about at will in the same scene. This traveling mat does away with the division line in double photography.

Eugene Gaudio, who has for the past year turned the crank on the Robertson-Cole productions featuring Bessie Barriscale, and who photographed many of the Nazimova features, came from a family of Italian artists. His brother, Ralph Gaudio, is now president of the Photographic Association of Italy, and a portrait of the King painted by Eugene's father hangs in the art gallery at Milan.

A Trunkfull of Fun!

That's what Larry Semon provides in his latest comedy where as a "goof" stage hand he messes up a perfectly good show. He thinks that footlights, because of their name, were made to tramp on. He gives them thunder just as the "hero" says: "My isn't this an ideal day"—and when the stage manager a little later calls for some fog on the scene, Larry gives it to him—a barrel of home brew fog—barrel and all. That and a whole lot more by--

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Josephine Miranda

Appearing in a new Bessie Love production for Callaghan. She is the wife of Tom Miranda, formerly studio manager for World at Fort Lee.

"Riders of the Dawn" Goes Big.

"Riders of the Dawn" is attracting great audiences throughout the South, according to reports received by the W. W. Hodkinson Corporation.

This Zane Grey picture is a Benjamin B. Hampton production and just closed a week's run at the Strand Theatre, Nashville, to highly successful business.

In Atlanta, Ga., an extensive advertising campaign preceded the week of this showing at the Tudor Theatre, and James Jackson, manager of the Tudor Theatre, is greatly pleased with this, his first Hodkinson picture.

Maigne Pleased with Way He Made "Cumberland Romance"

CHARLES MAIGNE, director of "A Cumberland Romance," starring Mary Miles Minter, attended a private screening of the picture in the Realart home offices and declared himself gratified with the results obtained in departing from the beaten paths for pictures dealing with the Mountain Whites of the South.

Officials of the company, who viewed the picture at the same time, stated that Mr. Maigne had accomplished as distinctive and individual results as in "The Copperhead," his previous production which won him his first widespread recognition as a director. Mr. Maigne returned to the East recently upon completion of "A Cumberland Romance."

"It is is an exceedingly pleasant picture," said Mr. Maigne. "The story is real and uneffected, and quite different from the usual run of Cumberland mountain stories. There are no feuds, no moonshiners or stills or lurking revenue officers who are always falling in love with Bessie, the moonshiner's daughter, and all that sort of thing—none of the regulation trappings which audiences have come to expect of stories of that type."

Elaborate Press Book on "Moon Madness" Has been Prepared by Robertson-Cole

ROBERTSON-COLE has just issued, for the exploitation of "Moon Madness," a Haworth Special which soon is to rerelease a pretentious campaign book. Special attention in it is given to the exploitation angles of the picture, and to press matter for the daily newspapers. Every possible aid is given the exhibitor who books the picture to attract his community, and the book is issued far enough in advance of release to be readily available to all interested.

From the pen of J. Grubb Alexander, "Moon Madness" is one of those unusual photoplays which demands an all-star cast because virtually all of the characters have equally important roles. And with Edith Storey, Irene Hunt, Josef Swickard, Sae de Grasse, William Courtleigh and Wallace McDonald holding the centre of the stage it was decided by Robertson-Cole to give "Moon Madness" special treatment in exploitation and otherwise.

Sets Exploited in Book.

In laying the plans for the press book advantage was taken of the sumptuous settings of the picture. These together with the six all-star performers are exploited admirably in the eight-page press section through the medium of numerous cuts, dressed up with suitable text.

The cuts and text are so arranged that they may be used for newspaper publication independent of the regular service of approximately twenty columns of advance, opening, reviews and special material. Another feature in the press section is the entire page devoted to short "fillers" all arranged in proper sequence.

Tipped in on the inside of the back cover of the book, the press section of "Moon Madness" should not fail to gain results for an exhibitor if he but makes intelligent use of it.

But what may prove of greater interest to certain exhibitors are the four pages of striking advertisements and the three pages of live exploitation matter. The stunts particularly should receive honorable mention because of their simplicity and practicability.

The remainder of the sixteen pages of the press book proper, not including the eight-page press section, are devoted to lively catch-lines, a selling talk by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, program suggestions, music setting, accessories and photographic displays of the big scenes of the picture.

"The Adorable Savage" Is the Latest Edith Roberts Picture

UNIVERSAL pains have been taken at Universal City to assure proper settings and atmosphere for "The Adorable Savage," the latest Universal production, based on Ralph Stock's story of the South Sea Isles, "Marama," in which Edith Roberts appears as a Fiji Island maid.

In the first place, Norman Dawn, her director, had spent a year and a half in the Islands of the South Seas, gathering material for travelogues, and he knew the various islands in the southern waters as well as he knew Los Angeles. He not only had thousands of plates covering every angle of life in these climes, but knew the dialects, manners and customs of the various tribes in that part of the world.

Dr. Arthur Jervis, famous man of medicine, art, science, war and stage, is playing the role of the "heavy" with Miss Roberts. In his rambles over the seven seas Dr. Jervis spent much time in the Malay archipelago and is intimately acquainted with the ways of the semi-civilized divisions of the South Sea Islands.

Jervis is a musician, composer, dramatist, actor, surgeon, soldier in five campaigns, globe-trotter, linguist and soldier of fortune.

He has already appeared in the films with Geraldine Farrar, Pauline Frederick and Nazimova, and his appearance with Edith Roberts may be his last on the screen, as he has been waiting for the meeting of the State Board of Heath at Sacramento, in order to qualify as physician and surgeon in California.

Heavy Advance Bookings on Fox's "If I Were King"

FOX FILM CORPORATION announces it is receiving exceptionally heavy bookings on its special production, "If I Were King," from the great stage success and novel by Justin Huntly McCarthy.

The private showing to the trade at the Palace Theatre in New York is said to have started the booking at a rapid pace.

"If I Were King" lends itself to big exploitation as large numbers have read the book or seen the play. Exhibitors who have already booked the picture are planning to tie up with the booksells for a big window display.

The international reputation of the author, Justin Huntly McCarthy, also will help the picture, and his statement that "If I Were King," which he viewed on the screen in London, is a splendid piece of work and a fine rendition of his story, not only should help the booking, but will aid the exhibitor in getting the people into his theatre.

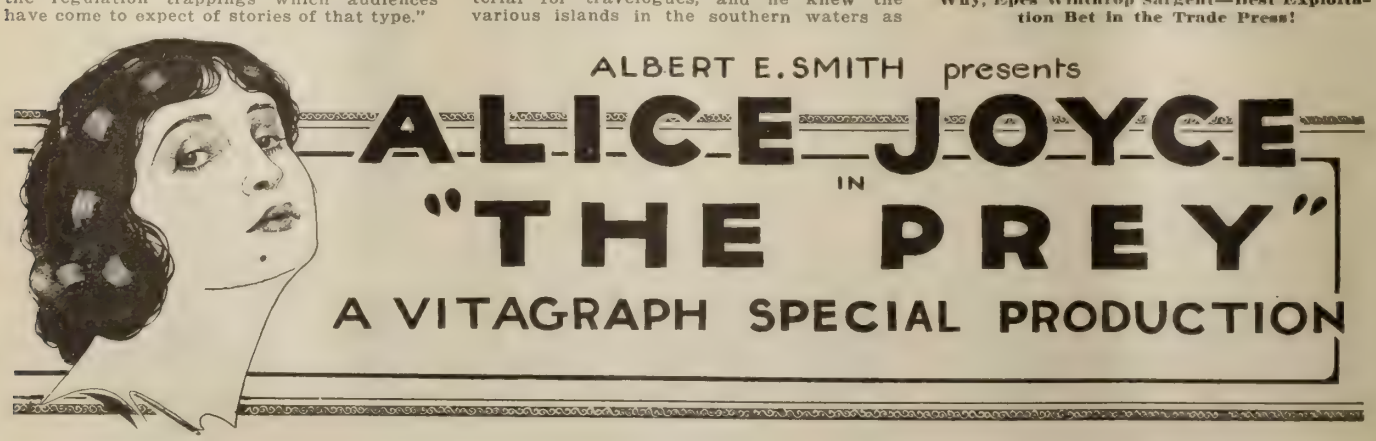
The Fox Company has some fine posters on this picture and have prepared an exploitation sheet of eight pages to assist the exhibitor in his newspaper and advertising campaign.

Spirit of Good" Is a Strong Story.

"The Spirit of Good," a William Fox production to be released before the close of July with Madlaine Traverse as the star, follows lines suggestive at times of the noted success, "The Miracle Man," and is one which every father will be glad to have his wife and daughter see. It is the class of production that managers always welcome, for it contains the big heart interest and appeal which reach the masses as well as the classes. It is the tale of a modern magdalene, crushed through adversity, whose spirit of good struggles upward to the light, and regenerates all who come in contact with her.

WHO?—

Why, Epes Winthrop Sargent—Best Exploitation Bet in the Trade Press!



Mary! Mary! Gowned Like a Fairy!
Mary Miles Minter in "Peggy Rebels," a new American release.

Buys Story for Carmel Myers

Carmel Myers, the new Universal star, who has just completed her first picture, "In Folly's Trail," by Helen Gardenshire-Martens and Katherine Leiser Robbins, found the story so adaptable to her screen abilities that Universal has purchased a second story from the same writers.

It is "The Gilded Dream," a novelette published in Young's Magazine for March, this year. "In Folly's Trail" was published in novelette form in Snappy Stories for January, this year.

Stroheim's "Blind Husbands" Is Popular in Great Britain

"BLIND HUSBANDS," the first big von Stroheim picture, has been royally received in Great Britain, word has reached the Universal office from George Kann, the Universal export manager, now in Europe. Only one objection was raised to the feature. Mr. Hussey, one of the leading censors of the English film world, worried over the picture because he thought the British public might be cool toward a photoplay they knew to have been taken in Austria, so recently an enemy country.

The censor was astounded when he was assured that every scene in the big Alpine picture had been filmed in California.

The initial showing in England was held in the Alhambra, one of the largest theatres in London. A representative audience was present and loudly acclaimed the feature. British critics were unanimous in praising the film.

"Humoresque" Begins Seventh Week

"Humoresque," Cosmopolitan Productions' picturization of Fannie Hurst's story of mother love, began the seventh week of its indefinite engagement at the Criterion Theatre, Broadway at Forty-fourth street, on Sunday, July 11. Its sixth week was one of the best that the picture has had since it opened, despite the fact that it was Fourth of July week, when every one is supposed to be out of town, and also despite the fact that the weather was very warm.

Levey Appoints Frazer

Harry Levey has appointed Harry L. Fraser chief of production for the Harry Levey Service Corporation. In his capacity Mr. Fraser will devote his attention to writing, acting, directing educational and industrial motion pictures.

$10,000,000 Company Features Works of Maibelle Heikes Justice, Screen Writer

THE subscription by New York brokers of one-tenth of the $10,000,000 stock offered by a motion picture producing company which will feature an author, was announced last week by Colonel Harry Byrens, of Texas, who is associated with Colonel William N. Selig in the enterprise.

This new company, which will have completed its first feature within a month, is known as the Maibelle Heikes Justice Photoplays Company and is a singularly interesting departure from the usual run of motion picture companies. Miss Justice, its featured author, has written over 175 original photoplays for the Selig Polyscope Company, Vitagraph, Fox Film, Lubin, Essanay, Mutual and other producing companies. Before engaging in photoplay writing, Miss Justice was equally well known as a novelist and writer of short stories.

The success of Miss Justice as a scenarist led Col. Selig and Col. Byrens to develop a belief of theirs of long standing—that the scenario is the prime essential of a photoplay. They have seen how many films have failed because of weak plot structure, and they believe that Miss Justice's undisputed talents can be utilized to form the basis for a series of particularly successful pictures, produced with all-star casts.

Four to Six a Year.

The company filed a declaration of trust under the laws of Texas on June 26, 1920. The trustees are Col. Selig, Col. Byrens and Miss Justice. The company will be incorporated immediately under the laws of Delaware. Until studios large enough to house at least two units can be erected in Los Angeles, the company will produce in Col. Selig's spacious studios. Miss Justice has twenty-seven plays ready for production, but there will be no tendency to "over-produce," the annual production probably being limited to from four to six specials. It is likely that the company will add by-productions such as a news weekly along original lines, scenics and educationals, but the works of no author but Miss Justice will be produced. General offices will be opened in New York during the autumn. The present New York address is 41 West Forty-seventh street and the Texas office is in the Alaska Building, Fort Worth.

Col. Selig is one of the pioneers in the motion picture field, having been producing successfully for twenty-three years. His large menagerie in connection with his Los Angeles studio is famous.

Favors Original Stories.

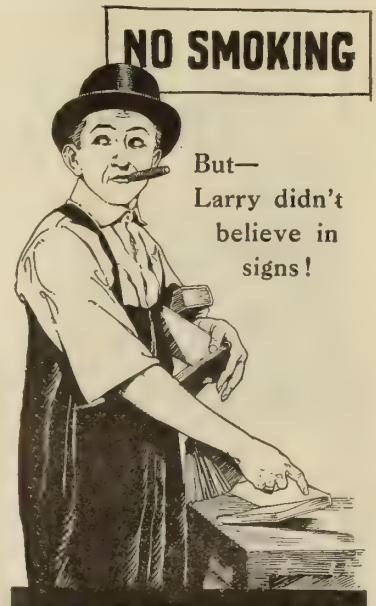
Col. Byrens, founder of the Texas Independent Pipe Lines Company, has been in charge of the distribution of United States government land sales in Oklahoma for several years under the supervision of Cato Sells, Commissioner of Indian Affairs, Washington, D. C. He disposed of millions of dollars worth of public land from the Choctow and Chickasaw nations for the government. He also is a prominent oil and land operator in Texas and Oklahoma and owns several large ranches in Texas.

Like Col. Selig, Miss Justice needs no introduction to the trade. Interesting is her announced determination to encourage by her screen productions budding photodramatists. She believes that high screen standards will never be reached until the production of books and stage plays is largely done away with in favor of the work of photodramatists who can write their stories and continuities complete to hand to the director, without the intermediary of an adaptor or other staff writer. She intends to supervise the production of her plays.

Application soon will be made to list the stock on the New York Exchange. The personnel of the board of directors and executives will be announced later. Much of the capital will come from the South, it is said.

MENA, ARK.—S. H. Blair has sold Lyric Theatre and the Airdome to Price McGall.

WILMINGTON, DEL.—Associated Producers, Inc., has been organized with $1,000,000 capital to acquire and dispose of plays and photoplays.



LARRY SEMON
in
The Stage Hand

He wasn't superstitious—didn't believe in signs—so, without the ouija board to guide him, how was he to know that right beside him, as he calmly puffed his Flor de Ropo, was a ton of powder just dying to go off and go up? But it proved a blessing to Larry. It gave him prominence; sent him through a few slight carriers like a stone wall, an iron door and other things, and landed him right on the stage as the central attraction of a beauty Pallet.

Morris Announces Appointments of Three New District Heads from Ranks of Select

PURSUANT to a policy of promotion that has characterized Selznick Enterprises since its inception, three new district managers have been appointed from the ranks of the organization by Sam E. Morris, vice-president and general manager of Select Pictures Corporation.

Samuel Sax, former branch manager of the Indianapolis branch, was made district manager of the Central division, which territory embraces Cincinnati, St. Louis and Indianapolis. Arthur S. Hyman, whose work as a special representative received much commendation from the home offices of Selznick Enterprises, has been appointed district manager over Chicago, Kansas City, Milwaukee, Minnesota and Omaha. Claude C. Ezell is district manager of all territory south of Washington, D. C.

"These promotions are in line with the established policy of Mr. Selznick," said Mr. Morris. "That this policy has proven its worth is attested by the harmony that is prevalent throughout our organization. In covering their respective territories we feel that the four district managers can do much to increase the already efficient service to exhibitors. From time to time other promotions will be made and these will be filled by those most deserving in our organization. Messrs. Sax, Hyman and Ezell more than merit their promotions, and we feel sure they will fulfill the highest expectations we have placed in them."

The appointments of Messrs. Sax, Hyman and Ezell mark the fourth promotion of district managers for Selznick Enterprises within a short space of time. V. P. Whitaker is the district manager, whose territory covers the Pacific Coast.

Gorgeous Gowns!

Dozens of them to feast your eyes upon when you see

CORINNE GRIFFITH

in

"The WHISPER MARKET"

As Erminie North, leader of the gay social whirl of Rio de Janeiro, Miss Griffith is graced by the most gorgeous gowns ever created by the modiste's art for a photoplay production. Her dazzling beauty and grace of figure are accentuated by these creations, made especially for her use in this interesting and unusual photoplay.

Love at First Sight.

Scene from "Torchy," first of two-reel comedies, with Johnny Hines, made by Master Films and released by Educational.

A Real Photographic Course

Carl Louis Gregory Contributes a Text on Camera Work to Photoplay Bibliography.

SLOWLY the literature of the motion picture is forming itself. Ten years ago practically no literature existed, and most of the early works on various topics relating to the production of the motion picture were sketchy, incomplete and unreliable.

Through the efforts of Homer Croy the early history of the art was clarified and made authentic, Munsterberg and Lindsey have treated the popular appeal of the picture and Louis Reeves Harrison has done the same thing from a more technical point of view.

Now comes Carl Louis Gregory with the first book motion picture photography which advances beyond the casual survey of camera work.

His condensed Course in Motion Picture Photography, published by the New York Institute of Photography, is by no means the first. Talbot produced a volume some years ago and the London Kinematograph Weekly has also produced a handbook which, in default of a more exhaustive work, was useful and reliable. Gregory's book is by no means the first to treat on this subject, but it is certainly the most complete and the best informed.

The Author Is Over-Modest.

Mr. Gregory too modestly announces himself as its editor rather than as its author, though the great bulk of the work has been done by himself and from his own information. Editing suggests a more or less rambling compilation, which does this work a wrong. Later editions should carry his name as author, with due credit to the contributors of other chapters.

Surely no one is better qualified to write on this subject than the present author, as those who recall the camera department which he conducted in these pages when his time permitted will concede.

In point of actual studio experience Mr. Gregory is well qualified. He has worked "on the lot" and as a free lance news and travel cameraman. He was one of the first to attempt cinematography in the air, and was at the camera which produced the first underwater photoplay by means of the Williamson device. The range of his experience is as broad as the business itself.

In the purely laboratory angle he is as well qualified, for he has worked with some of the foremost experimenters and has aided in the perfection of many valuable devices. He was chosen as an instructor in the United States Signal Corps during the war, holding rank as lieutenant, and his knowledge, gained at first hand, enables him to check up the chapters contributed by others.

The Condensed Course is not a popular book in the class of the works of Croy and Talbot. It does not make pleasant reading for a summer porch. It is essentially a text book for study and perhaps a trifle too solidly dry even for a text book. For the greater part Mr. Gregory has been too much in earnest to lighten his teachings.

It is a dry text, but a valuable one in that its teachings are exact and authoritative. It covers a wide range of chapter heads from proper make up to reversed negatives and from an analysis of light values to advice on how to obtain a first position.

Contains 369 Valuable Pages.

It carries an admirable chapter on the composition of a picture, written by J. C. Warburg, which should be studied by all cameramen, and there are valuable chapters on Light, Lenses, Lighting, Laboratory Work and Cameras. Even in a book of 369 text pages it has not been possible to cover the ground exhaustively. Cartoon photography, for example, has to be disposed for in about ten pages where another writer has devoted an entire volume to this subject alone, but for a survey of the entire field this would stand as a leader for some time to come.

The proof has been carefully read for errors and there are few mistakes which do not show themselves obviously to be such, as exampled in the advice to use "material" instead of mineral oil to prevent the oxidization of solutions, and we are not wholly convinced that the proof reader did not better the sense when he substituted "nuisance" for "nuance" in the phrase "Sub-title writing has its nuisances as well as music and art."

The book is commendably free from advertisement for cameras or other accessories. Most of the standard makes are well illustrated, but none are forced upon the reader.

The book is lavishly illustrated with well executed half tones and is well printed and bound, a creditable volume from every angle, but it would be as valuable to the student without half tones and in paper covers, for the text in itself is what constitutes the real value of the work.

Viola's Versatility.

Viola Dana, Metro's bewitching young star, seen here in several characterizations from her latest plays, the last of which was "Dangerous to Men."

Franklin Making "Watchmaker"

Harry Franklin is now producing for Universal a story by George Hull called "The Watchmaker" and featuring two popular actors, Lee Kohlmar and Rudolph Christians.

It is a story of homely, human characters, doing the things that everyone does at some time or other, suffering the same pains, enjoying the same triumphs and fighting the same problems.

Fox Signs Louise Lovely to Star in Series of Own Films

WILLIAM FOX has signed Louise Lovely for a long term of years to star in a series of her own productions. Miss Lovely has been with the Fox company during the past two years, in which time she has played opposite William Farnum in seven De-Luxe Features. This in itself has established a unique record, because Mr. Farnum, previous to Miss Lovely's engagement, never retained the same leading woman for more than a couple of pictures. She also appeared opposite William Russell in one Fox feature and is at present completing a Fox special with Omar Locklear, the daring aviator. When this picture is finished, Miss Lovely will enter into her new contract.

Her first story, chosen by Manager Sol M. Wurtzel of the West Coast studios for Fox, is well suited to the personality of the star. It will be made under the direction of James Hogan, formerly of the Allen Dwan directorial forces, who is also director of the feature on which Miss Lovely is at present working.

The photography will be in the hands of William O'Connell, who has recently been cameraman for Mary Pickford. Miss Lovely is enthused over her new contract and the personnel of her company.

Mayflower Films Go Big

Although not officially billed as such, the past week in St. Louis theatricals presented the appearance of a "Mayflower Week" with two productions presented by the Mayflower Photoplay Corporation playing simultaneous engagements at three of the Mount City's largest first run houses. Allan Dwan's "A Splendid Hazard" was the featured attraction at the Grand Central, while R. A. Walsh's "The Deep Purple" played a week's engagement at the Pershing and Mozart theatres.

Film Importers Declare Foreign Houses Cannot Get Enough Quality Productions

DURING the course of a recent visit to the Realart West Coast studios in Hollywood, Charles Stoffel and L. Faessler, representing J. Steck & Co., of Zurich, Switzerland, largest importers of motion picture film on the Continent, declared foreign exhibitors were hard pressed to obtain sufficient quality pictures to meet the ever increasing demand.

They further stated that while German and French pictures could be purchased at a lower figure, American-made pictures, particularly those with the California stamp on them, were the most popular. This, they said, was due to the varied and beautiful scenic effects to be had in Los Angeles pictures, which seemed to be lacking in others.

"Your American, and especially your California scenery, is a refreshing change to our people," said Mr. Stoffel. "The background beauty of Los Angeles motion pictures has done much to establish their popularity in France, Italy and Switzerland.

"Since the war," he continued, "the film business has undergone a great boom in both France and Switzerland. Big picture houses are being built everywhere and film importers, such as ours, for example, are hard put to it to find sufficient photoplays to supply the ever increasing demand."

When at the Realart studios both Mr. Stoffel and Mr. Faessler watched with interest the filming of Bebe Daniels in "You Never Can Tell," the star's first feature production. Their education in American methods of film-making was further enhanced by a visit to the set where William Desmond Taylor was working on "The Furnace," his second super-special production for Realart.

Charles Ray Picture Heads First National's New List

FORTY-FIVE MINUTES FROM BROADWAY," the first of Charles Ray's personally produced attractions, has been selected by First National for the inauguration of its 1920-21 season, during which more than sixty special features will be released. This marks Mr. Ray's initial appearance under the sponsorship of Arthur S. Kane.

The release date is set for August 30 and the first presentation will be made simultaneously in between thirty-five and forty leading theatres in the United States and Canada.

Reports indicate that many managers are arranging special presentation and exploitation features. The idea first suggested by Mr. Kane that the song hits of the Cohan play, such as "So Long, Mary" and "Mary Is a Grand Old Name," should not be neglected, has met with a hearty response, and when Mary is seen on the screen the melodies will be played and in many instances sung also.

In addition to the members of the cast already announced, Dorothy Devore will appear as Mary, Hazel Howell as Flora Dora Dean and May Foster as Mrs. Purdy.

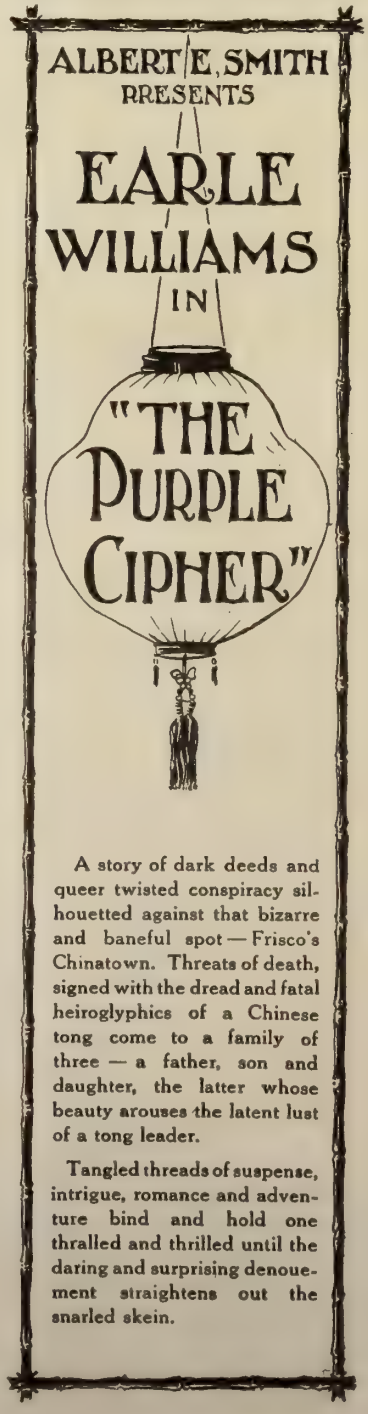
The play is well fitted for adaptation to the screen, and Mr. Ray is said to have followed the original version faithfully.

The new First National schedule contains the names of five Charles Ray productions, and it is announced that only one other star in the list of fifteen represented appears so frequently.

Clara Beranger Sails for Europe

Clara Beranger, continuity writer under contract to Famous Players-Lasky Corporation, sailed for Europe last week on the White Star liner Olympic. She will combine business and pleasure during her six weeks' sojourn in France and England. The "vacation" comes at the termination of an extremely profitable year with Famous Players-Lasky, during which she has written numerous scenarios, including the continuity for "Dr. Jekyll and Mr. Hyde" and "Civilian Clothes." In addition to her motion picture work she has written one stage play which was produced on Broadway last season.

Miss Beranger will do some work during her trip abroad on an original story which, it is anticipated, will be completed by fall.


ALBERT E. SMITH
PRESENTS
EARLE
WILLIAMS
IN
"THE
PURPLE
CIPHER"
A story of dark deeds and queer twisted conspiracy silhouetted against that bizarre and baneful spot — Frisco's Chinatown. Threats of death, signed with the dread and fatal heiroglyphics of a Chinese tong come to a family of three — a father, son and daughter, the latter whose beauty arouses the latent lust of a tong leader.
Tangled threads of suspense, intrigue, romance and adventure bind and hold one thralled and thrilled until the daring and surprising denouement straightens out the snarled skein.

Masterpiece Enters Independent Field; Offers Weekly Feature, Monthly Special

THE Masterpiece Film Corporation is a new distributing organization which has entered the independent field. R. C. Buttolph is its president, Mr. Buttolph was for many years an important member of the staff connected with the distribution of Fox pictures. Lou Rogers, also formerly with William Fox and Famous Players, is vice-president of the company. Its main offices are at 130 West Forty-sixth street, New York.

Since April 1, branch exchanges have been opened in New York, Chicago, Boston, Philadelphia, Detroit, Cleveland, Cincinnati, Baltimore, Minneapolis and Buffalo, with two sub-exchanges in Milwaukee and Indianapolis. The territory controlled by the Masterpiece comprises 70 per cent. of the United States and includes all territory as far west as the Dakotas and Western Iowa and as far south as North Carolina and Tennessee, rather a remarkable record of activity to be encompassed in three months' time.

One Feature a Week.

The Masterpiece lays claim to being the only independent film distributing corporation that can give the motion picture theatres one feature a week and one special feature a month. The weekly releases include the "Brady-Made Pictures" in which Clara Kimball Young, Ethel Clayton, Alice Brady, Robert Warwick, Vivian Martin, Holbrook Blinn and George Beban are the most prominent among the stars.

The directors include Maurice Tourneur, John B. O'Brien, Albert Capellini, Emile Chautard, Harley Knoles, Travers Vale, John Ince, James Young and S. E. V. Taylor. The salary lists of the supporting cast in these features if made today would be so large as to render it impossible to produce them and make a profit through their rental at fair prices for the exhibitor, it is pointed out.

The special features to be released each month are new pictures of the highest type selected by Masterpiece with the main idea in mind of giving the theatres a profitable box office attraction. These pictures will embody a theme that has a general appeal and a cast of prime favorites known to theatregoers through the territory covered by the company.

Joe Moore in First Special.

The first special feature is "The White Rider," starring Joe Moore, the youngest of the Moore brothers, and Eileen Sedgwick, well and favorably known to picture patrons by reason of her work in such important pictures as "The Lure of the Circus," with Eddie Polo; "Number 10 Westbound" and "The Trail of No Return."

The personnel of the branch exchanges is composed of men who are familiar with every town and theatre in the territory and have by years of experience learned what service means to the exhibitor. It is the policy of the Masterpiece to co-operate with the exhibitor in every way, and each contract is based not on the letter of the document but the spirit, to which is added a mutuality of interest that should make it a profitable arrangement for all parties concerned. The slogan of the Masterpiece is "No Deposits."

Kugel Directs Publicity.

In order to aid the exhibitor in every way possible to secure the biggest box office returns for its attractions, the Masterpiece has secured Lee Kugel to act in an advisory capacity in the preparation of publicity and advertising material. Mr. Kugel needs no introduction to the industry and is not alone well and favorably known as a theatrical producer of the first rank and a publicity man of twenty-five years' experience, but the motion picture, too, has felt the influence of his creative ability, beginning first with the presentation on Broadway of the first moving picture at $2 of Paul Rainey's African Hunt, which broke all records for a New York run, exceeding even that of "The Birth of a Nation."

He afterward became general publicity director for World Film Corporation and when the distribution end of the company was taken over by Lewis J. Selznick, he was engaged as general publicity director for the Selznick Enterprises. He remained with Selznick for several months, resigning to resume business for himself as a theatrical producer. Mr. Kugel, through personal friendship for the managing directors of the Masterpiece, will lend his ability in furtherance of the aims of the company.

Edward Laemmle Off to Coast

Edward Laemmle, who, with William F. Alder, went through many hair-raising adventures in the South Seas to film the remarkable sequence of scenes from which "Shipwrecked Among Cannibals" was made, left New York July 10 for Los Angeles, where he will join the directorial staff at Universal City. It is the reward promised to him by his uncle, Carl Laemmle, president of Universal, for the excellent work the young man did no his oriental explorations.

Hay Visits Lasky British Studios

Among the recent visitors at the London studios of Famous Players-Lasky British Producers, Ltd., was Major Ian Hay Beith, better known as Ian Hay, soldier, lecturer and author of "The First Hundred Thousand," "Getting Together" and other works of war and peace. Major Beith renewed his acquaintance with General Manager Milton E. Hoffman, Hugh Ford and others with whom he worked last year at the Lasky Studio in Hollywood.

Artist Painting DeMille Titles

Ferdinand Bergdorf, well known San Francisco landscape artist, has been engaged by Cecil B. DeMille to paint a series of eighty art title backgrounds for the latter's super-special production, "Something to Think About," which will be released by Paramount in the autumn.

Mr. Bergdorf has established a temporary studio near the Lasky plant and is devoting his entire attention to the task in hand. Symbolism carried out in the exquisite color work for which the artist is famous is the keynote of this work.

Praises "Mutt and Jeff" Cartoons

An illustrated comment on the popularity of Bud Fisher's Animated Cartoons with Mutt and Jeff, as presented on the screen by William Fox, appears in "Fragments," a book by Captain Bruce Bairnsfather, who is the creator of those popular English cartoon favorites, Old Bill and Bert. Mr. Bairnsfather's cartoons hold the same high position in the interest of the English people that Mutt and Jeff hold in the United States. The English humorist pays a warm tribute to Mr. Fisher's pair of funmakers.

Push Work on "Son of Tarzan"

Orders were given by Captain Harry M. Rubey, president of the National Film Corporation, to stop all other production work and concentrate every energy of the organization on the making of "The Son of Tarzan," the animal serial which is being made for distribution by David P. Howells.

This step by Captain Rubey virtually means that for the next two months every actor and employe on the National's payroll will bend every effort to make "The Son of Tarzan" one of the greatest serials of the year.

Jean Calhoun.
Appearing in feature productions under the Goldwyn banner.

Complete Last Indoor Scenes for Farrar's "Riddle: Woman"

WITH the shooting of what are practically the last interiors at the Thanhouser studio, New Rochelle, Geraldine Farrar and her company working in "The Riddle: Woman," her first Associated Exhibitors production for distribution by Pathe, moved to Marblehead, Mass. There the final exteriors will be taken, and it is now only a matter of days before the actual filming of the picture, under the supervision of Edward Jose, will be completed.

Under the patient and painstaking direction of Mr. Jose, this drama grows in beauty and power; the settings are unusually artistic and the action of the story as swift and intense as a rational presentation of the play will permit. The company has already reached the peak, or climax of the story, where "The Riddle: Woman," goaded to desperation, rids herself of the man who is trying to turn her dream life into a nightmare.

Miss Farrar's support is most admirably chosen. The villain is William Carleton, who plays his part with all the finesse of the well-trained English actor. The leading man is Montagu Love, another tall, athletic, strong-featured Englishman, well qualified to enact the part of the hero as the author of this virile drama created him.

George Uffner Is Promoted

George Uffner, formerly manager of the short stuff department for Universal, has been appointed manager of the industrial department. This is in line with the Universal policy of advancing its meritorious employes.

Uffner's promotion is a result of the recent resignation of Harry Levey, and the subsequent comprehensive change in the personnel of the industrial branch of Universal activities.

There will be no lessening of the activities under the reorganized management.

Singer Casting for Metro

Benny Singer has been appointed casting director at Metro's west coast studios in Hollywood. Mr. Singer has been in the motion picture industry for a number of years and was formerly associated with the Triangle, Keystone and Kathryn MacDonald studios as casting director.

First Group of Fifteen Goldwyn Films for New Season Offers Great Variety

VARIETY in the kind of story presented was one of the main considerations in selecting the fifteen pictures included in the first group to be released for the new season by Goldwyn Pictures Corporation. Another consideration was to give the exhibitor an idea of the high standard which has been set by Goldwyn for the coming year.

Heading the list are two productions which the Goldwyn staff believe will in intensity and emotional power surpass anything previously released by the organization. "Madame X," one of the world-famous French plays of the present century, shows Pauline Frederick at the zenith of her powers as an emotional actress, it is said. Its director is Frank Lloyd.

"The Penalty," by Gouverneur Morris, directed by Wallace Worsley, is a drama of San Francisco's underworld and its legless, soulless tyrannical ruler, Blizzard. Lon Chaney gives a remarkable characterization of Blizzard, it is said.

Mary Roberts Rinehart Comedy.

At the opposite poles of entertainment from these two dramas stand Mary Roberts Rinehart's comedy of "prep" school days, "It's a Great Life," adapted from her story, "Empire Builders," directed by E. Mason Hopper, and the romantic comedy of a runaway Mennonite maid and a typical, slangy New York telephone operator in which Madge Kennedy is starred, "The Girl With the Jazz Heart." Lawrence C. Windom directed.

A diverting comedy drama by Ben Ames Williams called "The Man Who Had Everything," starring Jack Pickford, directed by Alfred E. Green, is followed by a picturization of a fast and funny farce, "Officer 666," by Augustin McHugh and Winchell Smith, with Tom Moore in the principal role. Harry Beaumont directed.

Drama of the rapid action kind is furnished in "The Branding Iron" from Katherine Newlin Burt's successful novel. It was produced by Reginald Barker with an all-star cast and contains dramatic scenes. No greater contrast could be imagined than between this photodrama and the comedy, "What Happened to Rosa," in which Mabel Normand, the slim princess of screen comediennes, sparkles. Victor Schertzinger wielded the megaphone.

Basil King's "Earthbound."

A more powerful contrast is found in Basil King's original scenario, "Earthbound," which is confidently expected by Samuel Goldwyn, his official staff, and by T. Hayes Hunter, who directed it, to prove a big screen hit. The romantic character comedy, "Milestones," by Arnold Bennett and Edward Knoblock, the successful stage production dealing with three generations of an English family, was directed by Paul Scardon.

Red-blooded melodrama is represented by Rex Beach's story of the North, "The North Wind's Malice," directed by Paul Bern and Carl Harbaugh. The swing to human humor is made in a new Will Rogers picture, "Honest Hutch," from a Saturday Evening Post story by Garrett Smith, directed by Clarence G. Badger.

George Ade Success.

Of a still different nature is the J. Parker Read, Jr., production, "His Own Law," starring Hobart Bosworth, a drama of a powerful and human sort. Irrepressible youth and humor cling about George Ade's greatest stage success, "Just Out of College," the second Jack Pickford starring vehicle in the first series of fifteen Goldwyn pictures. Alfred E. Green directed.

Madge Kennedy's second vehicle in the first series of releases is an adaptation of Maxmilian Foster's Saturday Evening Post story, "The Trap," rechristened "The Highest Bidder," what might be termed an "emotional comedy of mystery and intrigue."

Levey Opens Branch Offices

Branch offices for the Harry Levey Service Corporation, the company that has been organized by Harry Levey for the production of industrial-educational films, are being established in Cleveland and Chicago. While in the Middle West Mr. Levey will also direct the filming of certain scenes of the educational feature picture showing "The Evolution of Travel," which is being made by this company.

Fog! Fog!

"Give me some more fog!" That was what the stage manager shouted to Larry, his "boob" stage hand. Larry gave him the fog, but not with the same technique that old Jupe Pluve distributes it. Two barrels of good, thick "home-brew" fog—barrels and all landed on the stage manager.

That's one of the hundreds of stunts that will make you roar when you see—

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Deals for Distributing Goldwyn Films Overseas Are Closed at High Figures

ARTHUR ZIEHM, manager of foreign sales for Goldwyn Distributing Corporation, closed several big deals last week for the marketing of the Goldwyn product in Europe. In each instance the contracts were signed at a figure far in excess of that received for the Goldwyn pictures in the first and second year groups, which is another indication of the steady improvement in the European market for American productions.

The largest distributing company in Holland has taken the entire third year output, including the Goldwyn-Bray Pictograph, the Capitol Comedies and the Ford Weekly. The third-year features offer the works of the Eminent Authors and pictures starring players who already have achieved a reputation in Europe, such as Mabel Normand, Madge Kennedy, Tom Moore, Jack Pickford and Pauline Frederick. The type of comedy presented by Will Rogers will be new to motion picture patrons of Holland, but it is confidently expected that he will soon win a following.

Another deal places the Goldwyn-Bray Pictograph and the Capitol Comedies in Australia and New Zealand. Contracts already have been negotiated for the distribution of Goldwyn features in these countries.

"The Revenge of Tarzan," an adaptation of Edgar Rice Burroughs' book, which in picture form has been re-named "The Revenge of Tarzan," brought a high figure for Belgium, France, Holland and Switzerland, where it is to be exploited as the sensational feature of the year.

Still another transaction for the same picture was concluded by Mr. Ziehm last week, covering Norway, Sweden, Denmark and Finland. Goldwyn reports that no production issued in many months has aroused such immediate interest among foreign buyers in Latin-American countries as well as in Europe. The success being scored by the Edgar Rice Burroughs story in the United States promises to be duplicated throughout the world.

Goldwyn Schedules First Betty Compson Production

PLANS for the handling of the Betty Compson Productions which Goldwyn announced would be released by that corporation have progressed to the point where the date for the issuance of the first production starring Miss Compson has been set for approximately January 1. This means that about the beginning of the new year exhibitors will be in a position to show "Prisoners of Love," the original starring vehicle which was chosen by the heroine of "The Miracle Man."

Miss Compson is now at work on her second production and Goldwyn officials feel that if it reaches a par with "Prisoners of Love," that there will be no doubt of the success which may be expected of the entire series of photoplays which the star has contracted to supply Goldwyn during the coming two years. It is understood that these pictures will be issued every few months, following the release of "Prisoners of Love."

Waldemar Young Engaged to Write Scenarios for Metro

WALDEMAR YOUNG, scenario writer who adapted "Suds" for Mary Pickford, has been signed by Bayard Veiller, chief of production at Metro's west coast studios in Hollywood, Cal., to write a minimum of four scenarios a year for Metro.

Mr. Young has been connected with the scenario departments of the Louis B. Mayer Productions, the Brunton studios and Universal. He has begun work on "The Double Cure," a stage play by Edgar Selwyn.

In the course of his scenario writing career over a period of three years, Mr. Young has written a number of notable scripts. His first dramatic venture was the writing and enacting of a humorous sketch on the Orpheum circuit entitled, "When Caesar Ran a Paper." He was later dramatic editor of the San Francisco Chronicle and president of the Newspaper Men's Club of San Francisco.

Duncan a Featured Guest of Exhibitors of Denver

WILLIAM DUNCAN, Vitagraph's serial king, and Edith Johnson, his leading woman, were guests of honor at the first annual motion picture exposition h-ld under the auspices of the Rocky Mountain Screen Club in Denver, July 1 and 2.

Duncan and his leading woman were met at the train by a special reception committee on their arrival from Los Angeles, where they recently completed Vitagraph's million dollar serial, "The Silent Avenger." They were taken to the various show places in Denver and vicinity and on the evening of their arrival were featured guests at a big ball.

Mr. Duncan met hundreds of exhibitors who never fail to book a new Duncan serial and became personally acquainted with thousands of fans. He is popular in the Denver district.

Monte Blue Coming East

Monte Blue, the popular young Paramount leading man, on completing his part in George Melford's production, "The Jucklins," will leave for New York to play an important role in "The Kentuckians," which is to be directed by Charles Maigne.

His work in the present picture, under Mr. Melford's direction, is said to be the best of his career, and it is owing to the excellence of this rendition and others in the past that he has been summoned to the New York studios of the company to enact a part in one of the big productions to be made there.

DeMille Signs Shannon Day, Beauty of Midnight Frolics

SHANNON DAY, former Ziegfeld Midnight Frolics beauty, will appear in the next Cecil B. DeMille special production for Paramount as a result of the contract which she signed after a conference with the famous director at the Lasky studio, Hollywood.

Miss Day, who gained a reputation in the Midnight Frolics for her comeliness, is far from being a novice in the picture field. After three years with Mr. Ziegfeld's specialty she entered screen work, where her dancing and dramatic ability opened opportunities for advancement. She has appeared in a number of screen comedies and quite recently took a "baby vamp" role. It was her work in this production that disclosed her ability to Cecil B. DeMille.

Work on the forthcoming production will start within the week. The scenario is an original story by Jeanie Macpherson, the versatile authoress of many of Cecil B. DeMille's successes. No title has been announced for it yet.

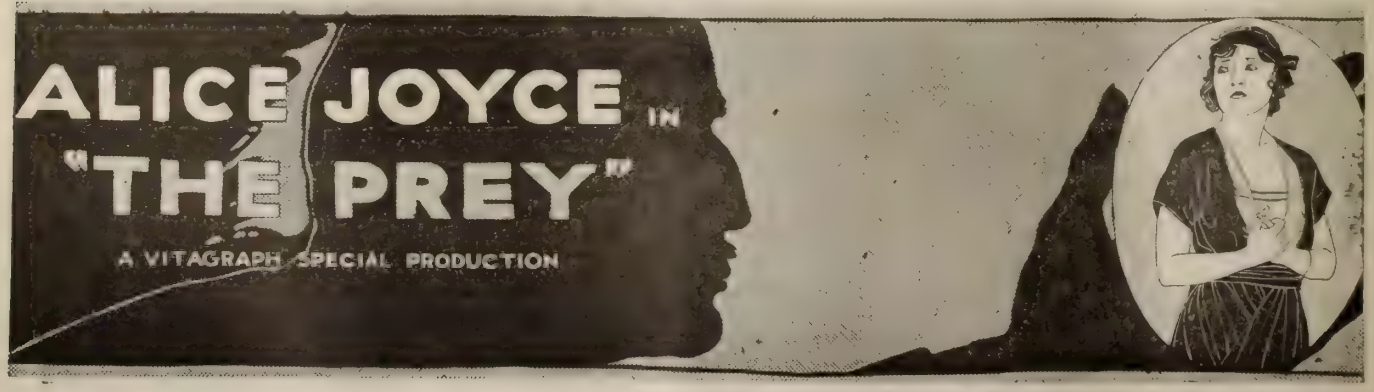
Sargant Starts Special Feature

George Sargant, the director of the Vitagraph special features, "The Prey," starring Alice Joyce, and "The Whisper Market," with Corinne Griffith, has started a second production in which Miss Griffith plays the lead. The story is entitled "The Broadway Bubble," and in order to get the proper atmosphere Mr. Sargant has staged his big scenes at the corner of Broadway and Forty-seventh street and in an office in the Times Building, in this way making them realistic and at the same time saving the expense of building a replica of the Great White Way.

Mermaid Booked for Two Weeks

"A Fresh Start," the first of the Mermaid Comedies released by Educational, is playing a two weeks' engagement at the Euclid Theatre, Cleveland, where it is being featured. Educational reports that it has received the most glowing report from every city in which "A Fresh Start" has played and the exhibitors are seeking contracts for the entire series.

"Duck Inn," featuring Lloyd Hamilton, will be the second of the series which will be released early in August.



"It's a Presidential Boom!"
Sessue Hayakawa makes an important discovery in his Robertson-Cole special, "Li Ting Lang."

Picture Theatres Projected

PINE BLUFF, ARK.—Saenger Amusement Company, which purchased Best and Orpheo theatres, plans to erect new house.

WILMINGTON, DEL.—International Exhibitors' Circuit, Inc., has been organized with $200,000 capital to own and dispose of dramatic and literary works.

WILMINGTON, DEL.—West Penn Ad-Photoscope Company has been organized with $4^0,000 capital to conduct general film exchange business.

CHICAGO, ILL.—Great Northern Majestic Building Corporation has plans by H. H. Richards, 5467 West Washington Boulevard for interior alterations to theatre at 29 West Quincy street, to cost $50,000.

PITTSBURGH, KAN.—N. W. Eaton, owner Electric Theatre, Galena, Kan., has purchased theatre here. He also operates a theatre in Columbus.

GLASSBORO, N. J.—Palace Theatre has again changed hands, the new owners being John J. Bagley and Richard J. Hill, both of Philadelphia, Pa.

BROOKLYN, N. Y.—Langdon Holding Company, 340 Pennsylvania avenue, has plans by Charles A. Sandblu, 19 West 45th street, New York, for four-story brick theatre, store, office and assembly abuilding, 100 by 100 feet, to be erected at 505-17 Sutter avenue, to cost $50,000.

NEW YORK, N. Y.—Arch Theatre at Third avenue and 28th street has been purchased by B. Harloff.

NEW YORK, N. Y.—Harry J. Dorsey has acquired Joyce Theatre at Prospect Park West and 18th street.

NEW YORK, N. Y.—San Marco Films, Inc., has been organized with $500,000 capital by S. M. Pasquaki, College Point, L. I.

NEW YORK, N. Y.—B. & H. Amusement Company has purchased Victory Theatre on Third avenue and 107th street.

LYONS, N.Y.—Lyons Amusement Company has been organized with $30,000 capital by R. Ritchey, S. E. Arnold, Allen Rochester to conduct moving picture theatres.

LEECHBURG, PA.—James Angrus has plans by Charles R. Geisler, Hostetter Building, Pittsburgh, Pa., for two-story moving picture theatre.

FORT WORTH, TEXAS.—Andrew Zuccaro has purchased Fort Worth Queen Theatre at 408 Main street for $116,000.

SLATON, TEXAS.—Theatre will be erected by Williams and Selman, to cost $10,000.

GREEN RIVER, WYO.—Masons will erect theatre and lodge building here.

HUNTINGTON, W. VA.—Charles Cross, 922 Weschler street, has contract to erect moving picture theatre at 1011 Parade street for Wilkey Theatre, to cost $10,000.

Vignola Says Showmen Should Give Credit to Work of Directors in Advertisements

THE director has a grievance, according to Robert G. Vignola, whose special production of "The World and His Wife," made for Cosmopolitan, will be released by Paramount. Taking up the cudgels in defense of his craft, Director Vignola asserts that the exhibitors, generally speaking, do not give sufficient thought or credit to the man really responsible for the success or failure of a production—the director—and that ninety-nine times out of a hundred the names of the maids, the butlers, the chauffeurs, or the mob receive more prominence in the exploitation than the name of the director, which more often than not isn't even mentioned.

"We directors understand that basically the exhibitor is interested in the exploitation of names only as they affect his box office," said Director Vignola, "but where is there any monetary advantage in telling the world that the role of Fanchon, the maid, is played by Dottie Dimples? Admittedly there isn't, and we are therefore led to assume that it isn't always a case of money with the exhibitor; sometimes it's a case of giving credit purely for the sake of fair play. All very well. But does the director come in for the same line of reasoning? He does not. Mind now, I'm speaking in generalities.

Director Not Mentioned by Big House.

"Only the other day I stood in the lobby of a certain big Broadway picture theatre reading the displays. They had a big card in a frame giving the names of the cast, including those of the maid and butler characters. But nowhere was there any mention of the director. It would have been a very simple thing to have given him credit. In the past year I have done some traveling throughout the country and wherever the opportunity afforded I examined theatre lobbies, but crediting the director for his work was a rare thing to find.

"Now this is a situation that works to the disadvantage of the exhibitor as well as the director. Within the past year or more there has arisen a feeling among fan magazines and other publications devoting space to the motion picture that the director is a responsible factor in the making of pictures.

"Why, then, doesn't the exhibitor take advantage of the exploitation value of the director's name? Why doesn't he take advantage of the publicity given the director in the fan magazines and let his patrons know who directed the picture he is showing? As a matter of business, the public is far more interested in who directed the picture than in the fact that Dottie Dimples plays the role of the maid, appearing in three short scenes.

Lack Knowledge of the Director's Position.

"I sometimes think that the exhibitors don't know sufficiently the importance of the director to the picture. They don't realize what he really does. But the director is the pivot upon which the elements that go into the making of a picture revolve.

"Every director of any consequence is entitled to more credit for the production than anybody connected with it. He never gets a scenario but that he has to work over it and eliminate the inconsistencies that creep in and make themselves evident when the actual filming takes place. This condition is inevitable. Again and again he does the author's job by reconstructing scenes and toning up the story to make it logical.

"The director is the man behind the picture. He is like the general of the army, only more so. He furnishes the motive power that makes the production wheels go round. He manipulates the strings that make the actors move and the story develop upward toward a smashing climax.

"Give the director credit when he makes a good production. Post his name in your lobbies. Let your patrons know who makes the pictures they like."

PHILADELPHIA, PA.—Greater Philadelphia Realty Company has purchased moving picture theatre at 5915-17 Market street, for consideration reported at $67,000, subject to mortgages of $60,000. Property is assessed at $80,000 and is situate on lot 30 by 225 feet.

直 米
輸 週

The Fatal Symbol!

The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

EARLE WILLIAMS

in

The Purple Cipher

A story that stands out distinctly alone and unique against the ruck of commonplace screen stories, because of its daring and ingenious plot. It baffles you with its maze of mystery and intrigue, romance and adventure and then with crashing cap to its climax it leaves you in mood that all good photoplays should—startled, but pleased.

Demands of Buffalo Musicians' Union Would Cost Exhibitors $100,000 More

BUFFALO exhibitors are up in arms over the new price list submitted by the local musicians' union, which calls for increases in some cases as high as 60 per cent. A committee composed of Ira M. Mosher, manager of the Palace Theatre and president of the Buffalo Theatrical Managers Association; Harold B. Franklin, managing director of Shea's Hippodrome, and John R. Oishei, manager of the Teck, has been appointed to work out a solution of the matter and prepare for any emergency in the event that the union does not meet the managers' association's point of view.

It is also rumored that a school for operators will be established, so as to be prepared if the stage hands, operators and musicians combine to force the wage scale. The stage hands have asked for a 50 per cent. increase. Last year the managers voluntarily increased the wages of the stage hands and operators in spite of contracts then existing calling for a lower wage that did not run out until the present year. The musicians' contract also runs out at this time.

$100,000 Annual Increase.

It is the purpose of the managers 'association to be fair in arriving at the new wage schedule. The increase that the musicians' union demands would cost the theatres of Buffalo over $100,000 more a year. In Shea's Hippodrome, the largest picture house, alone the increase would be $47,000. Some of the exhibitors have suggested that pianists alone will accompany their shows if the new price list goes through. The managers also have declared that under no circumstances will they stand for a change in working conditions over the past year.

The new price list as it effects the motion picture houses follows:

Shea's Hippodrome, Strand, Empire, Star, Palace and similar theatres, six days, afternoon and evening, excluding Sunday, a man, $48; leader, $66. Performances are to be held at regularly appointed hours for the season and no one session should be more than three and one-half hours. There will be at least two and one-half hours between sessions and twenty minutes' rest during each hour. Continuous playing shall not exceed forty-five minutes during each hour and rest periods are to be considered after actual time of starting.

$8 Sunday Price.

Plaza, Family and similar theatres, six days, afternoon and evening, excluding Sunday, a man, $40; leader, $48; time of service, six hours, which can be divided into sessions, not more than two, as desired.

Victoria, Elmwood, Regent, Plaza and similar houses, a man, $30; leader, $42. These are neighborhood houses, playing evenings only with Saturday and Sunday matinee. Matinees, extra $3.

Central Park, Premier, Allendale, Jubilee, Columbia, Colonial, Capitol, Maxine and similar houses, man, $27; leader, $36. Matinees, extra $3.

Ellen Terry, Fillmore, Marlowe, Circle, Frontier, Arcadia, Emblem and similar theatres, a man, $21; leader, $26.

Sunday prices, three and one-half hours, for houses from Shea's Hippodrome to Elmwood capacity, a man, $8; leader, $10.

A special price has been established for the Palace under existing conditions calling for $60 a man and $15 extra for the contractor. The Palace employs a small orchestra.

These prices, neighborhood exhibitors, declare will put an end to their plans for augmenting orchestras this fall. On the contrary it may be necessary to dispense with more than half of the present personnel unless the increase asked is given a big cut.

The matter is now status quo, but the outlook is for a bitter fight.

"M. P. World Moves On While Other Trade Papers Tarry Along Old Lines"—Gersdorf.

SOUTHERN ENTERPRISES, INC.
Jacksonville, Fla.

Mr. Epes Winthrop Sargent,
Moving Picture World,
New York City.

Dear Mr. Sargent:

" . . . While I am writing to you I would like to tell you how greatly I think the WORLD is improving. For real, helpful suggestions for the exhibitor and advertising man it cannot be beat, and where the other trade journals are deteriorating along this line, the WORLD is forging ahead.

"The series of articles by Rothapfel, which start with the current issue, promise to be very much worth while, and I am sure no one would be better qualified to sponsor such articles than 'Roxy'. At least that is the way I feel about it, but perhaps I am prejudiced, for Rothapfel gave me my start in the game.

"And the articles on uniforms, also in the current issue, is 'great stuff'. Such features as these do far more good than pages of pictures of lobby displays and elaborate prologues. More power to you!

"Sincerely yours,"

PHIL GERSDORF,
Director of Publicity.

Premier Productions Formed to Produce Short Subjects for Release by Special

WITH the formation of Premier Productions, Inc., by a syndicate of Los Angeles financiers, western capital is again seeking investment in the short reel field of motion pictures. Incorporation papers have been filed for $250,000 with the entire amount of stock fully paid up. The incorporators are Claire Woolwine, Alonzo L. Hart, Max Richmond and John R. Martin. The new company will feature only stars of recognized box-office value and will employ only directors of recognized ability.

Negotiations have been concluded with the Special Pictures Corporation, a Los Angeles organization specializing exclusively in the production and distribution of short reel subjects, whereby it will release all of the Premier output.

Plans are under way for the building of a big comedy studio in either Hollywood or Culver City. In the meantime the studios of the Special Pictures Corporation at Long Beach will be utilized. Production is to start at once under general supervision of John R. Martin, for many years an executive with the J. Stuart Blackton Productions.

The men associated with Mr. Martin in the new enterprise represent big financial interests of the West. Alonzo L. Hart is a Detroit capitalist who went to Los Angeles six months ago. Max Richmond is a former Chicagoan who recently went to Los Angeles. Claire Woolwine has been a prominent citizen of Los Angeles for many years. He was formerly assistant district attorney of Los Angeles county and was a captain in the war.

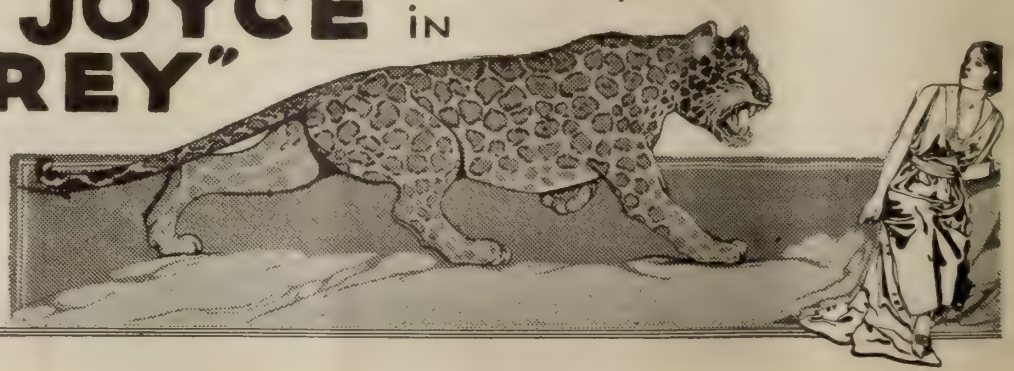
With the distribution of the Premier output this will make eight releases that will be handled through Special Pictures by September 1. Already the Special Pictures Corporation is putting out its "Comedyart," the Sunset-Burrud scenics, the Clayplay comedies in animated mud, and, according to President Louis W. Thompson and General Sales Manager H. J. Roberts, two more releases are to be added within the next two weeks, making a total of eight in all.

The incorporators of the new organization believe that while the feature field is overcrowded there are still splendid opportunities for one and two-reel comedies, and that the public must be given the same high standard in their short reel fun films as the big feature directors are upholding in the multiple reel dramatic films.

ALICE JOYCE IN "THE PREY"

A VITAGRAPH SPECIAL PRODUCTION

Directed by GEORGE L. SARGENT



Hello, Miriam!
This is Miriam Cooper, folks—featured in R. A. Walsh's new production, to be presented by Mayflower.

Two Well-Known Actresses Are Engaged for Next Walsh Film

TWO of the most beautiful and talented actresses appearing before the camera have been engaged for prominent roles in R. A. Walsh's second independent production to be presented by the Mayflower Photoplay Corporation. They are Miriam Cooper, last seen in Walsh's initial independent production, "The Deep Purple," and Anna Q. Nilsson, who has played the principal feminine role in a number of Allan Dwan productions presented by Mayflower.

Miss Cooper's effective performance in "The Deep Purple," in which she played the part of a misguided country girl, won praise from the critics.

Miss Nilsson, whose work in Allan Dwan's "The Luck of the Irish," was one of the outstanding features of that attraction, and who has also played in Dwan's "Soldiers of Fortune" and "In the Heart of a Fool," arrived from the Pacific Coast last week and has already started work in Walsh's new offering.

Filming of the producer's second independent production is now well under way. The title and origin of the story upon which he is working is being withheld for the present. In addition to Miss Cooper and Miss Nilsson the cast, it is promised by Mayflower, will include a widely known stage and screen star whose identity will be revealed next week.

Elaine Hammerstein Has Big Role in "The Point of View"

ELAINE HAMMERSTEIN, in the recently completed Selznick picture, "The Point of View," following her current Selznick production, "Whispers," is said to play the role of a serious, refined and sensitive girl, who assumes all the worries and responsibilities of a family who have lost everything but the family pride. Alan Crosland is the director.

Prominent in the cast supporting Miss Hammerstein are Rockliffe Fellowes, Arthur Houseman, Hugh Huntley, Helen Lindroth, Cornish Beck and Warren Cook.

From the premises of the family pride, Edith Ellis, the author of the story, which is an adaptation of her play, dovetails the picture with some intricate, yet delightful light touches, which Miss Hammerstein capably transforms to the screen.

Build London Tower for Metro Film.

The last of the big settings for the forthcoming Metro production of the sensational melodrama, "The Marriages of Mayfair," has been constructed on the waterfront at Stamford, Conn. This setting represents the Wakefield Tower and the Bloody Tower of the Tower of London. It was designed by M. P. Staulcup, Metro art director, from museum models of the original. The scene shows the theft of the Crown Jewels.

Seven Productions on Paramount Schedule for August Announced by Al. Lichtman

SEVEN productions, the high lights of which are "The Fighting Chance," William DeMille's "The Prince Chap" and the Maurice Tourneur production, "The White Circle," are on the August Paramount release schedule as announced by Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation.

On the first day of the month comes "The Fighting Chance," which was directed by Charles Maigne. The story is probably the best known of Robert W. Chambers's work and was produced with an all-star cast. Will M. Ritchey wrote the scenario. The cast is headed by Anna Q. Nilsson and Conrad Nagle, and among those who support the principals are Dorothy Davenport, Clarence Burton, Herbert Pryor, Ruth Helms, Bertram Grassby, Maude Wayne, Frederick Stanton and William H. Brown.

Meighan Featured in DeMille's Picture.

Thomas Meighan is featured in William DeMille's production of "The Prince Chap," which is scheduled for August 8 and which is a picturization of Edward Peple's play, in which Cyril Scott starred successfully a number of years ago. Olga Printzlau, who collaborated with Sada Cowan on the scenario of Cecil B. DeMille's "Why Change Your Wife?" wrote the continuity. The cast which Mr. Meighan heads is of all-star calibre, for it includes among others Kathlyn Williams, Lila Lee, Charles Ogle, Ann Forrest, Casson Ferguson, Lillian Leighton, Florence Hart, Theodore Kosloff and Clarence Geldart.

Released on the same date is "Crooked Streets," starring Ethel Clayton. This is from the original story, "Dinner at Eight," one of Samuel Merwin's series. "The Charmed Life of Miss Austin." Edith Kennedy wrote the scenario and Paul Powell directed. The story is one of adventure, with Shanghai furnishing a background of Oriental mystery. Jack Holt is Miss Clayton's leading man and Clyde Fillmore, Clarence Geldart, Josephine Crowell and Frederick Starr are in the supporting cast.

Maurice Tourneur's special production, "The White Circle," which is released the 15th, is taken from the Robert Louis Stevenson story "The Pavilion on the Links." In the cast are Janice Wilson, Jack Gilbert, Spottiswoode Aitken, Henry S. Northrop, Jack McDonald and Wesley Barry.

A Bryant Washburn Production.

Bryant Washburn in "What Happened to Jones," a picturization of the famous George Broadhurst stage farce, is also released the 15th. James Cruze directed this comedy from a scenario by Elmer Harris. Its theme is the timely one of "bootlegging," and it was therefore not hard to modernize this funny story with its local option background. Margaret Loomis is Mr. Washburn's leading woman, and the cast also includes Richard Cummings, J. Maurice Foster, Lillian Leighton and Caroline Rankin.

The release for August 22 is "Guilty of Love," with Dorothy Dalton as the star. This is a screen version of Avery Hopwood's stage play "This Woman—This Man." The scenario is by Rosina Henley, and Harley Knoles directed. Edward Langford is Miss Dalton's leading man and Charles Lane, August Anderson, Julia R. Hurley, Henry J. Carville, Douglas Redmond, Ivy Ward and Lawrence Johnson are included in the support.

The final release for the month is the Thomas H. Ince production "Hairpins," starring Enid Bennett, which is scheduled for the 29th. The story and scenario were written by C. Gardner Sullivan and the picture was directed by Fred Niblo. Matt Moore appears opposite the star and the support includes William Conklin, Margaret Livingston, Grace Morse, Al Filson and Aggie Herring.

Success of Kerrigan Picture Due Partly to One Big Scene

THE Philadelphia territory of the W. W. Hodkinson Corporation reports exceptional success with the latest J. Warren Kerrigan picture, "No. 99," produced at the Brunton studios and distributed by the Hodkinson organization.

H. S. Beardsley, special representative, writes: "We are booking this picture as fast as our supply of prints will permit, and we predict that this office will have a greater sale of 'No. 99' than any other Kerrigan yet produced, and that it will be shown once in every city and town of our entire territory.

"The great value of 'No. 99' from an exhibitor's standpoint lies in the fact that it contains one special scene so novel and sensational it causes patrons to speak of it to others. It is the scene where Kerrigan as convict '99' escapes from prison in a big limousine, drives upon a frozen pond, which gives way, and the car with Kerrigan submerges. Presently Kerrigan comes to the surface and swims through the field of ragged, broken ice to the shore."

You'll Cross Your Heart

—like Larry does and say that you never laughed so much or saw a funnier film frolic on the screen than—

LARRY SEMON

in

The Stage Hand

It is his latest "blues buster" and as the "boob" stage hand he succeeds wonderfully well in doing the wrong thing just at the right time—the right time to catch you coming out of one fit of laughing and send you into another. It is another one of those rib-tickling comedies that brought forth the slogan—"laugh with Larry." He makes you do it whether you want to or not.

VITAGRAPH

Actors of the Legitimate Stage Make Best Screen Performers, Says Hemmer

THE actor of the legitimate stage makes the best screen performer, according to Edward Hemmer, president of Hemmer Superior Productions, Inc., an independent company recently established. The organization's first play is rapidly nearing completion and will be ready for release shortly. Mr. Hemmer was a director for Mary Pickford.

The veteran director pointed out that picture producing in the past decade has made such rapid strides forward that many radical changes in the business of creating screen drama has become necessary.

"In the old days," said Mr. Hemmer, "the artists were largely pantomime actors and the spoken word on the screen was not regarded as an advantage. But students of the business soon came to realize that skilful action taken together with dialogue did more to build up an atmosphere of realism than any other two factors. Years of constant study on the part of experts in the silent drama developed this revelation.

"Realization of this, however, was brought about quite by accident. When the motion picture game had been reorganized by big financial interests and had been placed upon a sound business basis it was decided to use stars of the first magnitude of the legitimate stage in productions upon which fortunes were spent. The big star had advertising value. He or she as the case may be were drawing cards.

"It was then that the director saw what an asset to the screen art the legitimate actor was. Whether the script called for lines or not the star of the spoken drama made up his own lines because that had always been his training and he knew that he could get better results.

"He found that it helped him in his new work. The director was quick to make the discovery also. So that to-day you will find dialogues carried on in all motion picture productions, and the director will insist that the actor follow his lines to give the scene proper atmosphere.

"The things that are necessary in a screen star are stage presence, personality, clear enunciation, grace of action and mobile features.

"These characteristics show up clearly on the screen and for that reason it has come to be recognized that the legitimate stage is a great reservoir of the silent drama."

"Fine Feathers" Is to Be First Louise Huff Metro Production

METRO announces that Louise Huff has been engaged for the all-star cast to appear in the forthcoming picturization of Eugene Walter's "Fine Feathers," adapted by Caroline Rosenthal from the stage drama of the same name.

Miss Huff will play the role of Mrs. Jane Reynolds created on the stage by Lolita Robertson. It is the role of a beautiful woman wed to a young business man, whose principal desire in life is to afford her every possible luxury.

In this picture Miss Huff makes her first appearance under the Metro banner. In the all-star cast she will have as her associates, Thomas W. Ross, the creator of "Checkers," who is now finishing his first Metro pictures, "The Marriages of Mayfair," and who will play Dick Meade, the newspaper man in "Fine Feathers," the role created on the stage by Max Figman and Eugene Pallette, who has just completed work at Metro's Pacific Coast studios as featured players in "Parlor, Bedroom and Bath," and will play Bob Reynolds, the role created on the stage by Robert Edeson. The names of other important additions to the cast will be announced shortly.

Metro announces that "Fine Feathers" will be directed by Fred Sittenham at the company's New York studios in West Sixty-first street.

Buck Jones' Prowess Shown in "Firebrand Trevison"

FIREBRAND TREVISON" is the title given to the latest Buck Jones' production, written by Charles Alden Seltzer and filmed under the direction of Thomas N. Heffron.

Even more than in "The Last Straw" and "Forbidden Trails," Buck Jones is said to impress by his prowess as a horseman and expert gunman. For example, he rides over a cliff and down a steep mountain side, when he is thrown from his horse and both rider and horse roll to the valley below. He also stages two realistic fight scenes during one of which a room is completely wrecked. The story moves rapidly and a romance tempers the exciting drama.

The star is assisted by Winifred Westover, Stanton Heck and Katherine Van Buren.

Action, fighting, love, daredevil stunts are intermingled in a delightfully breezy, wholesome tale.

"Back to God's Country" Is Good Hot Weather Picture

THE long Arctic night, the frozen wastes of the barren lands of Northern Canada and the lost whaler frozen into the ice give a cooling atmosphere to "Back to God's Country," which is most refreshing to theatre fans during these days of humidity.

Nell Shipman, probably the most daring swimmer ever seen upon the screen, thrills her audience nightly as she cools her beautiful body in the frigid waters of the mountain stream.

This attraction is being blessed with more return bookings than any feature issued during the year 1920. One hundred and twenty-five prints are now working full time through all the First National Exchanges.

Goldwyn Announces Cast of Kennedy's "Highest Bidder"

SIMULTANEOUS with the announcement that Goldwyn has begun work on its new eastern production, "The Highest Bidder," starring Madge Kennedy, comes the publication of the cast which has been assembled to support the star in her new role.

"The Highest Bidder" was taken from "The Trap," the story by Maximilian Foster. Goldwyn officials were so much convinced of the intrinsic value of the story that Wallace Worsley, a director at the company's Culver City Studios, was especially brought east to produce the picture.

The cast includes Lionel Atwill, who will play opposite Miss Kennedy; Reginald Mason, Vernon Steele, Joseph Brennan, Brian Darley, Zelda Sears and Ellen Cassity.

Mountain resort scenes for the picture have just been completed at Loon Lake, N. Y., where a few of the principals and extras which brought the company to thirty journeyed. Joe Sternberg is assisting Mr. Worsley and George Peters is cameraman. Robert B. MacIntyre, eastern production manager, brought the workers to the location and returned immediately to New York to arrange details for the further production of the picture at the Goldwyn eastern studios, 308 East Forty-eighth street.

Graves Is Leading Man for Ina Claire in Metro Special

RALPH GRAVES, whose screen career has been almo t exclusively with David Wark Griffith and Maurice Tourneur, has been signed by Metro to play opposite Ina Claire in the forthcoming special production of "Polly with a Past," by George Middleton and Guy Bolton.

Playing with D. W. Griffith, Mr. Graves appeared in "Scarlet Days," "The Greater Question," "Out of Luck," "Mary Ellen Comes to Town" and "Her Majesty," which last is yet to be released; with Maurice Tourneur he appeared in the leading roles in "Sporting Life" and "The White Heather."

In "Polly with a Past" he will play Rex Van Zile, who is desperately in love with a young woman of strong mind and a bent for social uplift.

"Polly with a Past" has been adapted for the screen by Arthur Zellner. The director is Leander de Cordova.

Jobson Joins Metro Stock Forces.

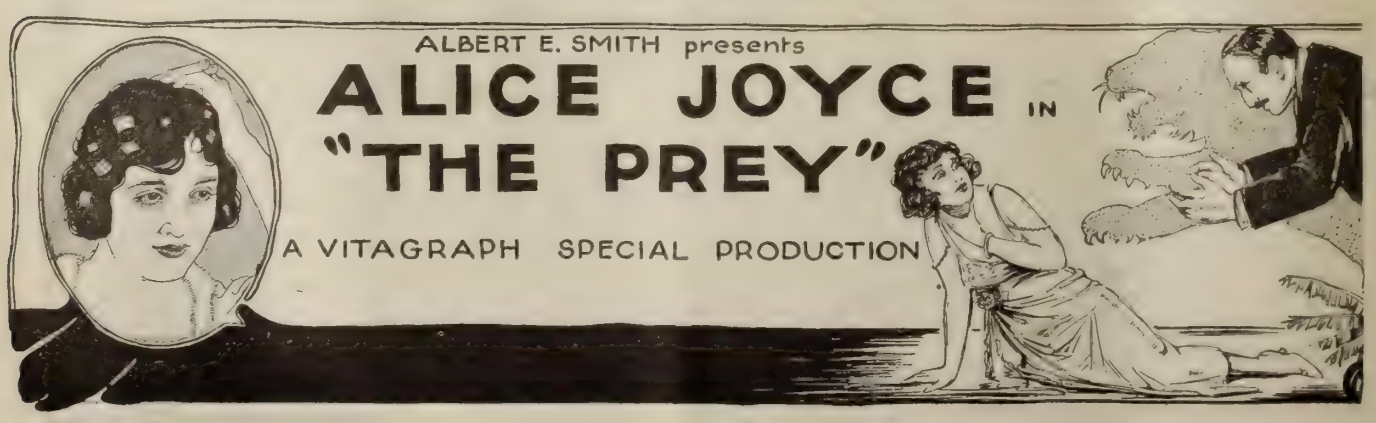
Edward Jobson, who had distinguished himself by his character work in the parts of judges, fathers, ministers, etc., in numerous pictures, has signed with Metro as a member of the stock company at the West Coast studios. Mr. Jobson has had important roles in three Metro pictures, the C. E. Shurtleff, Inc., production of "Burning Daylight"; "The Saphead," in which William H. Crane and Busher Keaton will be co-starred and "The Chorus Girl's Romance" starring Viola Dana. Metro's stock family of supporting players already includes Edward Connelly and Lawrence Grant.

Sittenham to Direct Metro's "Fine Feathers."

Fred Sittenham, now finishing "Clothes," the screen version of the drama by Avery Hopwood and Channing Pollock, has been selected to direct Metro's picturization of Eugene Walter's stage play, "Fine Feathers."

The production will be made under the supervision of Maxwell Karger and Eugene Walter will assist. Those already engaged for the all-star cast include Louise Huff, who makes her first Metro appearance; Thomas W. Ross, and Eugene Pallette.

The continuity of "Fine Feathers" is being written by Caroline Rosenthal, of Metro's staff.



Famous Players West Coast Activities Will Not Abate During Summer Months

THAT there will be no abatement of activity during the summer at the West Coast studios of Famous Players-Lasky is borne out by the announcement that the plans for the next productions of all the directors now at work there are completed and the pictures will be started immediately after the present subjects are finished.

Roscoe Arbuckle's next picture after "The Traveling Salesman" will be a screen version of George Barr McCutcheon's story, "Brewster's Millions," which was so successful as a stage comedy. Joseph Henabery will direct. George Melford's production following "The Jucklins" will be William Vaughan Moody's "The Faith Healer." On completion of "The Charm School," Wallace Reid will make "Always Audacious," James Cruze directing. This is from Ben Ames Williams' Saturday Evening Post story, "Toujours de l'Audace."

Meighan Still Commuting.

Thomas Meighan will live up to his reputation as a trans-continental commuter by leaving for California immediately after the completion of "The Frontier of the Stars," which he is now making in the East. He will start work as soon as he reaches Hollywood on "Easy Street," by Blair Hall. Rita Weiman's new story, "Footlights," the scenario of which has been written by Olga Printzlau, will be produced by William De Mille following the completion of "His Friend and His Wife."

According to a message received at the Lasky studio, George Melford is having considerable difficulty with the elements in Northern California where he is making exterior scenes for "The Jucklins," with an all-star cast. On completing the work in Truckee they will journey to Reno for a number of important scenes, after which they will return to the studio. They are expected back within ten or twelve days. Frank Condon wrote the scenario for this photoplay from Opie Read's novel.

"Fatty" Arbuckle at Studio.

Roscoe "Fatty" Arbuckle, working under the direction of Joseph Henabery, has returned from Jamestown, Cal., and will continue at the Lasy studio in "The Traveling Salesman." According to report the company obtained everything that they went for on the distant location, and will now work on interior scenes and those to be taken near the studio. The scenario was written by Walter Woods. Betty Ross Clark is leading woman.

July 12 is the date now set for the start of "His Friend and His Wife," William De Mille's production of Cosmo Hamilton's novel, scenarized by Genevieve Daniel. Ora Carew and Conrad Nagle will have the two leading roles. Cecil B. DeMille is now engaged on the preliminary scenes of his new picture, which has not yet been permanently titled and in which Forrest Stanley and Ann Forrest will play the leading roles. The story is an original by Jeanie Macpherson.

Reid With His Charmers.

Wallace Reid, directed by James Cruze in "The Charm School," by Alice Duer Miller and scenarized by Tom Geraghty, is near Pomona, Cal., with a bevy of beautiful girls. The company is expected back within a short time. Tom Forman is engaged in cutting and titling the Ethel Clayton picture adapted from Cynthia Stockley's story, "Rozanne Czanne," and it has been given the title "The Sins of Rozanne."

"La La Lucille" with Lyons and Moran Set for July 26

"LA LA LUCILLE," which had a long run on Broadway as a musical comedy, will be released by Universal as a screen production July 26. The picture is said to closely follow the play, from the pen of Fred Jackson, author of many other successful plays and stories. Eddie Lyons and Lee Moran are starred, assisted by Anne Cornwall, who plays the lead opposite Lyons, and Gladys Walton, who appears as the bride of Moran.

On the stage "La La Lucille" brought forth much laughter in spite of the fact that many of the funniest incidents happened behind the scenes and were merely mentioned by the players. In the photodrama every amusing occurrence and situation is shown, resulting in much added merriment, it is claimed.

An elaborate sequence of sets shows the various parts of the Knickerbocker Hotel, New York. The lobby was reproduced upon one of the stages at Universal City, and other parts of the hotel, including the ladies' rooms, the waiting rooms, the parlors, the writing rooms, the corridors, the rooms and bridal suites form settings for the hilarious action of the picture.

Others in the strong cast are Rosa Gore, Fred Gamble, Henry Meyers, Dorothy Wolbert, Sam Appel, Charles McHugh, Burton Halbert, Arthur Thalasso and Frank Earle.

New Allan Dwan Picture Is Based on Popular White Novel

WITH Allan Dwan's picturization of "In the Heart of a Fool," William Allen White, noted journalist, political leader and novelist, joins the ranks of celebrated American authors whose works are being adapted to the screen. In addition to his widely followed political essays the author has written more than a score of successful novels, the first of which to be translated to the screen is "In the Heart of a Fool."

"In the Heart of a Fool" is generally conceded to be the strongest of Mr. White's works of fiction. According to information from reliable sources, the plot of the White story was enacted in real life in a flourishing Western metropolis several years ago.

As adapted to the screen by Allan Dwan and presented by the Mayflower Photoplay Corporation through First National, the production is said to be one of the most lavishly staged and interesting productions of the current year. It is interpreted by a strong cast of principals headed by Mary Thurman and including Anna Q. Nilsson, Philo McCullough, James Kirkwood, Ward Crane, John Purton, Arthur Hoyt, Kate Toncray and others.

The Dwan production is scheduled for early fall release and will be the second of the Dwan series, presented by Mayflower, to reach exhibitors via First National, the first being "A Splendid Hazard," adapted from Harold MacGrath's novel of that name, and now receiving its pre-release showings.

Many Prominent Players in "Seeds of Vengeance" Cast

THROWING forcefully to the foreground a powerful story of the West Virginia mountaineers, "Seeds of Vengeance," adapted from the novel, "The Sowing of Alderson Cree," by Margaret Prescott Montague, with Bernard Durning as the star, is a supporting cast of prominent screen players.

Bernard Durning plays the role of David Cree, son of an old West Virginia mountaineer. The other members of the cast include Gloria Hope, the well-known former Triangle star, who plays the leading feminine role opposite Mr. Durning; Eugenie Besserer, in the part of Judith Cree, mother of David; Jack Curtis, who is in the role of a brutal husband and wife beater; Pauline Starke, perhaps best known for her work in "Until They Get Me"; Evelyn Selbie, George Hernandez, Jack Levering, and two boys, Burwell Hamrick and George Stone.

Sada Cowan adapted the story for the screen, and Ollie L. Sellers, who also made "When Bearcat Went Dry," directed the production. The picture has not yet been scheduled for release.

Real Fire Escape Is Used in De Havens' "Twin Beds"

A REAL fire escape on the outside of a real apartment house is being used by Mr. and Mrs. Carter De Haven for some of the exterior scenes in the Arthur Kane production of "Twin Beds."

Some of the most amusing incidents are enacted on the fire escape, and after a set had been completed and rehearsals begun, Mr. De Haven dashed up the fire escape several times before he discovered that some of the plaster had given away where the iron braces were attached to the imitation wall. Whereupon the use of a regular apartment house was obtained.

Work is now proceeding finely, according to advices from the Coast, while the utilization of a sure enough flat building adds to the realism of the scenes. Mr. and Mrs. De Haven have found it unnecessary to take many liberties with the text of the Selwyn comedy.

Helen Raymond will appear in the role of Signora Monti, and every member of the cast is said to have been chosen because of his proved ability to handle such comedy situations as those with which the swift acting, rollicking, wholesome farce abounds.

"Twin Beds" is set down for release on October 18 in the autumn schedule just made public by First National Exhibitors' Circuit.

KOKOMO, IND.—United Exhibitors' Producing Company, Indianapolis, Ind., has purchased Sipe Theatre. New seating and lighting system will be installed.

You Die!

This blood-chilling message, bearing the fatal hieroglyphics of a murderous Chinese tong, came to four persons. Death, creepy and mysterious, dogged their foot-steps. What happens? See—

EARLE WILLIAMS

in

The Purple Cipher

A weird story of adventure in Frisco's unsolved and mysterious Chinatown. A love story of thrill and sentiment—an adventure tale of breath-taking suspense. It is Vitagraph's contribution to lovers of modern romance. A superb character portrayal by the screen's most polished actor.

Lucy Cotton Plays Opposite Lytell in "Misleading Lady"

LUCY COTTON will be the leading woman in Bert Lytell's next starring vehicle under the Metro banner, "The Misleading Lady," from the stage play by Charles Goddard and Paul Dickey, which will be put in production immediately at Metro's New York studios in West Sixty-first street. Miss Cotton will play the role of Helen Steele, the titular part in the play, which, since it is a starring vehicle for Mr. Lytell, will be released, doubtless, under a new title.

The production will be directed by George W. Terwilliger, who recently directed for Metro an all-star cast production of "The Marriages of Mayfair," melodrama by Cecil Raleigh. The scenario for Mr. Lytell's new picture, his first in the East, was prepared by Lois Zellner of the Metro scenario staff. Sol Polito, specially brought for the west coast, will photograph the picture.

Lucy Cotton has been starred in her own right, as well as featured in motion pictures in the course of her comparatively brief experience before the camera. She was recruited to the ranks of the silent drama from the speaking stage, where she had scored a distinct personal triumph in several of the most pronounced Broadway hits.

Doraldina Prepares for Her First Metro, "Passion Fruit"

DORALDINA has given up Broadway, New York, for Broadway, Los Angeles. The dancer who won official recognition from the Hawaiian government and an equally gratifying, if unofficial, recognition from New York, recently arrived in Hollywood. She immediately began a search for a house in the Metro settlement. Just as soon as scenario writers, scenic artists and costumers can provide the essentials with which to work, she will begin the task of filming "The Passion Fruit," her first picture as a Metro star.

The dancer before leaving for the coast signed the contract under which she will star in Metro pictures. Needless to say, she will be seen in productions that will give her an opportunity to film the dances that have made her famous. But, in addition to opportunities to dance, Doraldina seeks an opportunity to act.

Several hours of her first day at the Metro studio grounds were spent with Bayard Veiller, the company's chief of production, conferring on the pictures in which she will appear. Her first picture, "The Passion Fruit," from the story by Carey Wilson will have for a background the familiar Hawaiian setting with which Doraldina's admirers have come to associate her. The titles of the other pictures have not yet been announced.

Doraldina is far from unknown to picture goers. She has been seen in several film productions, the best known of which is "The Naulahka," a Kipling story filmed by Pathe.

Alpine Street Is Setting at Metro Park.

A typical Alpine street, more than 200 feet long, has furnished the setting for many elaborate scenes of "Hearts Are Trumps" during the past few days. The street has been constructed at Metro's Rose Hill Park in California. One hundred extra people and members of the all-star cast have been participating in the street scenes under the direction of Rex Ingram. "Hearts Are Trumps" is the third of the big melodramas to be filmed by Metro, and it will be completed in about two weeks.

Thelma Percy Engaged for "The Star Rover."

Thelma Percy has been engaged to enact one of the leading roles in "The Star Rover," the third Jack London story to be filmed by C. E. Shurtleff, Inc., for release by Metro. Courtenay Foote, Dwight Crittenden, Jack Carlysle and "Doc" Cannon have also signed to play in this production, which will be directed by Edward Sloman.

Edward Jobson as Metro Detective.

Edward Jobson, who has recently joined the ranks of Metro stock actors, will do as his first part that of the detective in "Someone in the House," by Larry Evans, which will be directed by John E. Ince.

Alice Lake in "Body and Soul" Has a Jekyll and Hyde Role

ALICE LAKE now becomes the feminine Jekyll-Hyde of motion pictures. In "Body and Soul," featuring Miss Lake at the head of a strong cast, and under production at Metro's west coast studios in Hollywood, this actress plays a dual role that offers all the possibilities of the famous Robert Louis Stevenson character.

But the Alice Lake story will present no struggle against good and evil natures. It hinges on the battle of two personalities for the ascendancy—personalities that grew out of a chain of circumstances that can be picturized only in the language of the camera.

The story opens in the Latin quarter of Paris, where unexpected glimpses of the quaintly decorated studios, the night life in the French capital and the struggles of the ambitious from every corner of the world are presented.

Stuart Holmes Chief Support.

Stuart Holmes will head the supporting cast in the new picture. Myrtle Owen, J. Farrel McDonald and Carol Gerald also are members of the company. Charles Swickard is directing the picture, filming of which has just begun.

"Body and Soul" is from the stage play of that title by William Hurlburt and has been prepared for the screen by Hayden Talbot and Marc Robbins.

Three Chimpanzees Have Big Roles.

No less than three chimpanzees have prominent roles in "An Overall Hero," the second of the Chester Comedies which will shortly be released through Educational Exchanges. Of course, Smoky, who has earned the title of the "Humanzee" is the bright particular star, but he introduced two of his relatives who are responsible for a large share of the laughs. Arthur Nowell, the wonderful eighteen months old baby who attracted so much attention in "Four Times Foiled," is again in the cast and shares honors with Ida May McKenzie, a five-year old girl.

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Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

If I Were King
(William Farnum—Fox)

M. P. W.—Presents William Farnum in a finely staged version of the Justin Huntley McCarthy play. In no single characterization of the past has Mr. Farnum given better account of himself.

N.—This particular play is rich in conflict, intrigue, romance and characterization, and that it was sound enough to establish E. H. Sothern's popularity upon the stage gives the adaptation a position not to be lightly considered.

T. R.—Ranks as a striking costume feature, with every detail of the period carefully worked out and elaborated.

E. H.—Magnificent production has been given, the story is unfolded in fine continuity, and a cast numbering hundreds give splendid support. It is a high class attraction in every respect and a fine argument for the costume play.

W.—Bears all the earmarks of a big success.

The Ladder of Lies
(Ethel Clayton—Paramount)

M. P. W.—The story travels on entertainingly, the dramatic construction is thorough and the acting is up to a high standard.

N.—Story of woman's self-sacrifice is interestingly told.

T. R.—It is exactly the sort of picture likely to please the majority of movie patrons, dealing as it does with complicated domestic relations and heart interest, and exhibitors should find it a sterling attraction.

E. H.—Makes acceptable summer entertainment, although the story is not new and the plot rather hackneyed.

W.—Meager story depends wholly on star to get over.

The Best of Luck
(Kathlyn Adams—Metro)

M. P. W.—Taken as a whole the production should have with audiences in general what its name implies, "The Best of Luck."

N.—Whether the picture as a whole will please audiences is something of a question. There are audiences which will call the melodrama great, but they are not the people who will be interested in the first half of the picture.

T. R.—Compresses all the fiery action, hairbreadth escapes, thrilling "stunts" of a lively fifteen-reel serial into a feature compass, having a distinct advantage over the serial proposition in that the plot shoots straight at its mark and there is no difficulty in following the whirl of events up to the climax.

W.—The thrills may get this over with those not too particular.

The Broadway Cowboy
(William Desmond—Pathe)

M. P. W.—A joyous light running comedy is found in this five-reel Pathe release.

N.—It's a good story, one which has a gayety and sparkle that cannot be denied, and it has all the appearances of being quite original.

T. R.—Gets away to an agreeable start, has lively and amusing plot complications and finishes with a thrilling climax.

W.—Light western comedy-drama that scores as just about perfect.

Bab's Candidate
(Corinne Griffith—Vitagraph)

M. P. W.—Interesting plot, good construction and naturalness of acting make "Bab's Candidate" a very pleasing feature.

N.—Fairly interesting story which drags considerably at times.

T. R.—Pleasing comedy which entertains in a mild sort of way.

E. H.—It makes the most of the present political interest and at the same time is light and whimsical enough to make a good warm-weather feature.

W.—Fine comedy and pretty star result in very enjoyable picture.

The Red Lane
(Frank Mayo—Universal)

M. P. W.—The story value is strong and well rounded in its interest, even though it is slightly mechanical in movement at times. It leads up to a stirring series of events in the closing reels and keeps a close hold on the interest.

N.—A pleasing picture which should interest.

T. R.—Excellent atmosphere surrounds this conventional story of border smugglers and their conflicts with customs officers. The story is melodramatic and obvious, but told against charming backgrounds. An average attraction.

W.—Story interests after bad start and other handicaps.

The Garter Girl
(Corinne Griffith—Vitagraph)

M. P. W.—Is only a fair entertainment.

N.—Good combination makes a very pleasing picture.

T. R.—A remarkably bright and interesting human drama, replete with pathos and relieved by timely comedy touches.

W—Light western comedy-drama that scores as just about perfect.

Away Goes Prudence
(Billie Burke—Paramount)

M. P. W.—Is pleasantly entertaining.

N.—A story which carries a splendidly humorous idea which strikes us as not being well handled, even though it does offer some interesting moments.

T. R.—A lively crook comedy drama which travels along at a fast clip and contains an original plot, which stretches probability along a bit, but affords bully entertainment.

W.—Billie Burke scores success in appropriate light comedy.

The Heart of Twenty
(ZaSu. Pitts—Robertson-Cole)

M. P. W.—Appeals because of its simplicity and sincerity.

T. R.—Mild, human interest picture built around a wallflower heroine.

E. H.—An appealing comedy-drama

W.—Good comedy and human interest production.

The Notorious Mrs. Sands
(Bessie Barriscale—Robertson-Cole)

M. P. W.—Exceptionally good in quality is the taste shown in backgrounds and settings. The whole product is a fine entertainment.

N.—Trite story with interesting and dramatic moments.

T. R.—Society melodrama, offering a familiar but alluring theme.

A Lady in Love
(Ethel Clayton—Paramount)

M. P. W.—Is a bang-up light comedy, suited to any audience not absolutely primitive.

N.—Ethel Clayton's charming performance the only redeeming feature here.

T. R.—This is a pleasing society melodrama affording good entertainment.

Sand
(William S. Hart—Famous Players)

M. P. W.—It is a typical Hart picture, only somewhat better than those he has been making for the last year or so.

N.—William S. Hart and his pinto score in characteristic picture.

T. R.—Exhibitors will make no mistake in booking this feature, which possesses undeniable value as a box office asset.

W.—Very good Hart picture with star in typical role.

E. H.—Is a typical Hart production and will not disappoint dyed-in-the-wool Hart fans.

Comments on Short Subjects

PATHE REVIEW No. 61.—A "wonder road" in France pictures in attractive tints a winding highway, where automobiles seem suspended on the very edges of deep canyons. The studios of the European eared vulture and similar birds of prey is both interesting and instructive. Other features include a slow camera study of an acrobat, glimpses of the codfish industry and an interpretation of the Babylonian sun dance.

ONE-ROUND JEFF (Fox).—A laughable Mutt and Jeff animated, which stages a funny boxing contest. Mutt challenges the champion and Jeff delivers the knockout blow with a club, but later Jeff himself meets disaster. This is a good subject.

"THE QUACK DOCTOR" (Sennett-Paramount).—A slam bang set of incidents attached to a thin thread of story, some of them amusing, but the whole hardly up to the Mack Sennett standard, is found in "The Quack Doctor." There is a good company of acrobatic comedians, their work being largely that of circus clowns. Perhaps the most amusing incident is one where a tall man nearly falls into the basin of a fountain. He catches the centerpiece with his hands and saves his white suit of clothes, but he is unable to go backward or forward. A friend springs to the centerpiece and starts to raise him, their hands joined, when the center of the fountain moves and the two act as a bridge. A girl brings a plank. Ah! All are saved. While they are on the plank together it breaks and all three get a ducking.

"CREATION'S MORNING" (Storyart Scenic.)—Lacking the grandeur of nature in her moments of sublime solitude, the story of "Creation's Morning" has some well chosen glimpses of rugged coast and sylvan beauty, but they are far from being extraordinary, and the presence of human beings relegates them to intelligently selected backgrounds for story action. The poetic sub-titles are appropriate and admirably chosen, but the picture fails to be effective as a story and medium for the want of good story material and good method of telling it. A man appears from the sea and a woman from a rock, Man and his Mate. This is "Creation." On that same morning, within a few minutes, they encounter two other full grown people in scant costume.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

"Tex of the Timberlands"

First Two-Reel "Young Buffalo" Subject Gives Interesting Glimpses of Timber Regions.

Reviewed by Robert C. McElravy.

SOMETHING rather different in western stories is promised in the "Young Buffalo" series, with Philip Yale Drew in the leading role. Each of these two-reel subjects tells a separate and complete story, written by William Addison Lathrop and directed by George Ridgwell. The subjects were made by the Graphilm Corporation and are released by Pathe.

The first subject, "Tex of the Timberlands," gives a good idea of what may be expected in the way of entertainment from this series. It differs from the ordinary western serial in that the story is a logical incident in the life of "Young Buffalo," who is said to be a successor of Buffalo Bill. Philip Yale Drew in his appearance suggests the old time western hero, with his long, curly hair, open shirt with kerchief at the neck, fancy vest and chaps and broad sombrero. Else La Cour plays the heroine, a charming slip of a girl who performs naturally and easily the things required of her. The supporting cast also includes George Cooper, T. Henderson Murray, Walter Healy and Harry Hammill.

In "Tex of the Timberlands" the spectator is given a series of instructing views of a lumber camp in action. Real woodcraft is pictured and the plot serves to bring out some interesting developments of an exciting character. Boy Scouts will be certain to like this and older people will no doubt find it entertaining. The series promises well.

"The Land of the Laos"

Burton Holmes Picture Shows Need of Siamese Tribe for Modistes and Dentists.

Reviewed by Sumner Smith.

THAT Fifth Avenue modistes and dentists are sadly needed in Siam is clearly shown in a most interesting Paramount-Burton Holmes travel picture released on July 11. "The Land of the Laos" is its title, for it deals with the life of a race living in an interior section of Siam known as the Laos States. These people differ in appearance, costumes and customs from the ruling race of Siamese.

The visual expedition begins at Lampang where is seen the fantastic temple of the colossal reclining Buddha, imposing and mysterious in its fifty-one feet of statued divinity. At the palace the high chieftain of the Laos tribes, ex-King Chow Lang, constitutes a reception committee of one.

Scenes of home life follow. They show papa, mama and the flock; the making of fireproof roofs out of teak leaves, the manufacture of cigarettes and the recreation of the dance, which is so unathletic that it would send our terpsichorean copyists of barbarism home yawning with ennui. Then, too, there is a beauty contest which discloses the one outstanding fact that a dentist should never starve in Siam.

The picture is an excellent short subject, fully up to the standard of the many interesting Paramount-Burton Holmes travel pictures that have preceded it.

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The Green Flame (Hodkinson).
The Spirit of Good (Fox).
Li Ting Lang (Robertson-Cole).
Uncharted Channels (Hampton).
Land of Laos (Burton Holmes).
Man and His Woman (Pathe).
One Hour Before Dawn (Pathe).
The White Moll (Fox).
Tex of the Timberlands (Pathe).
Peggy Rebels (American).
The Prince Chap (Paramount).
High and Dizzy (Pathe).
La La Lucille (Universal).
The Girl of the Sea (Republic).

"Man and His Woman"

J. Stuart Blackton Stars Herbert Rawlinson in a Serious Story of a Man's Love—Released Through Pathe.

Reviewed by Mary Kelly.

ADEQUATE directing and commendable acting elevate "Man and His Woman" to a class somewhat above mediocrity. But the story itself suffers from want of a well-defined plot. It resembles a hodge-podge of theatrical situations and tragic happenings, all of the scenarioworn variety and without coherence. The handling of the last part which depicts a man's struggle back to life and sanity more nearly approaches unity and better sustains the suspense than does the rest of it.

The title may prove alluring, but it is irrelevant. As nearly as can be defined, it is not a sex picture and not a love drama so much as it is the story of the effect which a disappointment in love has upon a man's character and life. Indirectly the lives of three others are affected. The subtitles are wordy and suggest an ineffectual attempt at high literary art.

Herbert Rawlinson is equal to the demands for some strenuous emotional acting in his scenes of delirium and mental anguish. He is charmingly supported by May McAvoy. There are some delightful outdoor scenes, those of the river being particularly refreshing and vivid.

CAST.

Dr. John Worthing.....Herbert Rawlinson
Claire Eaton.....Eulalie Jensen
Hugh Conway.....Warren Chandler
Dr. Elliot.....Louis Dean

Drama by Shannon Fife.
Scenario by Stanley Olmstead.
Directed by J. Stuart Blackton.
Length, Six Reels.

The Story.

In order to test the effectiveness of his new serum, Dr. John Worthing, a skillful young scientist in "Man and His Woman," leaves for the far north. His fiance, Claire Eaton, has made a friend of Hugh Conway, whom she has cultivated because of being left alone so much by Worthing. Soon after the latter leaves she gets word that he has died on the way and she resolves to accept Conway's attentions which are not honorable, it proves.

Meanwhile Conway has taken a fancy to Eva Cartier, a faithful young nurse employed in the hospital where Worthing worked. He has promised to marry her and supposedly for this purpose invites her to his home where he tells her the ceremony will be performed. She falls into his trap and during the ensuing struggle faints. At the same moment Claire, awaiting Conway in her apartment, is suddenly startled beyond words by the arrival of Worthing. He sees Conway's picture and observes that she has the table all set for two. His disappointment in finding that someone has replaced him in her affections fills her with regret and she hastens to Conway to ask him to set her right with her former sweetheart.

While she is pleading with Conway, Eva revives and makes her escape. Conway vows to get her later. The disillusionment has been too much for Worthing who gradually goes down hill until he is a frequenter of Chinese opium dens. One night he gets into a brawl owing to his fast fading reason, and is taken to the hospital. Here he comes under Eva's care. He is removed to a mountain resort and she goes with him.

Claire has followed in Worthing's tracks and has become a dope fiend. She gets a letter from Conway in which he tells her of the growing friendship between Worthing and Eva, and in which he announces his intention to break this up, by slandering Eva to Worthing. Claire, still in love with Worthing, is about to do her utmost to make him lose faith in Eva when Eva has a long talk with her, convincing her that she is innocent and that Worthing is at last on the road to recovery because of his love for her. Conway is thwarted in his attempts to wreck the happiness of the two lovers by Claire. She has a struggle with him on the bridge, and certain papers fall from his hands into the river. Conway plunges in after them and is lost. Claire vows not to spoil the happiness of Eva and Worthing, now deeply in love.

Program and Exploitation Catchlines: He Found That He had Been Worshipping a Fallen Idol. Real Love Had Been Close at His Side, Unrecognized and Unappreciated Until—See What Brought About His Awakening.

The Story of the Regeneration and Resuscitation of a Man Brought About by a Woman's Love and Faithfulness.

Exploitation Angles: Use the title hard. The story might be exploited as being typical of man's struggle to find the right mate and of fate's strange interferences and final

"Peggy Rebels"

Telegraphic Report from Omaha, Neb., on the Latest Mary Miles Minter Release.

"PEGGY REBELS," American Film Company production, was shown at the Empress in Omaha during a midsummer hot spell. The Mary Miles Minter fans were all present and pronounced it up to standard. The story is a favorite one dealing with sturdy old men, a sweet young girl and her lover. The antics of the Beach dog will interest and delight the kiddies, among whom are some of Mary's best friends. Being a picture of the sea, "Peggy Rebels" is especially good as a summer attraction, viewed from the box office angle. It is cool looking, with good comedy relief and a satisfactory romance of love to fit into the midsummer mood. A fair average picture with Mary Miles Minter as the chief feature to attract business, says the exhibitor.

GUY LEAVITT

adjustment of his affairs. Offer a special performance for man and his woman, making reduced rates for couples and charging double rates for single persons of either sex "unless they can offer a good excuse."

"The Spirit of Good"

Five-Reel Fox Subject Features Madlaine Traverse in Strong Emotional Story.

Reviewed by Robert C. McElravy.

THE five-reel Fox production, "The Spirit of Good," is very successful in accomplishing the thing it sets out to do. It stages convincingly a conflict between good and evil in a desert town, described as a place forgotten by God. In this soulless locality two persons meet, the hero and heroine, both of whom have been defeated temporarily by life and have succumbed to bitterness and despair. The girl, now singing as an outcast in a dance hall, enters a gospel meeting with the intention of helping to break up the service. She sings a jazz song and later is asked to sing a gospel hymn. While she is carrying out this jest, the hero enters and is converted.

A great deal has been done with this situation, which is set forth with convincing pathos. The action is melodramatic and emotional in the extreme, but it carries with it an undercurrent of genuine feeling which will undoubtedly give it wide popular appeal. Madlaine Traverse, as the abandoned woman, gives a strong portrayal of a suffering creature to whom regeneration comes by sheer accident. Frederick Stanton plays the hero equally well and Charles Smily as the old preacher and Dick La Reno as Chuck Lang are both pleasing.

This subject is one that might well have overshot the mark and become ludricous; that it has not done so is due to the excellent introduction and skilful unfolding of the plot situations. It is a production that will reach the hearts of the masses.

Cast.

Nell Gordon.....Madlaine Traverse
Neal Bradford.....Frederick Stanton
Chuck Lang.....Dick La Reno
Rev. Josiah Calvin.....Charles Smily
Jerusha Calvin.....Clo King

Story by Clifford Howard and Burke Jenkins.
Scenario by Denison Clift.
Directed by Paul Cazeneuve.
Photography by Walter Williams.

The Story.

Nell Gordon, in "The Spirit of Good," is a chorus girl who marries a man on short notice. She leaves the stage and after two months of happiness discovers her husband already had a wife. She is overcome by this disclosure and goes West to the desert town of Gehenna, where she sings in a wine room under the name of "Champagne Nell."

Rev. Josiah Calvin and his wife drive into Gehenna, in a covered wagon, and the old minister begins gospel meetings in a building just across from the wine room. His meetings cut in on the business of the latter place and the proprietor, Chuck Lang, determines to break them up. He induces Nell to invade the place, on the pretense of being converted. Nell does this and when asked to sing, breaks forth in a jazz song. The congregation is shocked, but the old minister invites her to sing "Where Is My Wandering Boy To-night?" Nell does this as a joke, and while she is singing this Neil Bradford, another outcast from civilization, enters. The song really converts Bradford, who believes Nell genuine and falls in love with her.

Nell is in turn touched by Bradford's faith in her. In the subsequent melodramatic happenings the gospel meetings continue and the wine room is consumed by fire. Nell and Bradford are regenerated and face the world together.

Program and Advertising Phrases: See Madlaine Traverse as the Girl Who Broke Up the Revival Meeting.

The Dive Keeper Dared Her to Sing Ragtime at a Revival—and He Lost His Star Attraction.

She Sank to the Depths, But Rose Again to the Heights.

Out of Evil Came Redeeming Love.

Exploitation Angles: You can get a lot out of the situation of the girl of the dance halls who seeks to break up a revival meeting. Do all you can with it, using Miss Traverse to help put it over. If you can use a lobby ballyhoo get two phonographs and a supply of jazz and gospel hymns and put one of each sort on at the same time, using a "Which Wins?" card to get the idea over. Use soft needles on the jazz and loud on the hymns.

"The Green Flame"

Five-Reel Brunton Subject, Released by Hodkinson-Fathe, Tells Engaging Mystery Yarn.

Reviewed by Robert C. McElravy.

IT is always a pleasure to watch the unfolding of a compact, well-built mystery story, and this five-reel Brunton production, with J. Warren Kerrigan in the leading role, is a good one of its kind. The subject is notable for its smooth continuity and the fact that it covers so much ground in a clear, compelling manner. It establishes the mystery skilfully in the opening reels and works it out in a simple way, avoiding obvious situations as it proceeds. The climax is reinforced by two interesting and unexpected twists, giving the yarn a novel finish.

Mr. Kerrigan looks and acts the role of a good-looking country youth who applies for a job in a big jewelry store. He is described as "a nice boy but something of a boob," which, of course, is not altogether a true designation. Fritzi Brunette plays the part of a girl reporter attractively and Claire Du Brey makes the most of her interesting part as the cabaret girl. Edwin Wallock portrays the villain in a different and effective manner.

The scenes are all in keeping with the story. There is a brief, dramatic prologue, which brings out something of the early history of the valuable emerald, known as "The Green Flame," around which the mystery centers. Most of the later action occurs in an American jewelry store, where the stone is offered for sale, and in an apartment house occupied by a band of crooks. There is no lost action in this picture, which carries the interest well from start to finish.

Cast.

Frank Markham.....J. Warren Kerrigan
Ruth Gardner.....Fritzi Brunette
Dan Lantry.....Jay Morley
Lou Tremaine.....Claire Du Brey
Truman Hardy.....Myles McCarthy
Roger Imlay.....Edwin Wallock
Julius Block.....William Moran

By Raymond G. Hill.
Directed by Ernest C. Warde.
Continuity by Jack Cunningham.

The Story.

A valuable emerald, known as "The Green Flame," in the picture of that name, is brought to America after tragic occurrences in Russia, the land in which it was once owned by the Czar. The stone is so valuable that extraordinary measures are taken for its protection by the firm of American jewels into whose possession it comes.

To this jewelry house one day there comes a good-looking country youth named Frank Markham with recommendations from a certain city in Ohio. The head of the firm seems taken by his looks and after a conference with the manager, Roger Imlay, it is decided to give Frank the employment he requests. Imlay, who believes Frank to be an unsophisticated boob, thinks he will be able to use him to his own ends. He introduces the youth to a cabaret singer named Lou Tremaine. Frank in the meantime has met a girl reporter named Ruth Gardner, at his hotel, who has taken quite a liking to him.

Ruth is trying to get information for a news story concerning the operations of a gang of crooks operating in the city, as is also her devoted admirer, a young detective named Dan Lantry. The latter becomes jealous of Frank and seeks to implicate him in the proposed theft of "The Green Flame," but Frank turns the tables neatly in the end and wins the love of Ruth.

Program and Advertising Catchlines: Warren Kerrigan in a Corking Mystery Play.

Jewel of the Czar Strangely Affects the Life of a Country Youth.

"A Nice Boy, But Something of a Boob," He Was Smart Enough to Entrap the Master Mind of a Band of Crooks.

You Know How It Starts, But You Can't Guess the Ending.

Exploitation Angles: Hang the story on Kerrigan, but offer it to those who do not follow the star as a fine mystery story. Hook up with jewelry stores on the display of emeralds. Use green lights for the lobby. Your druggist can tell you how to dope alcohol to produce a green flame. Try it before a portrait of the star.

"Li Ting Lang"

Robertson-Cole Corporation Presents Sessue Hayakawa in a Drama Contrasting National Characteristics.

Reviewed by Louis Reeves Harrison.

INTERESTING through Hayakawa's impressive personality and intelligent grasp of the subject matter, as well as for many other reasons, "Li Ting Lang" acts as a revelation of the oriental viewpoint as contrasted with our own. Chinese ancestor worship is intense. It is with pride that the Asiatic character in "Li Ting Lang" says "My ancestors ruled Manchuria a thousand years ago." The African might claim an Egyptian royal ancestry of five thousand years ago.

There are Americans, as Li Ting Lang says, who think that Genesis is the landing of the Mayflower. That is because they are interested in the first book of their new civilization. The Oriental cannot understand this. It is made plain in the Robertson-Cole production that he regards this as the reason why he is not received with open arms socially. The most interesting part of "Li Ting Lang" is the almost unconscious revelation that, while the Asiatic may skilfully and intelligently adopt American customs, may justly feel himself the equal of any man he meets, he fails utterly to grasp the American mental attitude.

Mr. Hayakawa is admirably supported, especially by Doris Pawn, and his product is characterized by good taste in all departments. It should prove an interesting entertainment wherever shown.

Cast.

Li Ting Lang.....Sessue Hayakawa
Bob Murray.....Allan Foreat
Red Dalton.....Charles E. Mason
Marion Halstead.....Doris Pawn
Priscilla Mayhew.....Francis Raymond
Prince Nu Chang.....Marc Robbins

Howard P. Rockey, Author.
Charles Wickard, Director.

The Story.

Li Ting Lang is an Asiatic noble who has concealed his rank until graduating at an American university. He is known to his college chums, Murray and Dalton, as "Ting-a-ling." He is a favorite with them and in society until his conspicuous attentions to beautiful Marion Halstead bring forth protests on all sides. In defiance, Marion announces that she is engaged to Li Ting Lang. Gradually she becomes socially isolated. When Li sees that she will be friendless, he releases her with gentle dignity and says that he is going to the home of his ancestors. Soon thereafter his death is announced and his body shown by Prince Nu Chang, but that cunning Asiatic has simply drugged Li in order to take him back to China. Li arrives there in the midst of a revolution and becomes a great military leader.

Three years later Marion goes to China on her honeymoon—she has married one of Li's chums. The other chum is present as a naval officer. The three speak of Li as one long dead ,but Marion has her eyes open and recognizes Li in his garb of a General. She makes inquiries and drives to his house. This act is noticed by conspiring Prince Nu.

He plots to destroy Li by taking the life of the beautiful American while she is at his house.

There is an affecting meeting between the American bride and her former adorer. The latter is a gentleman in his conduct toward her, but he is compelled to hide her when the plotters arrive. He is fighting them single-handed, when a rescue party led by his old college chums comes to his aid. There is a glad reunion of warm hearts. But that of Li is sad when they all sail away. All his pride of birth, all his notable achievement have availed him nothing in that he has failed to win the woman he ardently loved.

Program and Advertising Catchlines: Sessue Hayakawa in a Story of the Old China.

His Skin Was Yellow, But He Was White to the Core of His Heart.

A Stirring Drama of East and West.

The Aristocrat of a Thousand Years Ran True to Form.

Exploitation Angles: Play strong on Hayakawa and use the ancestor worship angle for the plot appeal. If you can get a Chinese dress rig a figure worshipping at a shrine for a window display, or use a cut-out so arranged for the lobby with incense. The star will carry the chief appeal, so use him above the story.

"Uncharted Channels"

Labor and Reds Play Important Part in Jesse D. Hampton Comedy-Drama, Starring H. B. Warner and Released Through Robertson-Cole.

Reviewed by Mary Kelly.

IN throwing light upon the cause and growth of labor uprisings and at the same time making a sharp distinction between the purposes of labor and those of the reds, the Jesse D. Hampton production, "Uncharted Channels," is a valuable product. In addition to its informative powers it offers decidedly good entertainment. There is an abundance of humor, and the dastardly activities of the radicals are good-naturedly burlesqued rather than moralized upon. Seriousness and fun are admirably blended.

The timeliness of the subject matter is a great point in favor. A scene such as occurs when the American heiress invites into her home a lot of home-spun workmen, rascally reds, garlic nuisances and a revolutionary feminist is novel and amusing enough to be universally interesting. The story is somewhat slow and weak in the opening, but it gathers momentum as it goes on, and the climax, which comes when the hero beats off his opponents in a terrific fight on the stairway, is a crashing success.

The personality of H. B. Warner is pleasingly adapted to the stellar role which calls for a superficial nonchalance, occasionally supplanted by a display of courage and energy. Kathryn Adams gives a sincere performance and Evelyn Selbie is most effective in her delineation of an "intellectual." The entire cast is a credit to the production which has received excellent direction.

Cast.

Timothy Webb, Jr.....H. B. Warner
Sylvia Kingston.....Kathryn Adams
Nicholas Schonn .....Sam de Grasse
Elsa Smolski.....Evelyn Selbie
Jim Baker.....William Elmer
Roger Webb.....Percy Challenger
Peter Hines.....Thomas H. Persse
Thomas Empey.....J. P. Lockney

Story by Kenneth B. Clarke and Eugene B. Lewis.
Direction by Henry King.
Length, Six Reels.

The Story.

Upon the death of his millionaire father, Timothy Webb learns that he has been left the huge sum of $100. His rascally uncle, Roger Webb, has received the bulk of the estate and takes over the big Webb factory. Timothy decides to go to work for the first time in his life. He takes a job as plumber in the Webb factory.

Nicholas Schonn—a radical pretending to be in sympathy with the workman, but really looking out for his own interests, mixes with the employees of the factory and sows the seeds of revolution. He is aided in his schemes by a feminine "intellectual," Elsa Smolski, who assists him in getting large sums of money from the wealthy. One of their victims who believes them to be thoroughly honest is Sylvia Kingston, an attractive young heiress, anxious to be of service to the laboring classes. From her they manage to secure $50,000.

"How I Hate You!"

Says Thomas Meighan in the William De Mille Artcraft, "The Prince Chap."

Timothy with a number of other Webb employees is invited to her house one evening. While there Schonn and Miss Smolski each make dramatic speeches which stir the workmen on to demanding exorbitant wages. Timothy sees through Schonn and his schemes and decides to protect Sylvia. He advises her to take a room in humble quarters obviously for the purpose of getting close to the common people so as to help them, but really so as to get her out of Schonn's clutches.

After she has taken a room in the same house with Timothy, she insists that he accept a check for $50,000 to be used for the "cause." He refuses, but upon her insistence he decides to buy back his father's factory, which is rapidly going to financial ruin in the hands of his incompetent uncle.

Meantime Schonn has traced Sylvia, and Timothy advises her to move again. She is unable to see his reason for desiring to get rid of her and resents it. To force her to leave, Timothy causes a leak in the pipe in her room, intending to drown her out. But she returns unexpectedly and begs him to fix it. In so doing he is discovered by some of the Webb strikers who have recently refused to work without a raise. They decide to "get" him for working despite the strike. They pounce upon him and a desperate fight on the stairs takes place. He is seriously hurt, but is saved from death by the appearance of a few loyal workers whom he had made friends of. He succeeds in exposing the reds, saving his father's business for himself and in winning the girl.

Program and Exploitation Catchlines: Built Upon a Rascally Movement of the "Reds" Among Honest Laboring Classes. See How It Worked and How It Was Defeated.

His Father Made a Will But Forgot His Son—Son Went to Work and Won By Fight and Labor What He Failed to Get By Inheritance.

He Was a Plumber, She An Heiress, An Innocent Dupe of the "Reds." He Saved Her from Their Deviltry and Then Surprised Her By—But See This for Yourself.

A Rare Medley of Thrills and Laughs.

Exploitation Angles: Get it over that the subject matter is timely. The biggest questions in America to-day—Labor, Capital and Radicalism are involved. Primarily the picture is a defense of labor, and will get sympathy from the unions. Send personal invitations to the union chiefs. Explain that it is a picture that gives Labor a square deal and you ought to score big. Sell generally on Warner's name.

"The Prince Chap"

Paramount Presents Thomas Meighan in a Beautiful and Affecting Story Produced by William DeMille.

Reviewed by Louis Reeves Harrison.

WHAT will endear the Paramount production of "The Prince Chap" to people in front lies in the perfection of the screen product, though the stage version was undoubtedly popular. Perhaps the charm of the play is the revelation of maternal instinct in highly civilized man when some caprice of circumstance compels him to bring up a little girl orphan to whom he is not related. In such a case, there is added to his native tenderness of heart a delicate sex interest he would not show to one of his own blood. The relation of these kindly and thoughtful Prince Chaps and their wards has provided the theme for many a delightful story.

Rarely has there been shown keener appreciation of the importance of flawless types than in the direction of "The Prince Chap" by William DeMille. With the story well in mind, its skilled construction assured, he has been enabled to exercise nice taste in the selection of his players. He has gathered together an "All Star Cast" in the finer sense of that term. He has furthermore endowed the plain little story of one simple line of action with romance, pathos and a modern spirit of tenderness.

What is to become of generous and true-hearted Prince Chap forms the single line of action, with no great mystery about it for the sophisticated, but the intense personality of the actors holds interest as tight as does well-calculated suspense. Thomas Meighan is Prince Chap in perfection, his grave attitude in the struggle for existence endowing the role with convincing dignity. To the difficult part of Alice Kathlyn Williams brings the resources of refined intelligence. The role of Claudia has three interpreters, May Giraci a gem as the child, Lila Lee a fascinating surprise in her exquisite conception of the part. The picture as presented at the Rivoli offers an exceptionally fine entertainment.

Cast.

Wm. Peyton, a sculptor....Thomas Meighan
Runion, his servant.....Charles Ogle
Alice Travers .....Kathryn Williams
Jack, Earl of Huntington..Casson Ferguson
Phoebe Puckers.....Ann Forrest
Claudia, four years old....Peaches Jackson
Claudia, eight years old.....May Giraci
Claudia, eighteen years old.....Lila Lee
Aunt .....Lillian Leighton
Ballington.....Bertie Johns
Claudia's Mother.....Florence Hart
Yadder.....Theodore Kosloff
Helmer.....Clarence Geldart

Author, Edward Peble.
Producer, Wm. DeMille.
Length, About 5,000 Feet.

The Story.

"The Prince Chap" is a title bestowed upon Wm. Peyton by little Claudia, child of a penniless model entrusted to his care at the mother's death. This is when he tells the child a bedtime story of Alice, the girl to whom he is engaged, calling her "Princess Alice." Time passes by without Peyton achieving success as a sculptor, and Alice finds her confidence wearing out when she is told that Claudia is the natural child of Peyton. His heart is broken the day Alice sends back his engagement ring.

Out of the sculptor's despair arises a higher order of creative genius. As the years roll on, and Claudia grows up to be a young lady, Peyton achieves artistic success and wealth. When one of his chums falls in love with Claudia, the sculptor realizes that his affection for the child has changed character with her accession to young womanhood. Her demonstrative fondness for "daddy," as she has long called him, re-

ceives two checks. The first a proposal from the chum she has always called "Uncle" and loved next to Daddy, the other when Alice comes back a charming widow to rouse old love in the now prosperous sculptor.

Peyton's realization of his changed feelings for Claudia troubles him to the point of distress. She, awakened by the mysterious whisperings of her heart, acts with shyness and constraint in his presence. The two are in the midst of a sad misunderstanding of each other, when the generous rejected suitor enlightens Peyton. At last he suspects that Claudia, the flower-like girl he has raised, loves him with deep feeling, and her instinctive response to his confession leaves them supremly happy in each other's arms.

Program and Exploitation Catchlines: Thomas Meighan in One of the Real Hits of the Dramatic Stage.
Hero of "Why Change Your Wife?" in a Rarely Charming Role.
Thomas Meighan in a Play of Pure Poetry.
A DeMille Production of a Remarkable Stage Success.
The Play Which Has Made Millions Laugh and Cry.

Exploitation Angles: Play up Meighan, especially in connection with his parts in "Male and Female" and "Why Change Your Wife." Then hook him up to one of the real successes of the theatre and tell that DeMille has made a sympathetic production of this favorite story. Work all you can from the other favorites in the cast and make a special appeal to the art students in your clientele. Working on this latter angle you might offer a prize for the best sketch of Meighan from a portrait shown in the lobby, permitting the artists to copy in the morning hours when you are not showing which will provide a good ballyhoo.

"One House Before Dawn"

Jesse D. Hampton Presents H. B. Warner in a Drama of Hypnotic Suggestion.

Reviewed by Louis Reeves Harrison.

THE Jesse D. Hampton production "One Hour Before Dawn" is a mystery story of the regulation kind into which there is injected the idea that certain gifted individuals have a power over all others of exercising hypnotic suggestion, whereas the state of hypnotism depends upon the susceptibility of the subject. But even if scientific truth be disregarded in this scientific age, when the lack of truth excites a vague feeling of dissatisfaction, it is dangerous to sacrifice sympathetic interest in the leading character for the sake of sensational situation. The leading character in this case allows himself to believe at one moment what he sanely discredits at another, a collapse relegating interest entirely to a very mild curiosity about who committed a revengeful murder.

H. B. Warner enacts his difficult role with skill, and he is finely supported, especially by Frank Leigh and Howard Davies, but the play is dependent almost entirely for interest upon its sensational incidents and upon the inevitable discovery that a man wholly unsuspected did a murder, a crime of which the hero suspected himself. As a mystery story "One Hour Before Dawn" is a fairly good entertainment.

Cast.

George Clayton.....H. B. Warner
Ellen Aldrich.....Anna Q. Nilsson
Bob Manning.....Augustus Phillips
Norman Osgood.....Frank Leigh
Harrison Kirke.....Howard Davies
Mrs. Montague.....Adele Farrington
Dorothy .....Lillian Rich
Mrs. Copeland.....Dorothy Hagan
Judge Copeland.....Thomas Guise
Fred Aldrich.....Ralph McCullough

Directed by Henry King.
Story by Mansfield Scott.

The Story.

When Harrison Kirke is murdered "One Hour Before Dawn" at a week-end party all the guests are rounded up by Inspector Steele. The events of the preceding night are investigated. The main entertainment of the evening was an exhibition of hypnotic suggestion by an alleged professor of the suggestive art, in which Kirke was made a laughable victim. Kirke was naturally angry and resentful, but no motive could be ascribed to the professor for killing Kirke. There had been a suppressed quarrel between George Clayton and Kirke, and Clayton's actions were highly suspicious, but he had been somewhat unnerved by testing the professor's powers. He had doubted the existence of any such power, but he had been put to sleep just the same. Gradually a recollection comes to him of a command to kill Kirke and of a dream in which he committed the deed.

When Clayton makes this confession he states that he dreamed of pushing open the door between his bedroom and that of Kirke and of stabbing him to death with a knife. This confession is overheard. Clayton further states that he hid the knife in the chimney of his room. A blood-stained knife is found there, but Clayton says it is not the one of his dream. This statement and the fact that the door could not be pushed open led the inspector to round up the men of the party.

He lays certain objects on the table and says that he has obtained a positive clue to the murderer from finger prints on those objects. Someone smashes a glass in the window, and while all attention is attracted to it the clues disappear. This was what the inspector was looking for. He glances over the men, then draws back some portieres, discovering Bob Manning hiding there. Caught by the device, Manning acknowledges his guilt and starts to plead a justification, but he is put under arrest, the hypnotic performer as well. Clayton is cleared of his self-accusation, to the delight of his friends and particularly of the girl who loves him.

Program and Advertising Catchlines:
How a Clever Detective Outwitted a Scheming Murderer.
A Drama of Hypnotism and the Power of Suggestion.
Famous English Actor in a Succession of Sensations.
This Soul Was Torn by the Thought That He Had Killed His Host.

Exploitation Angles: Play up Warner and try to sell him rather than the story. Appeal to memory of his previous successes and go wary on the present production. It will please those who like strong melodrama and those are not likely to inquire as to the scientific basis.

"The White Moll"

Fox Presents Pearl White in a Stirring Melodrama for Her First Feature.

Reviewed by Epes W. Sargent.

MELODRAMA has always been Pearl White's appeal to the public and "The White Moll," her first feature production under the direction of William Fox, is pure melodrama, with all of the appeal of the villain-pursued heroine, but it is melodrama well produced, both as to playing and staging, and the story, despite the necessary inconsistencies, holds up well until the inevitable falling action. It may be fashionable to frown upon melodrama, but the love of the dime novel is inherent in all, and this is an excellent mystery story with action, suspense and surprise offered with generous hand. Miss White's first complete-in-itself offering compares more than favorably with the strenuous work she has done in serials.

As the angel of the slums she has a sympathetic part and she makes a charming and militant crusader. Her efforts are supported by a well chosen cast. Richard C. Travers does some excellent character work as "the Pug," but in the other phase of his character he is a little too suggestive of a Richard Harding Davis "Van Bibber." He is just a trifle too suave, a shade too pronounced. J. Thornton Baston is thoroughly convincing and Walter Lewis is good in a difficult role. John Woodford played a priest with unusual sympathy and Eva Gordon also rose to her opportunities. The general acting average was unusually good throughout.

Cast.

Rhoda (the White Moll).....Pearl White
The Adventurer.....Richard C. Travers
The Pug.....Richard C. Travers
The Dangler.....J. Thornton Baston
The Sparrow.....Walter Lewis
Gypsy Nan.....Eva Gordon
Father Michael.....John Woodford
Rhoda's Father.....George Pauncefort
Detective Henry.....Charles J. Slattery
The Rich Man.....John P. Wade

Length, Six Reels.
Direction by Harry Millarde.
Story by Frank L. Packard.
Scenario by E. Lloyd Sheldon.
Photography by Eddie Wynard.

The Story.

"The White Moll" is the nickname given the leading role because she enters the seamy life of the underworld to carry good. A rich man, penitent for his sins against men, seeks the aid of a priest, who commands him to turn his ill-gotten gains to good purpose. While they discuss the matter one of his victims and the latter's daughter, Rhoda, peer into the church and see him deposit a large sum in currency in the poor box.

Desperate, the father drives his daughter to steal the funds, though the thought of robbery in a church is abhorrent to her. He shoots to cover her escape when she is discovered and the bullets tear through a plaster cast of Christ on the crucifix. He is shot trying to escape. Rhoda believes that she sees the wounded Christ come to life to smile his compassion and is not only led again into the path of the church but persuades her dying father to repentance. She becomes the almoner of the rich penitent, going into the slums to carry his aid, and is interested in saving "The Sparrow," one of the Dangler's gang, from a return to crime on his release from prison. In doing this she undertakes to defeat the Dangler and his band.

Rhoda takes many daring chances, from which she extricates herself chiefly through her own wit, but at times is helped by a mysterious stranger, who proves to be a member of the Dangler gang, which he has joined in the hope of discovering the murderer of his best friend. In helping Rhoda he is himself helped to vengeance, and the Dangler is sent to the chair on the confession of his wife, while Rhoda and the Pug pledge their troth.

Program and Advertising Catchlines:
Pearl White's First Five-Act Serial.
The Darling of the Serial in Her First Big Short Play.
All the Thrill of a Serial and the Smartness of a Feature.
A Vivid and Colorful Story of New York's Underworld.
Single-Handed She Defied a Band of Murderous Crooks.
She Fought Dangerous Criminals to Ease a Mother's Heartbreak.

Exploitation Angles: Just whoop it up for Miss White. She makes good in the shorter form of play personally. She gets over as well as she did in serials and can be boomed as strongly. Back of this you have a capital production which would sell without a star because of its melodramatic merit. Use double the usual number of lithographs and in your newspaper work play up the star in the biggest letters you can get out of the type cases, hammering on the underworld angle.

"The Girl of the Sea"

Republic Picture Directed by J. E. Williamson Rivals 20,000 Leagues Under the Sea."

Reviewed by Herbert Caryl.

REMARKABLE undersea photography of thrilling scenes in the waters of the West Indies, in which an octopus seeks to devour its unfortunate human prey, makes the Republic release, "The Girl of the Sea," one of the most remarkable and gripping films of the season. Almost spellbound, the spectator sees the long, treacherous tentacles at their deadly work. First, they drag a lifeboat full of

shipwrecked people to the bottom of the sea. Next they reach for a mother, frantically trying to save the life of her only child. Then the eight great claws of the devilfish fasten themselves about a young man in a diving suit. These hair-raising scenes, with the octopus in the leading role, are scattered through the picture, furnishing a series of thrills.

Pretty little Betty Hilburn, of sixteen summers, plays the title role. Miss Hilburn is an accomplished swimmer and diver. She carries a starfish to the hulk of the wrecked steamer Caribee without the slightest difficulty. The girl herself looks like a beautiful sea nymph swimming through the clear water. Then she gives a little underwater dramatic action in freeing her lover from the tentacles of the octopus. Again she rescues him from a watery grave when he is knocked senseless from the mast of a coasting schooner by the villain in the piece.

Wonderful coral reefs underocean with thousands of varied colored fish swimming about give an unusual marine touch to the various scenes. Chester Barnett, Kathryn Lean and Alex. Shannon ably assist Miss Hilburn in carrying along the story, which, by the way, is highly dramatic. "The Girl of the Sea" is a Republic picture, produced under the personal direction of J. E. Williamson, of the Submarine Film Corporation, operated under the patents of the Williamson Submarine Corporation. It rivals Mr. Williamson's previous pictures, "20,000 Leagues Under the Sea" and "The Submarine Eye."

Cast.

Girl of the Sea.....Betty Hilburn
Lieut. Tom Ross.....Chester Barnett
Kate Ross.....Kathryn Lean
Matt Cuttle.....Alex. Shannon

The Story.

Stephen Verrill, naturalist, dies, leaving the deed to a valuable gold mine to his widow and daughter. Mrs. Verrill offers Captain Ross of the steamer Caribee an interest if he will take her to New York to organize a company. Aboard the Caribee, bound north, is a trader, Cuttle. With the aid of Matt Allen the trader scuttles the ship. As a lifeboat with Mrs. Verrill and her daughter is making for the shore it is seized and upset by a giant octopus. The mother is swimming to shore with her child when the octopus overtakes her. The little one reaches an isolated and deserted island safely.

Cuttle is saved, buys the gold mine and becomes wealthy. Tom Ross, son of the captain of the ill-fated steamer, is denied a position at Cuttle's mine on the ground his father wrecked the Caribee. Tom decides to locate the wreck and try to clear his father's name. Landing on the deserted island he finds a girl—the girl of the sea. She is Verrill's daughter and has grown up a daughter of nature, living alone on the island. She aids young Ross in locating the wreck. Tom finds the body of his father with a knife sticking in his back, showing the sea captain had been murdered. Tom is attacked by an octopus. The girl of the sea dives to his rescue, attracts the attention of the devilfish, and they escape.

When the sea girl and Tom confront Cuttle in court the latter alleges Tom is an impostor and the girl a shamming actress. The girl remembers the deed to her father's mine which she hid on the South Sea island. All three go to the island. Cuttle captures her, threatening to kill Tom if she does not give the deed to him. The girl gets the document from the island and gives it to Cuttle. She recognizes Cuttle as the man whom she saw murder the captain. Tom arrives on the island and learns that Cuttle has just gone with the deed.

The girl tells Tom that Cuttle is the man who murdered his father. Tom goes after Cuttle, who is on a sailing boat. There is a desperate fight on the deck and mast. Both men fall to the water. A shark gets Cuttle. The girl of the sea jumps into the water and brings Tom ashore safely. Later Tom and the girl are married. The deed recovered from Cuttle by Tom establishes their claim to the mine.

Program and Advertising Catchlines:

Another Wonderful Underwater Picture.
See Betty Hilburn, the Modern Mermaid.
Terrific Fights with Huge Octopus Fathoms Below the Surface.
A Tremendous Drama of Land and Sea.

Exploitation Angles: Hammer away on the undersea angle for about nine-tenths of your appeal. Give the rest to the girl star. This will be a good chance to work the Denver diving contest recently described, or, if you are near a naval recruiting station, you can get the loan of a deep sea diver, or at least an old salt to tell his experiences. If you are willing to go to a little trouble you can make a knockout window display by showing the Williamson apparatus in an aquarium.

"La La Lucille"

Five-Reel Universal Farce-Comedy Subject Full of Laughable Situations.

Reviewed by Robert C. McElravy.

A RIPPING farce-comedy, "La La Lucille," produced for Universal, under direction of Lyons and Moran, from the original Broadway piece by Fred Jackson. Eddie and Lee, the breezy Universal comedy team, appear as two distracted young bridegrooms, one of whom in seeking grounds for divorce gets enough for several. They are supported by a strong cast, including Anne Cornwall, Gladys Walton, Dorothy Wolbert and Fred Gamble.

The production is full of speedy action and funny complications, making altogether one of the best farcical concoctions yet shown on the screen. The principal scenes occur in two hotel apartments and the situations are extremely broad in character, but the plot moves along with so much good humor that there is no offense in any of the developments. The entire cast contributes to the success of the production, but probably Dorothy Wolbert as Fannie, the janitor's wife, will extract the greatest number of laughs from audiences. Lyons and Moran have not hesitated to give Fannie the center of the stage repeatedly in the course of the various entanglements.

The subject opens in an amusing manner, picturing the hero's wife and father-in-law, who formerly did a juggling act, doing practice work with the breakfast dishes. The elopement of the Hughes newlyweds is also cleverly introduced. The number is well built and clever in both plot and performance.

Cast.

John Smith.....Eddie Lyons
Lucille Smith.....Anne Cornwall
Britton Hughes.....Lee Moran
Peggy Hughes.....Gladys Walton
Colonel Marion.....Fred Gamble
Grimsby.....Henry Meyers
Blackwood.....Frank Earle
Brady.....Charles McHugh
Mrs. Brady.....Rosa Gore
Janitor.....Thalasso
Fanny, Janitor's wife.....Dorothy Wolbert
Duffy.....Sam Appel
Jaynes.....Burton Halbert

Story by Fred Jackson.
Directed by Lyons and Moran.
Scenario by Philip Hurn.
Length, Five Reels.

The Story.

John Smith, in "La La Lucille," is married to the daughter of a juggler, and by this match has won the disapproval of his Aunt Roberta, one of the Boston Smiths. The aunt, who is very wealthy, has cut off his allowance. One day a lawyer and visiting relatives arrive, who tell John his aunt has died, leaving him two million dollars on condition that he get a divorce from his wife, Lucille. John refuses to give up Lucille, but is induced to get a temporary divorce in order to obtain the money. Lucille is furnished with proper evidence by employing the janitress, Fannie, to act as co-respondent.

John and Fannie are to be caught in a hotel apartment together, according to the plan. While they are at the hotel Britton Hughes and his young bride, Peggy, arrive and take the adjoining room. They are being pursued by the bride's irate father. The arrival of Fannie's husband on the scene precipitates a panic in the two apartments, during which John and Peggy are thrown together. At this moment Lucille arrives and believes John guilty of a real "affair." The situation develops numerous other amusing turns, but in the end peace prevails.

It turns out later that John's Aunt Roberta is not dead, but was merely testing his love for Lucille.

Program and Advertising Catchlines:

Lyons and Moran in a Ripping Broadway Farce-Comedy Success.
Don't Marry the Daughter of a Juggler or They'll Spoil Your Breakfast.
Don't Ever Get a Divorce Unless You See "La La Lucille" First—Then You Won't.
It Was La-La, Not Ta-Ta, Lucille. See Why. You Would Stick to Her Yourself.

Exploitation Angles: Play this up as another of the new five-part Lyons and Moran comedies. Play it up strong. It will make good for you and will help to establish later numbers. Play up John Smith's marriage tangle to get laughs and the divorce complication to get interest.

"High and Dizzy"

Harold Lloyd Comedy of Spills and Thrills Released by Pathe Is Very Amusing.

Reviewed by Louis Reeves Harrison.

THE keynote of Harold Lloyd's comedies is original work executed in a masterly way "High and Dizzy" is among his best pictures. Nothing can be surer of entertainment value than what appeals to audience love of variety. Either Lloyd or Hal Roach asks himself four questions: "What shall I do?" "Is it worth doing?" "To whom am I addressing it?" "How shall it be rightly done?" The idea is to observe what is going on in front instead of trying to go straight ahead with the head turned backward. All that Lloyd does is not new, but everything is presented from a new angle.

"High and Dizzy" does not show the hero getting soused in the fashion of ante-prohibition days. He is led up against a quiet little office distillery. Some of the "stuff" is in the making. The maker displays with pride his bottled "hootch," but, to the dismay of both, it pops out the corks and begins to run over. The only way to save it is to drink it. Thereafter the fun is fast and furious. The two modern boozologists stagger through constantly ascending comedy adventures until a clever crisis is reached by the star on the ledge of a skyscraper. Hundreds of feet above the street he makes a drunken attempt to rescue a fair sleepwalker. It is a nerve-chilling effort until he looks down with hair-raising horror and sobers up. "High and Dizzy" is thrilling and funny.

Always Boosted World; Sargent's Department Is Best Bet in Business

IT might interest you to know that I am always boosting MOVING PICTURE WORLD, because I believe it represents value to the exhibitor that is contained in no other publication. But one of the principal reasons I boost it is because of the department conducted by Epes Winthrop Sargent. Undoubtedly it is the best department of its kind in the film business, and any exhibitor could not help but profit by putting into actual practice the ideas expressed and exchanged in this department."

SOUTHERN ENTERPRISES, INC.,
L. L. STEWART.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1234; C-R-Vol. 44; P-299.
Should a Husband Forgive. Vol. 42; P-1191.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins. Vol. 45; P-371.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R, P-250.
A World of Folly (Vivian Rich). Vol. 44; P-1790; C-R, Vol. 45; P-117.
A Sister to Salome (Gladys Brockwell).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse).
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell).
Firebrand Trevison (Buck Jones).
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff.
3 Raisins and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur). L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1382.
Thou Art the Man (Robert Warwick); L-5003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5,509 Ft. Vol. 44; P-727; C-R, 857; Ex. P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special. Vol.
Dr. Jekyll and Mr. Hyde (Super-Special). Vol.

May.

Why Change Your Wife? (Cecil B. DeMille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4, 138 Ft.
The Sea Wolf (George Melford Special. L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid)—L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238.

June.

Old Wives for New (DeMille Special Reissue) L-5663 Ft.
Below the Surface (Thomas H. Ince Special) L-5987 Ft. Vol. 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray)—L-4257 Ft.
Remodeling Her Husband (Dorothy Gish); L-4844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick) L-4708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid)—L-4327. Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart)—L-4869 Ft.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue)—L-5382 Ft.

July.

The Sins Of St. Anthony (Bryant Washburn) L-4656 Ft. Vol. 45; P-371.
Away Goes Prudence (Billie Burke). L-5046 Ft. Vol. 45; P-370.
Let's Be Fashinonable (Doris May—Douglas McLean—Ince). L-4501 Ft. Vol. 44; P-1503; C-R, Vol. 45, P-117.
The Ladder of Lies (Ethel Clayton).—L-4,271 Ft.; Vol. 45; P-251.
Homer Comes Home (Charles Ray)—L-4555. Ft. Vol. 45; P-252; C-R, P-369.
The Fourteenth Man (Robert Warwick).
The World and His Wife (Cosmopolitan Production). L-6702 Ft.

COMEDIES.

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett) —Two Reels).
July 4—The Quack Doctor.

PARAMOUNT BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Loreley.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parisian Holidays.
July 11—The Land of Laos.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.

PARAMOUNT MAGAZINE.

(One Reel.)

May 16—Lounge Lizards of the Jungle.
May 23—Stars of the Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 30—A Forest Fantasy.
June 27—Quizzing the Prophets.
July 4—The Transatlantic Night Express.
July 11—The Movie Lure.
July 18—The Kingdom of Night.
July 25—Unpopular Science.

FIRST NAT'L EXHIBITORS

The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex., 828, 1477, 1480.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-46; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, 979; Ex., P-1743.
April 18—The Love Expert (Constance Talmadge — John Emerson - Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
April 25—Passion's Playground (Katharine MacDonald). L-5,968 Ft. Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
Aug. 2—Curtain (Katherine MacDonald).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Production.
Oct. 25—Normads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Place of Silver (Margarite Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels)
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES, INC.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex., 1331.

DIETRICH—BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts). Vol. 45; P-254.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.
The Green Flame (J. Warren Kerrigan).

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

PATHE EXCHANGE, INC.

Releases for Week of June 6.

The Little Cafe (Max Linder). Vol. 44; P-1504; C-R, Vol. 45; P-117.
No. 10 of Trailed by Three (The Slave Market).
No. 3 of the Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (Shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of The Third Eye (Daggers of Death)
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.

Passers By (Herbert Rawlinson—Six Reels). Vol. 44; P-1735; C-R, Vol. 45; P-117.
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rollin Comedy—One Reel).
Pathe Review No. 56.
Topics of the Day No. 60.
Pathe News Nos. 50 and 51 (Shipped June 23 and 26).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death).
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).
Pathe Review No. 57.
Topics of the Day No. 61.
Pathe News Nos. 52 and 53 (Shipped June 30 and July 3).

Releases for Week of July 4.

The Man from Make Believe (William Desmond).
No. 14 of Trailed by Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).
Pathe Review No. 58.
Topics of the Day No. 62.
Pathe News Nos. 54 and 55 (Shipped July 7 and 10).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of The Timberlands (Young Buffalo Series—Two Reels).
Hello Uncle (Beatrice La Plante—One Reel).
Pathe Review No. 59.
Topics of the Day No. 63.
Pathe News No. 56 and 57 (Shipped July 14 and 17).

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).
Pathe Review No. 60.
Topics of the Day No. 64.
Pathe News Nos. 58 and 59 (Shipped July 21 and 24).

Releases for Week of July 25.

No. 10 of The Third Eye (The House of Terrors).
Young Buffalo Series (The Law of the Boarder).
Call a Taxi (Henry Pollard—One Reel).
Pathe Review No. 61.
Topics of the Day No. 65.
Pathe News No. 60 and 61 (Shipped July 28 and 31).

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo Of Pizen City—Two Reels).
Rolin Comedy (One Reel).
Pathe Review No. 62.
Topics Of The Day No. 66.
Pathe News No. 62 and 63 (Shipped Aug. 4 and 7).

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex., P-1598.
The Nororious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENIC.

Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979. Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts). Vol. 45; P-372.
June 7—The Cheater (May Allison—Six Parts). Vol. 44; P-1791.
July 5—Parlor, Bedroom and Bath (All-Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts).
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Four Horsemen of Apocalypse (All Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels) Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC., PROD.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108.
Aug. 23—The Mutiny of the Elsinore (All Star—Six Reels).
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six Reels). Vol 44; P-1235; C-R, P-1787.

Current Film Release Dates

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UNIVERSAL FILM MFG. CO.

Releases for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'n Everything (Monty Banks—One Reel).
Moonshiners and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrell McDonald—Two Reels).
New Screen Magazine No. 69.
International News Nos. 33 and 34 (Shipped June 8 and 11).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki). Vol. 45; P-253.
No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century)
New Screen Magazine No. 70.
International News Nos. 35 and 36 (Shipped June 15 and 18).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts). Vol. 44; P-1633; C-R, P-1787.
No. 9 of The Moon Riders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—Two Reels).
The Fightin' Terror (Hoot Gibson—Two Reels—Western).
International News Nos. 37 and 38 (Shipped June 22 and June 25).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792.
No. 10 of The Moon Riders (The Moon Rider's Bride).
No. 4 of The Vanishing Dagger (On the Trail of the Dagger).
Twin Lizzies (Star Comedy—One Reel).
A Villain's Broken Heart (Billy Engel and Celeste Zimlick—Two Reels).
A Tough Tenderfoot (Helen Lynch and Jack Carlyle—Two Reels).
New Screen Magazine No. 72.
International News Nos. 39 and 40 (Shipped June 19 and July 2).

Releases for Week of July 5.

No. 11 of The Moon Riders (Death's Door).
No. 5 of The Vanishing Dagger (The End of the Rustlers).
Pills for Papa (Neal Burns and Josephine Hill—One Reel).
Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; 1503; C-R, Vol. 45, P-117.
Should Waiters Marry? (George Ovey—Two Reels).
The Boss of Copperhead (J. Farrell McDonald—Two Reels).
New Screen Magazine No. 73.
International News Nos. 41 and 42 (Shipped July 6 and 9).

Releases for Week of July 12.

The Red Lane (Frank Mayo) Vol. 45; P-373.
No. 12 of the Moon Riders (The Pit of Fire).
No. 6 of The Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).
New Screen Magazine No. 74.
International News Nos. 43 and 44 (Shipped July 13 and 16).

Releases for Week of July 19.

The Girl in The Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of Doom).
No. 7 of The Vanishing Dagger (Plunged To His Doom).
His Miss-Step (Bartine Burkette—One Reel).
Off His Trolley (Jessie Fox—Billy Engel—Two Reels).
The Red Hot Trail (Leo Maloney—Two Reels).
New Screen Magazine No. 75.
International News No. 45 and 46 (Shipped July 20 and 23).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Dutchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Col. 45, P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.

STAR PRODUCTIONS.

The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey). Vol. 44; P-1362; C-R, P-1787.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith). Vol. 45; P-370.
July—The Gauntlet (Harry T. Morey).
Sept.—Trumpet Island (All Star Cast—Special).
Sept.—The Prey (Alice Joyce).
Sept.—The Whisper Market (Corinne Griffith)
Sept.—The Purple Cipher (Earle Williams).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

LARRY SEMON COMEDIES.

School Days.
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.
(Two Reels)

Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

O. HENRY FEATURES
(Two Reels)

The Ransom of Mack (All-Star)
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

GOLDWYN DISTRIBUTING

Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115; Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King)—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45, P-117.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mable Normand). Vol. 45; P-254; C-R, P-369.

BRAY PRODUCTIONS.
(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting..
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
(One Reel.)

Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 1—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love or Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart).
June—Fifty-Fifty (Norma Talmadge).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
Selznick News Reel.
May 24—The Valley of Doubt (Special).
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).
July 5—The Scarlet Letter (Herbert Kaufman Masterpiece—One Reel).
July 12—Death, Where Is Thy Sting? (Prizma Comedy).
Aug. 2—Panthea (Norman Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas).
Aug. 23—The Point Of View (Elaine Hammerstein).
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 19—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside The Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out Of The Snows (Ralph Ince).

REPUBLIC PICTURES.
Distributed by Republic Exchanges.

Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1595-1744.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1129; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44, P-1630; Ex. 1599; C-R, Vol. 45; P-117.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P—1239; C-R, P-1787.

EQUITY PICTURES.

The Forbidden Women (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Chamber Mystery.
Circumstantial Evidence (Glen White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

Celebrated Players Film Corp.

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Wau Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Where Is My Husband? (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

Apple Tree Girl.
Law of the North.
Cy Wittaker's Ward.

Flagg Comedy Revivals.

Girls You Know (One Reel).
The Bride
The Screen Fan.
The Matinee Girl.
The Man Eater.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
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Happy Days.
The Dreamer.
Hands Up.

Texas Guinan Comedies.
(Two Reels.)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.
(One Reel.)

Tarred and Feathered.
The Glutton.
Hard Cider.
The Hasher.
Play Hookey.

Milburn Moranti Comedies.
(Two Reels.)

Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

RADIN PICTURES, INC.
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anna Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Criminally Foolish Law

THE sovereign state of Pennsylvania has at least one law which may be fairly dubbed criminally foolish. It is a law which, while serving no good purpose, operates harmfully in several ways.

It is bad, no matter from what angle viewed. It adds largely to the difficulty of projection and makes for discomfort of the projectionist.

It makes directly for deterioration of the screen result in the matter of picture lighting and definition, and lowers the whole tone of the screen result, thus lessening the enjoyment of all those thousands of people who daily attend the motion picture theatres of Pennsylvania.

Just why the Pennsylvania legislature perpetrated such an utterly useless piece of legislation we do not know. Probably it was because in the old days a few cities adopted it, without knowledge of the harmful effects entailed, and it was easier to follow precedent than to secure accurate information on the subject.

So far as we know Pennsylvania is now the only state in the union which retains such an utterly silly restriction on its statute books.

The Law.

We quote from a certified copy of the law governing projection room construction in the State of Pennsylvania.

Windows.

There shall not be more than two windows per machine in the booth—one for the operator and one for the machine. Window for the machine shall not be more than six inches high by twelve inches long, and shall be located and cut after the machine is set up. Operator's window shall not be more than four inches wide, or more than twelve inches high.

Some law! we'll tell the world. Why bless their dear legislative souls, they did not even know the right name for things. As a lesson in projection room A B Cs for Pennsylvania, let us advise them that the right name for the openings named is not "window," but "port."

It is not "booth," but projection room—a booth is a "temporary structure of boughs—a shack."—Webster; also modern practice is to use the term "projector," though, of course, "machine" is not incorrect.

Why the Law Is Harmful.

But if it were a mere matter of incorrect names we might pass it by with smiles for its crudeness. One may forgive even an inexcusable lack of knowledge, provided no harm be done. But in the case of the before quoted part of the Pennsylvania law, very great harm is done, as follows:

The motion picture show is the popular form of amusement for the people of Pennsylvania, as well as those of other states. Motion picture shows of that state are daily patronized by many thousands of its citizens.

Certainly Pennsylvania legislators must admit that anything which operates to the damage of results upon theatre screens without bringing any gain in safety or anything else, is bad.

Come let us reason together. No need to smile because we gravely set forth for the consideration of Pennsylvania legislators, facts which are now in the kindergarten class of knowledge in the projection field.

Question: Wherein lies the "danger" in a port in a projection room wall?

Answer: If there is a film, or other fire in the projection room, an opening in the wall would allow fire or smoke to escape into the auditorium.

Question: Will limiting the size of openings prevent the escape of fire and smoke?

Answer: No.

Question: Are not all parts covered with a fireproof shutter practically as soon as a fire starts?

Answer: They are.

Question: Is not the projection room itself thoroughly fireproof?

Answer: It is.

Question: Could there be any possible danger to the audience from either the fire or the smoke, as such?

Answer: No, because under no conceivable circumstances could sufficient of either escape into the auditorium to do any real harm to the audience.

Question: Wherein then lies the danger.

Answer: Because the sight of smoke or fire often starts a panic.

Question: But will not fire and smoke show just as quickly through a small as through a large port?

Answer: To all intents and purposes, yes.

Question: Will not the port fire shutter cover a small port just as quickly as it will a large one?

Answer: A port shutter would cover a port twelve inches square in the same or even less time than would be required to cover one four inches wide by twelve inches high, and it would cover one eighteen inches high in about 1-100th of a second longer time than would be required to cover one twelve inches high.

Question: Then wherein lies the additional safety in limiting the size of observation ports to four inches wide by twelve high?

Answer: There is absolutely no additional element of safety in thus limiting port size.

Question: Then why do they do it?

Answer: Ask me something easier.

Question: In what way does an observation port four inches wide by twelve high work injury to the finished screen result—how does it injure projection?

Answer: In the first place, as a matter of plain common sense, the more closely the projectionist watches his screen the more uniformly excellent will his work be. That is a matter not subject to argument. It is just plain fact. Make it hard for a man to watch a thing, and it naturally follows that he will not watch it as closely as he would were the thing in plain view all the time.

As an elementary experiment in the optics herein involved, try this. Stand with your eyes two to three feet from the edge of a window, and try to closely examine some object in the mid-distance which is almost on a line with the edge of the window. Note the natural inclination to move your head to a position where the edge of the window will not interfere with the sight, even though you can plainly see the object in the first position. Note, too, how much more plainly you can see it when the edge of the window is removed a considerable distance from the line of vision.

Now consider that two to three feet distant from the projection room wall is the ordinary, natural position for projection. What is true of the edge of the window and the object is true of the edge of the observation port and the picture, only the projectionist cannot move his head over to get a better view if the port be only four inches wide, because then the other side of the port interferes.

Only Possible Method.

His only possible method of getting a decent view of his screen is, then, to place his eyes right up against the port, in which position he is out of intimate touch with his projector, and inasmuch as the experienced projectionist depends largely upon the sound of the projector mechanism as his warning when something goes wrong, he is hampered by being right up against the port where the noises of the auditorium interfere with his hearing the projector clearly.

Then, too, should something go wrong which could only be caught by sight, he would be entirely out of touch because he is to all intents and purposes out of sight of the projector—it is entirely outside his range of vision. The narrow port therefore makes for danger to some extent, while serving absolutely no purpose of safety.

And in addition to this there is another, and even more serious objection, viz.: the narrow observation port makes it difficult to see the picture clearly, as has been shown. The sharpness of definition of the picture is of the utmost importance, since lack of absolute sharpness makes for eye-strain.

If the Keystone State legislators doubt this, let them have their stenographers

Notice to All!

PRESSURE on our colums is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

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You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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make enough carbon copies of a page of typewritten matter so that the last one will be a bit blurred. Try to read that blurred copy and see what happens to their eyes! The more clearly and constantly the projectionist can see his screen the more constantly will there be a sharply focused picture thereon, hence the less strain upon the eyes of the audience of the State of Pennsylvania.

No use to dispute these things, gentlemen, any more than there is use in disputing the proposition that one and one make two. They are recognized, established, fundimental facts.

Question: Are there any other objections to the small observation port?

Answer: Yes, Willie, several, but space forbids their setting forth.

Question: What about a six by twelve-inch projection port and having it cut after the projectors are set in place?

Answer: Poor practice from start to finish. We would respectfully refer the Pennsylvania law makers to "Ports" and "Locating Lens and Observation Ports," pages 216 to 227 of the Handbook, together with the cuts contained thereon, for instruction in such matters.

Some may think we have spoken too strongly, but we have not really put the thing as emphatically as the outrage perpetrated would justify. If knowledge were unavailable we would readily find excuse, even for such nonsensical legislation, but knowledge is available, so there is no legitimate excuse for thus hampering the industry by entirely idiotic restrictions.

We might add that we have a letter from the Inspection Department of the Department of Labor and Industry, Harrisburg, Pa., in which it is distinctly set forth that no variations from the above named size and shape are permissible, except in Philadelphia, Pittsburgh and Scranton, which "operate under local ordinance."

Not to Blame.

Of course the Department of Inspection of the Department of Labor and Industry is not to blame. It did not make the law, and it is its duty to enforce it. Might we, however, respectfully suggest that the department of inspection might possible secure the enactment of sensible legislation, instead of the very much worse than foolish law we have discussed.

The editor of this department freely offers his services to the Department of Labor and Industry of Pennsylvania, without cost, to visit Harrisburg, consult with them and frame a substitute which will serve every purpose of safety, and at the same time not hamper the work of projection. Take it or leave it, gentlemen, the offer is made with every good intent.

Open for Suggestions

M. J. Ellard, Projectionist, Valparaiso, Ind., says:

Please send me one of those lens charts. Everything is coming fine with us here, but would like your view as to certain recommendations I have made to the management; also, any suggestions you might have to make for improvement after looking over our conditions.

We have the Schelling Music Hall, which I will designate as A, and the Memorial Opera House, which will appear as B in giving the line-up. Throw A 98 and B 75 feet.

Screen A—Something which looks like a "gold fiber, 15 feet 6 inches wide. B—Mirroroid, about 15 feet wide.

Projectors: A—Two Simplex with Power magazines and Bell and Howell lamps, motor driven; no speed control. Have recommended installation of third Simplex to give us one idle projector, so that we may always have one in perfect condition. This house runs seven night and three to four matinees. B—The motor-driven Simplex, almost new.

Current Rectifiers: A—Martin Rotary. Have recommended installing a Rexolux Twin, because the Martin has not sufficient capacity and lacks regulation. B—Wooten Rexolux, dissolving type.

Current strength: A—Arc voltage 64 to 70. Have no ammeter. B—Thirty-five to forty amperes.

Carbons: Five-eighths cored upper in both houses. Thinking of using 5-16 silver tips in A.

Condensers: Six and a half and seven and a half planos. Thinking of substituting 7.5 meniscus and 9.5 bi-convex in A. Would I need a deeper separating collar between these, or would moving lamphouse back be sufficient?

Projection Lenses: A—Six-inch, stopped down to 1.5 inch opening, the stop right up against front lens. B—Five and a quarter inch. There is no small cylinder on back end of these projection lenses. Do I need them? To date have failed to get the idea as how to properly stop down projection lenses. Can you give it to me?

Quite an Order.

Quite an order, but we are always willing to help out if we can. In the first place, Brother Ellard, with three projectors you must set one in the center and one on either side, which would give you an ideal position for one projector and a three-feet-off-center for both the others. This would develop no serious trouble with a fifteen and a half foot picture at 100 feet, but I could not advise it at seventy-five foot throw.

An extra projector, installed and all ready for business, is an insurance against trouble; also, as you suggest, it enables the projectionist to always have ample opportunity to keep his projectors in perfect condition. In the long run, where conditions are such that the extra side throw involved will set up no difficulty, the extra projector really costs nothing at all in the way of extra expense, because three projectors will last proportionately longer than two, and the insurance against possible trouble and the better screen results due to projectors always in first-class condition ought to be well worth the interest on the capital invested.

In our opinion, your recommendation, in so far as applies to A, is good, provided the picture will never be materially enlarged over its present size. Increasing picture size would increase the tendency to side keystone and out-of-focus. We could not recommend a three-projector installation on a seventy-five foot throw.

As to Current Rectifiers.

As to the Twin Rexolux, yes, it is always well to have available a surplus of electric power, and the twin is, of course, also an insurance against trouble, since should one of the twins go wrong the other will spin right along, with the load on its back, until repairs are made. We would, however, suggest another way out, viz: In the Moving Picture World you will find advertised the Hertner Transverter, made by the Hertner Electric Company, Cleveland, Ohio. This machine is a corking good one, and by getting a double arc transverter you will have ample capacity, excellent regulation and have the Martin to fall

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back on in case of trouble. Mind you, the Twin Rexolux is a high-class machine, but under your condition it seems to us the Transverter would fit better. The change-over with it is absolutely perfect.

As to projection lens stop-down, why except in cases where stop-down is necessary in order to get definition, as in conditions involving heavy angle to the screen, it is only desirable to stop down the part of the lens, if any, which is not working. I cannot spare space now to explain this in detail, but will write a separate, illustrated article later—say in a month or two from now. As to the Silver Tips, the best answer is to try 'em out.

Oh, yes, all condenser lenses, of whatever kind, should be set so that they are just barely out of actual contact with each other. I do not see where you would gain any material improvement by using M. Bi. C. lenses. Your recommendation in that respect is not approved. The "small cylinder" you speak of is only present in one type of lens mount. You do not need it.

Further Explanation

In June 19 issue, in "Position Proven Right," we gave some details of what we witnessed in the Empress Theatre, New London, Connecticut, in the way of results obtained by using A C chemicalized carbons on D C.

The projectionist at the Empress was (and is) Joseph E. Bliven. He writes:

Your article with regard to carbon combination I am using was a bit lacking in detail. The day you were in I did not make the matter quite clear, I guess, because I was myself quite enthusiastic about the result. However, there is no harm done, and the article was great, as regard merits of chemicalization of carbons and its possibilities.

Exact Combination.

Here is the exact combination I was using: Lower White A C Specials for positive, and Silvertip negative. Tried the upper of the A C combination for positive, but it was too soft and gave too much flame.

The light resulting from the combination does not seem to affect the tinted scenes to their detriment, but does seem to improve the definition; also it adds a tone I have never before been able to obtain in the colored scenes. The titles are so clear and distinct that I hardly need the glasses I ordinarily have to use, to read them.

I am having a chance to experiment with the Mazda lamp, and will have something on that soon.

Editor Wants Madze Dope.

Well, I'm wanting Mazda dope now. Expect to travel to Lynn, Massachusetts, before long, to look over the whole Mazda situation. I would recommend to projectionists that they try out brother Bliven's combination. I think the resultant light will startle you. And when you get through, tell me what you think of it and its possibilities.

Doing Excellent Work

At the Criterion Theatre, Broadway and 44th street, New York City, Walter Smith, Chief Projectionist, D. Donohue, H. Fuller, Joe Estey and Joe Clayton are putting on a good screen result under difficult conditions. The projection room is poorly placed; also it is small. Considering these things, "Humoresque," the very excellent screen production they are rendering, is very well put on indeed. Of course there is the inevitable distortion attendant upon projection pitch, but the illumination is good, the speed well judged in those parts of the play we viewed, the picture rock steady and not a single "hitch" in the performance. Congratulations, gentlemen.

Joe Basson at Capitol

Joe Basson, one of the best of New York's best in projection, has severed his connection with Robertson and Cole and accepted a position in the projection room of the Capitol Theatre. The Capitol Theatre is, we believe, the most magnificent example of photoplay theatre in the United States, if not in the world. We congratulate both the Capitol and Joe Basson on his selection for a position in the projection room.

Incidentally the editor visited the Capitol and sat through a performance recently. You may accept it from us as a statement of fact that Rothapfel has worked wonders in improvement. One does not always know just what it is, but the improvement is there. No doubt about that. It is what we term, for want of a more descriptive name, the "Rothapfel touch."

It is that little big something which marks the difference between artistry and just merely 'good,' but it brings in the dollars, in witness of which on Friday—an off day—at the beginning of hot weather, and the opening of amusement parks and summer sports, at 8.30 that vast orchestra floor was pretty solidly filled full, also a very large part of the balcony in the same condition—and it was a rather warm night too.

Left It Out

Recently we published an article from H. T. Dobson, Toronto, Ont., regarding method of fixing 55-degree angle to which to project carbon crater image. In this article Brother Dobson failed to remark that the crater would be in reversed position—upside down and pointing back. The editor was unable to remember whether the lens used for such projection reversed the image, though his recollection was that it did not. We therefore made comment to that effect, sending Dobson a carbon copy of the proposed publication. He now says:

Yes, I did leave out the very important point that the image would be reversed. As a matter of fact, it is upside down and the crater image points toward the rear of the lamphouse.

Thought so! Well, we'll forgive you this one time, but if it happens again we'll insist that you send your rememberer to the repair shop for a new coat of jazz. We are the more inclined to issue a pardon because you, anyhow made a stab at it, which is more 'n some fellers we know of did.

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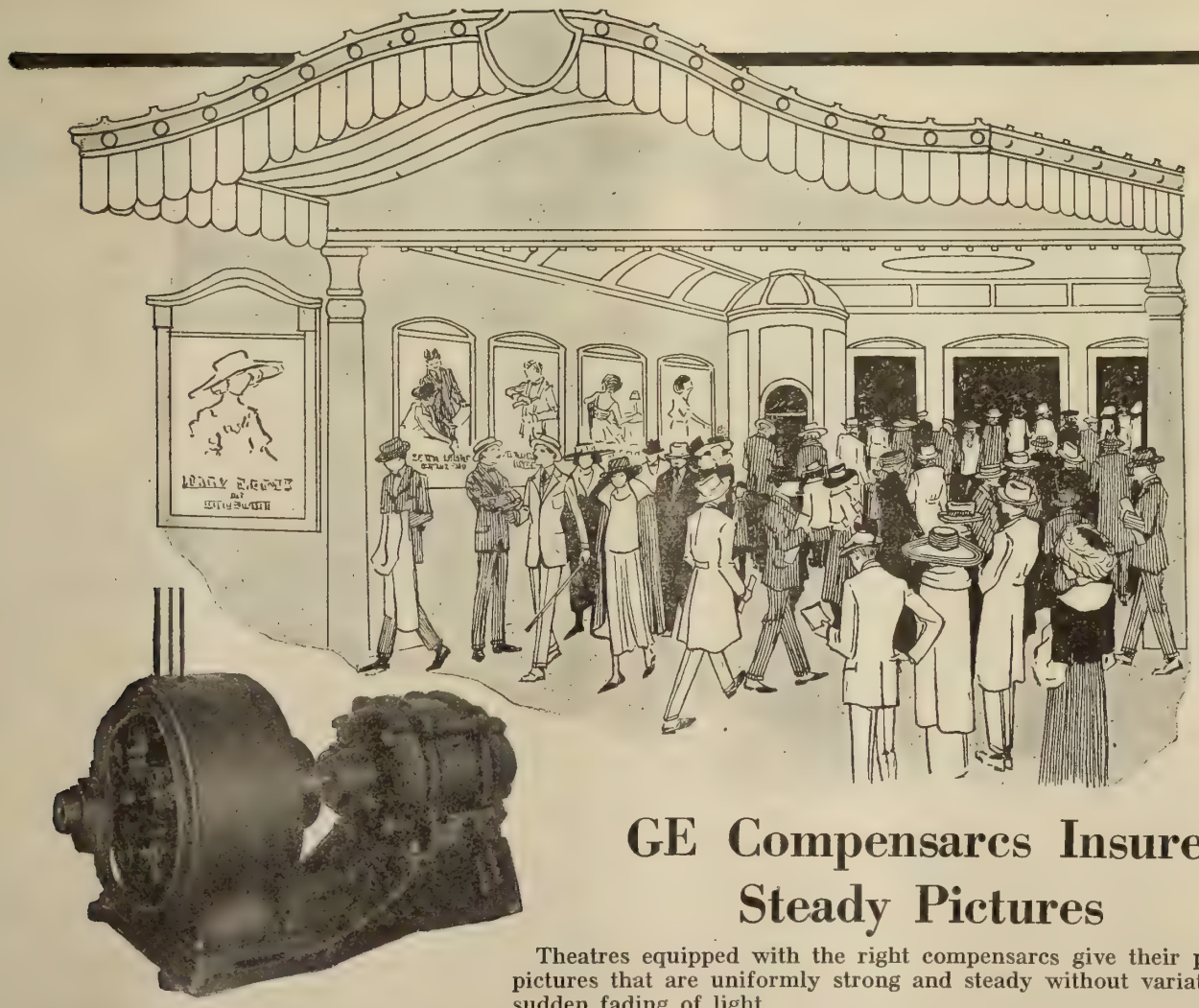

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The How and Why of Theatre Uniforms As Told by Representative Exhibitors

PART III.

THE use of a plain and not too showy uniform by employes in motion picture theatres is generally favored by theatre managers in Cincinnati. Selection of the style, however, should be determined in accordance with the plan and show effect of the theatre itself, they point out. For instance, a "snappy" uniform trimmed with gold braid and buttons would appear out of place in an out of the way theatre, while the same uniform worn by an employe in a theatre which is located in the business district and which is elaborately decorated and furnished would lend color to the atmosphere.

One of the most unique as well as serviceable uniforms worn by Cincinnati theatre employes are those of girl ushers in the Palace Theatre, the largest and most lavishly furnished and decorated motion picture and vaudeville house in Cincinnati, seating 2,800 persons and located in the heart of the business district.

Managers of a number of theatres outside of Cincinnati attracted by it have adopted the style for use in their own theatres.

Winter uniforms for the ushers at the Palace consist of a dark blue serge skirt, with form fitting jacket of the same material, the latter trimmed with a row of gold buttons down the front of the jacket and also on the sleeves. A natty aviator's overseas cap of blue serge is also worn by the usher. In her hand she carries a black swagger stick, which adds a military appearance to her dress.

The summer dress is made of a light blue gingham, loose fitting skirt and waist, trimmed with a white collar and sleeves. No cap is worn during the summer.

"Adds to Effect," Says Beatty.

"While the uniform worn by our ushers in the winter may seem too dressy it really adds effect to the elaborately furnished theatre," R. H. Beatty, manager of the theatre stated. The same uniform and dress, while adding color to the atmosphere in a theatre such as the Palace, would naturally seem out of place if worn in some smaller or suburban house.

All of the uniforms worn by the Palace Theatre ushers are made by a Cincinnati concern. Cost of cleaning them and keeping them neatly pressed at all times is paid for by the theatre. In ordering new uniforms, a number of different sizes are included to offset any trouble in fitting new employes.

Male employes at the theatre, such as doormen and superintendent, wear a dark blue serge uniform, trimmed with black braid, during the winter. In the summer a light gray coat, trimmed with black braid, a cap of the same material to match and white duck trousers are worn.

Libson Puts Them in Uniform.

At the Walnut, Strand and Family, all managed by Isaac Libson, the seating capacity of which average from 800 to 1,200 each, all located in the business district, uniform dresses such as worn by ushers at the Palace, are also worn by those at these houses during the summer. In the winter, at the three theatres, a uniform is also worn by the girls of dark blue serge. Male employes wear a dark blue serge uniform trimmed with black braid during the winter and a light gray uniform, also trimmed with black braid.

As at the Palace, the uniforms are cleaned and kept in condition by the management.

Honeyman Prefers Plainness.

"We are sticklers for the plain uniforms," declared P. S. Honeyman, manager of the Gifts Theatre. "While the dressy uniform may be allright in its place, the plain uniform is always neat and is more proper in the smaller theatre, although the effect is just the same as the dressy uniform in the more elaborately furnished house."

Ushers and doormen in the theatre, all of whom are either men or boys, wear dark blue serge uniforms, trimmed with black braid, in winter, with the same coat and cap to match and white duck trousers in summer. The management purchases and cleans and keeps in trim all uniforms.

Frankel Is for Them.

"Wherever the expense of upkeep of uniforms can be afforded by the theatre management, a regulation uniform should be worn by ushers and other employes," said Raymond Frankel, manager of the Colonial Alhambra and Lubin theatres, each with a seating capacity of from 300 to 350. "While we have no regulation summer dress uniform, our ushers are equipped with a dark blue serge suit trimmed with black braid."

Summer Uniform.
Palace Theatre, Cincinnati.

Kansas City Opinions.

That uniforms are absolutely essential to the perfect service and running order of a first class moving picture theatre is the concurrent opinion among exhibitors in the Kansas City territory. The neat appearance and attitude of attention which a uniform gives maintains the proper atmosphere of willingness to serve in the theatre.

The house managers agree that to maintain this attitude of attention and service the uniform should be fashioned on the military order, color and fabric depending upon the draperies, hangings and general color scheme of the house itself.

"Indespensible," Says Newman.

Frank L. Newman, president of the Newman chain, talked freely on the subject. His four Kansas City houses vary in size, but not in quality. The largest, the Newman, has a seating capacity of two thousand and forty and next in size is the New Twelfth Street, which can take care of one thousand. The New Royal now seats nine hundred, and the Regent's capacity is close to eight hundred.

"Uniforms for the ushers and doormen are, in my opinion, practically indespensible to a first class playhouse," said Mr. Newman. "Having ushers who are not in uniform would give the theatre going public the impression that there was a Pierce-Arrow house with wheelbarrow atmosphere and service.

"Uniforms are just as essential to the employes of a moving picture theatre as they are to policemen. If these officials were not in uniform they would not be distinguishable from the mass of people, and would it not seem foolish to stop a man on the street and ask if he were a police officer and be obliged to keep on asking until one was finally located?

"Just so in the theatre. One ought not to have to approach a dozen men to inquire if they were ushers and would please find seats for you about half way down.

House Furnishes Uniform.

"In my theatres, as is the case with most houses, the management furnishes the uniforms for all the employes—managers and assistants, as well as the doormen and ushers. Take for instance the Newman. We have one hundred and five men employed, including the manager and his assistants, electricians, artists, lobby men and others. Those connected with the management and the men in the orchestra wear the conventional tuxedo, but the uniforms for the ushers and doormen are on the military style.

"The color should depend on and be in harmony with the hangings about the theatre. If so desired the color might be changed from time to time so as to give variety both to the house and the public. Just at present our uniforms have been

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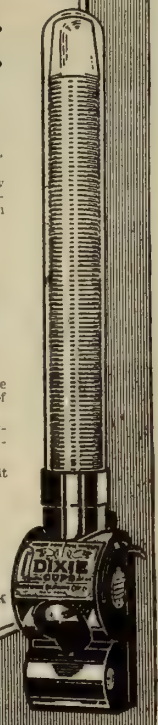

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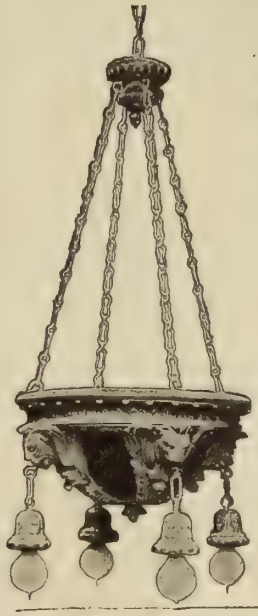

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varying on the gray and blue tints and we have found them very attractive as well as serviceable. Serge and broadcloth are the satisfactory fabrics for winter service and the Palm Beach cloths are really the only thing for the warm weather. Although the management furnishes the uniforms the employes are paid a certain amount each week for the up-keep of them and they are expected to keep them in the very pink of perfection."

Palm Beach Cloth for Summer.

This summer, the ushers of the Newman, and the doormen, are wearing uniforms made of Palm Beach in a mode shade, and this color and fabric have been very satisfactory. Palm Beach cloth is considered the coolest summer fabric and the mode shade does not soil easily. It also has such a cooling effect on the audience as well as the wearer. The ushers have the appearance of ideal bell hops, but their attitude of alertness and service dispels the thought that they might possibly be A. D. T. bell hops. The only bit of trimming on the uniform is, as the usual bell boy's, the conventional three rows of brass buttons on the blouse and the one row of black braid on the rougish hats. Mr. Newman has the uniforms for his employes made to order.

The only method which the managers seem to have of ordering the uniforms so that there will be a minimum of misfits as the old employes go and new ones come is to try and employ people of the same size when the new uniforms are ordered, and when an old employe goes to find an usher to fit the uniform left.

The idea of employing persons of approximately the same size is an important item to the motion picture manager. Not only will there be less trouble about the uniforms, but also it looks very much better to have all the ushers look alike—it certainly would look queer to an outsider to come in the theatre and see the ushers hurrying up and down the aisles and at one aisle to see a tall, slim, young man and at the next a short, heavy set fellow. Consequently, the best method is to employ those of the same size and build.

What the Usherettes Wear.

Practically the same suggestions will apply to Mr. Newman's theatres employing women ushers. At the Regent and New Twelfth Street negro girls are acting as ushers, and their uniform in the winter is the conventional black and white of the maid. In the summer time the girls wear all white or a cream colored linen or poplin. The girls themselves are responsible for the care and appearance of the dresses and uniforms. At the Royal Theatre white girls are employed as ushers and the experiment has proved fairly satisfactory thus far. Their uniforms are mode colored Palm Beach cloth, made strictly military style, and are very neat and attractive.

Harding Believes in Harmony.

Dave Harding, manager of the Liberty Theatre, said: "We like the colored girls for ushers very much, also we like them to be of medium build, as this keeps in hand the minimum of misfits as the old employes leave and the new ones come. The management furnishes the uniforms for the ushers, keeps up the repairs on them, and looks after their complete care and attention.

"My opinion is that the color of the uniform should be in keeping with the furnishings of the house itself. I think that the only fashion for a uniform of this kind is the military style because it gives the public the idea that here is a playhouse where attention and alertness are the bywords and strict service is the keynote."

The winter uniforms for the ushers of the Liberty Theatre are green serge, cut on a strictly military style, and perfectly plain. The uniform of the doormen is made of biege colored serge and plain bands of gold braid and a few buttons are the only trimming.

Many patrons of the Liberty Theatre have remarked the attractiveness of the uniforms which the doormen are wearing this summer. The trousers are white duck and the plain blue coats are dark blue broadcloth or serge—the blue peak caps complete the military naval effect. In fact, it would take close inspection to detect the difference between a doorman at the Liberty Theatre and the C. O. aboard ship.

Ushers in Cream Palm Beach.

The ushers' summer uniform at this same house is cream colored Palm Beach cloth of the strictly military order. The fact that uniforms of this fabric and color do not soil easily makes them equally desirable in addition to the fact that they are so cool for summer wear. Although it is Mr. Harding's policy to hire girls of the same size as ushers, still in case this is not always possible the uniforms are made so that they can easily be taken in or let out some.

Manager Harding voiced this opinion: "Although the seating capacity of this house is twelve hundred, still I am of the opinion that no matter how small the theatre, uniforms could be used to advantage. The help to maintain and in truth are the real maintenance of the atmosphere of attention and service which is so essential to the first class playhouse. The public likes the idea of coming into the theatre and having some one there to do their bidding —some one who will serve them, some one who is kind and courteous."

As one manager aptly expressed it—the public likes this "glad hand treatment," even though they pretend not to. Often a patron may be heard to remark: "Well, that wasn't a very good picture, but just the same I like to go there; I always feel so at home, the employes are always so willing to see to your every want."

Roth Favors Uniform.

Jack Roth, new manager of the Apollo Theatre, one of the foremost suburban theatres, returned a very favorable report in favor of uniforms for employes of a motion picture playhouse. "It is my personal opinion that uniforms are practically as essential to the first class house as is music. Although it is also true that a house should have a seating capacity of from eight to ten hundred or more to be able to use uniforms to any great advantage. But I firmly believe that theatres where say three or more ushers are employed and doormen as well that uniforms should be worn."

In the winter the ushers at the Apollo Theatre wear the conventional black and white uniform of the maid, and in the summer an all white costume on the same order. The head usher takes care of the uniforms for the girls and keeps them in repair. And the house furnishes the uniforms and pays for their upkeep. The doormen at this playhouse wear the blue broadcloth military style uniform in the winter time and during the summer months a cool, gray Palm Beach. The Apollo management, like the rest, attempt to hire help to fit the uniforms already on hand, and to judge from appearances are succeeding very well.

The Isis has a seating capacity of fourteen hundred and fifty-six, and since its opening some two years ago colored girl ushers and white doormen have been employed. McCormick, new manager from Denver, has decided that young men ushers will be more satisfactory and so to prepare the public for the transformation next fall; he is breaking in the boys this summer on the Isis Airdome (seating capacity of twenty-two hundred and fifty). The colored girls who have been employed in this house as ushers wore the black and white

(*Continued on page* 524)

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Bring Out the Details and Project Clear, Well-Defined Pictures.
Give Steady, Brilliant Arc, and Require Least Adjustment.
Their High Conductivity Insures Low Current Consumption.

For convenience of operators all **12" "Electra"** *carbons are* ***Double-Pointed***

All sizes in stock ready for immediate shipment.

Write for prices and discounts.

HUGO REISINGER

11 BROADWAY
NEW YORK

MIRROROID

UNITED MIRROROID

TESTS COUNT

That's why we want you to test our Mirroroid Screens to prove to yourself that we have the best.

GINGERBREAD IS EXPENSIVE

If you want to pay for beautiful sample books and high salaried salesman, of course, it's up to you, but we can sell you a screen that is sold at a reasonable price and that will give you better results than any other on the market. BUT YOU CANNOT BUY A MIRROROID UNTIL YOU HAVE TESTED IT AND PROVED TO YOURSELF THAT IS IS THE BEST. THAT IS OUR SELLING ARGUMENT.

WE CAN DELIVER AT ONCE

While other companies are claiming that it is impossible to deliver for several weeks, we are giving immediate deliveries. We ship one hour after receipt of order.

DON'T TAKE OUR WORD

Ask some other exhibitor who has Mirroroid, and ask him what he thinks of them, then go to your jobber, even if he does not handle Mirroroid—he will say that they are good.

Last, but not least, send for our samples.

MIRROROID MANUFACTURING CORP.
725 Seventh Avenue New York City

UNITED MIRROROID

DAYLIGHT SCREEN

—Says the Projectionist

"I never knew what really good A.C. projection was until I used the **Speer Alterno Carbons**—the new white combination sets."

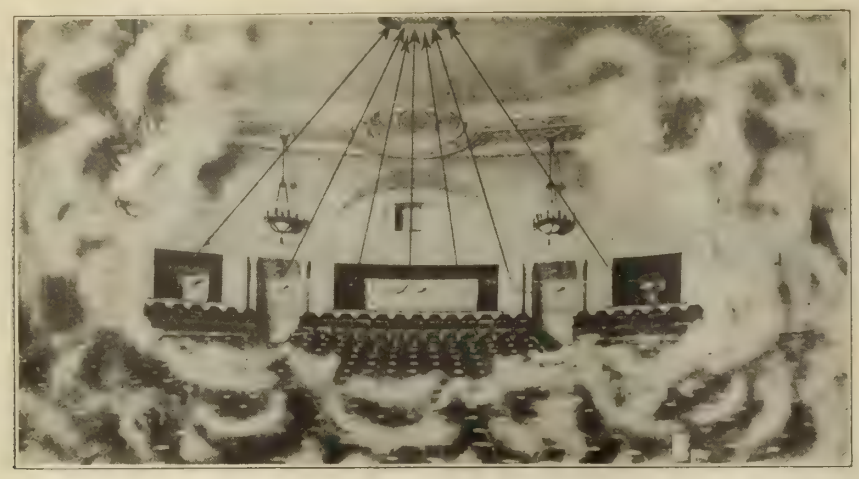
Speer "Directo—Hold-Ark" Carbons for D. C. Projection

Speer "Alterno" Carbons for A. C. Projection

"The Carbons With A Guarantee"

SPEER CARBON COMPANY

SAINT MARYS, PA.



Why the Old Method Is Ineffective.
The overworked little exhaust fan in ceiling vent affects but a small proportion of the air surrounding vent, leaving balance of atmosphere stagnant.

An Efficient Ventilating System Is a Most Profitable Investment

PROBABLY the most important of the many different phases of theatre equipment discussed by exhibitors, at this time of the year, is ventilation. This is due to the fact that theatre owners everywhere realize the importance of a cool, well ventilated house during the summer months if they are to carry through the summer the large attendance that they have been getting during the winter months for the past two or three seasons.

Competition is keener to-day than ever before, and as a result the theatre that is prepared to furnished its patrons with every comfort is the one that is most likely to get the largest amount of business.

In the old days, when the majority of picture houses were small very little thought was given to ventilation. At the same time, there were few laws compeling a theatre owner to supply a certain amount of fresh air per person in the audience. In those days, all the average exhibitor attempted was to set up a small ventilating fan either in the wall or ceiling, and depend upon it to take care of about ten times the work that it was capable of handling.

When They Trusted to Luck.

Even in some of the larger houses of the past, when ventilation was less talked about than today, exhaust fans were installed in the ceiling and the exhibitor trusted to luck in getting people into his theatre during the summer months.

The reader, by referring to the accompanying illustration can see approximately what took place with the old method of ventilation, the foul air being removed only within a short radius of the ventilator. The air in the balance of the theatre remaining practically stationary to be breathed over and over again by the patrons. The reason for this was that there was no movement to the air and nothing that would force this impure atmosphere up to the exhaust outlet. Today, however, with the more modern appliances, the Typhoon cooling and ventilating system, for example, the method has been practically reversed.

Every Part Cooled and Ventilated.

In the Typhoon system extremely large fans are used. These are installed in the roof of the theatre and blow air from high above the dust and dirt of the street directly into the theatre through openings in the ceiling, in huge quantities and at low velocity, without draught. This air passes over the audience and is forced out through the exit doors or other openings in the furthest end of the theatre. In this way every part of the house is made cool and thoroughly ventilated, a complete change of atmosphere taking place once every minute, or sixty times an hour.

Owing to the fact that nearly every theatre is constructed differently, it is necessary that cooling and ventilating apparatus be designed for each particular theatre, and for this reason the Typhoon Fan Company maintains a large engineering staff whose sole purpose is to figure out the proper size equipment for each job undertaken.

The second cut reproduced herewith gives a fair idea of how the air is forced into a theatre through the ceiling under the Typhoon method, every part of the theatre being thoroughly ventilated.

Ventilation Legislation.

Several states have enacted laws that compel theatre owners to supply from twenty to thirty cubic feet of air per seat per minute, while in other states the supply of air is based on the floor area of the theatre in square feet.

In the construction of the new houses of today one of the first things considered by the architect after the general plans have been laid out is the item of ventilation, and the Typhoon Fan Company has been very successful during several years past in having its equipment specified for some of the largest houses in the country.

The Typhoon system has been on the market for the past ten years and has thoroughly demonstrated that it is capable of cooling and ventilating any theatre, large or small.

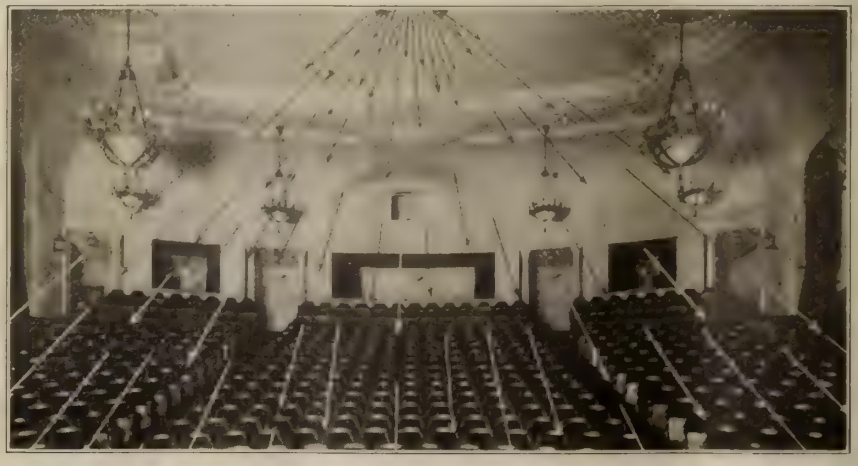
When the construction of a theatre does not permit of the installation of the Typhoon apparatus on the roof, it may be installed in the attic space, or, when this is not possible, it has been found practical to install the equipment in a room or other chamber above the stage, the fresh air being taken through windows or specially made openings constructed for the purpose. When it is impossible to install the apparatus on the roof, in the attic or above the stage, there is still another method available, that of making the installation on the outside wall of the building, fresh air in this instance being forced in through windows or other openings.

Typhoon System Reversible.

The Typhoon system is reversible, and during the colder months may be run in the opposite direction for the purpose of ventilation alone.

The Typhoon company states that never before in its history has it secured so much business as during the present season, which indicates that exhibitors are wide awake to the fact that proper ventilation is something that satisfies and pleases their patrons.

If present plans are carried out by the Typhoon company next year will see the establishment of several more Typhoon factories, distributed through the South and West. A new factory has just been built and equipped in New York, and al-



How the Typhoon System Produces Results.
Fresh air forced from above by large rotary blowers pushes out and replaces the vitiated atmosphere below and creates a complete change.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

YOUR LOBBY
IS YOUR SHOW WINDOW
MAKE THE BEST OF IT
Write Us and We Will Tell You How
Menger, Ring & Weinstein
806 West Forty-Second Street, New York City

CLASSIFIED ADVERTISEMENTS

3c Per word for situations wanted and help wanted. Minimum $0.50
5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED.

CAMERAMAN: At liberty, with French Pathe outfit, all attachments, desires position, go anywhere. Cinematographer, Box 51, Grantwood, N. J.

BUSINESS OPPORTUNITIES.

FOR SALE: Business block, centrally located, prosperous modern town and community, comprising completely equipped and only Opera House seating 450, picture show and vaudeville now running; living apartments above, variety store, barber shop and garage and filling station in connection; nets about $100 per week; a bargain and big money maker for showman; terms easy; no agents. Address H. C. R. Owner, Box 100, Plain City, Ohio.

HELP WANTED.

THEATRE MANAGER WANTED to operate first run house for one of country's largest exhibiting corporations. Give references, full details of experience, and salary desired. Box 121, care of M. P. World, N. Y. City.

STOCK SALESMAN WANTED to work on straight commission basis. Original picture producing proposition attractive to all picture people as well as outsiders. Address Paul Gilmore, Oriental & Film City, Inc., Anna Maria Key, Florida.

EQUIPMENT WANTED.

WANTED: One used Underwriters Rewinding Cabinet; state condition and price. Jim's Theatre, Poland, N. Y.

OPERA CHAIRS WANTED. Theatre equipment of all kinds purchased for cash. General specialty Co., 409 Morgan St., St. Louis, Mo.

EQUIPMENT FOR SALE.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

ROAD SHOW OUTFITS in excellent condition. Each outfit consists of complete projection equipment, portable booth, screen, stage cable, etc., with necessary trunks and cases for carrying same LYMAN H. HOWE ATTRACTIONS, Wilkes-Barre, Pa.

BEES, WASPS AND HORNETS sting. But nobody ever "got stung" who used Sargent's "Picture Theatre Advertising" to guide campaigns for patronage. A book full of successfully tested advertising ideas. $2.00 postpaid. Chalmers Publishing Company, 516 Fifth Ave., N. Y. City.

FOR SALE: Five Cooper Hewitt floor stand lights, printer, drying drum, developing tanks, two Panchrome lights. Inquire W. E. Bock, 1908 Second National Bank Building, Toledo, Ohio.

CAMERAS, ETC., FOR SALE.

NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

STANDARD CINEMA CAMERAS. America's Largest Dealers. Our tremendous business built on unswerving honesty. Write or wire your needs. Bass Camera Company, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

FOR SALE: 200 foot Universal motion picture camera, regular and trick crank, forward and reverse movement, complete with detachable dissolve, also 2 magazines, $350.00. DAVID STERN COMPANY, "Value-Service-Satisfaction Since 1885," Chicago, Ill.

NEW 200 FOOT CAMERA, weighs 10 pounds, F. 3.5 lens, worth $150, only $90, tripod, panorama and tilt $40, house projector $65. Ray, 326 Fifth Ave., N. Y. City.

SPECIAL PRICE for Debrie outfits till end August. Eight magazines, five lenses, tripod, carrying cases, accessories at factory cost. Will not consider any order less than six complete outfits. You pay Debrie Paris directly. Box 120, care M. P. World, N. Y. City.

FILMS, ETC., FOR SALE.

FOR SALE: Brand new print of D. W. Griffith's "Battle of Sexes," 5 reels, with about 500 sheets of advertising in 1s, 3s, 6s, slides, cuts; also, Gertrude McCoy in "On the Stroke of Twelve," 3 reels; Mary Fuller in "Cheaters," 3 reels. First $300. Cash takes all. Wm. Leucht, 2405 S. 6th St., St. Joseph, Mo.

FOR SALE: "Million Dollar Mystery," 46 reels; "The Scarlet Trail," 6 reels; "Redemption," 6 reels; 17 single reel Pickford specials; also, miscellaneous features, comedies, serials, all in fine condition, with paper. Guaranty Pictures Co., 130 West 46th St., 11th floor, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

$3,500 WURLITZER U ORGAN with all orchestra attachments, for sale. Original cost $3,000. The instrument is in perfect condition, and will take place of any medium sized orchestra. Must sell before July 20th. Will accept $1,500 for immediate sale. Write or wire Family Theatre, 439 Washington St., Buffalo, N. Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

THEATRE TONIC

That Will Cure Your Theatre Of All Summer Ills

Undercrowding

is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

Picture Theatre Advertising

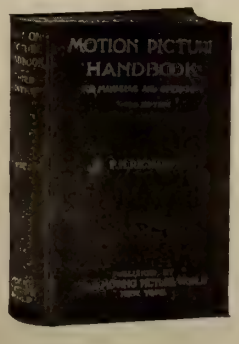
300 pages $2.00 Postpaid

Projection Worries

can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

Motion Picture Handbook

700 pages $4.00 Postpaid

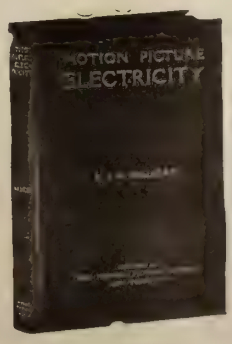


Current Troubles

disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

Motion Picture Electricity

280 pages $2.50 Postpaid

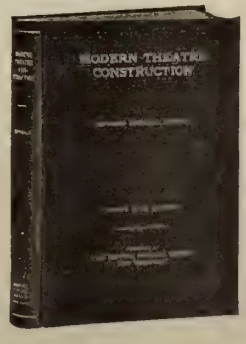


Growing Pains

cease to bother you when you plan to remodel or build and spread your business if this book guides you and your architect.

Modern Theatre Construction

266 pages $3.00 Postpaid



Order from your nearest Supply House, or from

CHALMERS PUBLISHING COMPANY

WRIGHT-CALLENDER BLDG. LOS ANGELES, CAL.

516 FIFTH AVENUE, NEW YORK

64 W. RANDOLPH ST. CHICAGO, ILL.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00 Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

District of Columbia

ZINK & SPARKLIN, Inc.
943 Munsey Bldg., Washington, D. C.

Michigan

CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.

C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.

Missouri

Carl Boller & Brother
Theatre Architects
RIDGE BUILDING, KANSAS CITY, MO.
Consultants to other architects. Advisors to owners regarding plans and specifications of contemplated theatres.

New York

EUGENE DE ROSA
110 West 40th Street, New York

Pennsylvania

RITCHER-LEE COMPANY
32 South 17th St., Philadelphia, Pa.

W. ALBERT SWASEY, Inc.
Architects and Engineers
101 PARK AVENUE, N. Y.
SPECIALISTS IN THEATRICAL WORK
No Charge for Preliminary Services

ROMAYNE COMEDIES

Among the Best Two-Reelers on the Market
WRITE OR WIRE
ROMAYNE SUPERFILM CO.
LOS ANGELES

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

ready the demand for Typhoons has been so great that the capacity of this plant has been taxed to the utmost and it probably will be necessary to enlarge or provide additional factory space in New York for next year.

Far Eastern Distributors Make a Big Power Spash

THE Nicholas Power Company has shown us a half page advertisement from a Bombay, India, newspaper in which K. D. & Brothers, agents for Power in India, Burma and Ceylon, inform the eastern world that they think Power's is just about right—using bold display and equally bold language to do so. No doubt is left in anyone's mind that something worth while has happened, for right across the page we read "A Big Consignment Just Arrived of Nicholas Power's Cameragraphs," and goes on to give "List of Leading Showmen Using Power's in India." This is the list:

Calcutta—The Picture House, the Phoenix Picture Theatre, the Presidency Theatre. Bombay—The West End Cinema, the Imperial Cinema, the Globe Cinema. Karachi—The Star Cinema, the Kohinoor Cinema. Madras—The Wellington Cinema. Rangoon—The Globe Cinema, the Union Picture Palace. Delhi—The Rink Theatre, the Emperor Cinema. Rawalpindi—The Lyone Electric Cinema. Simla—The Palaces Cinema. Muree—The Lyons Electric Cinema. Secunderabad—The British Cinema. Peshawar—The Lyons Electric Cinema. Mhow—The Vaudetta Electric Cinema. Quetta—The Picture Palace. Poona—The Napier Cinema. Darjeeling—The Cymkhana Club, Ltd. Benares—The Picture House. Lucknow—The Picture Palace. Meerut—The Star Cinema. Akyab—The Picture Palace. Allahabad—Coral Picture House. Nowshera—Lion Electric Cinema. Lahore—Picture House. Muradabad—Picture House.

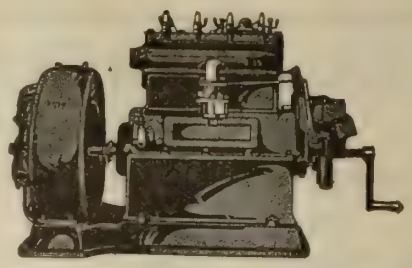
There is a very definite reminder of the India Kipling has made known to us in this advertisement of K. D. & Brothers, and we were charmed by the distinctly eastern touch in a paragraph reading "The patented intermittent movement used exclusively on Power's product is a mechanical marvel and the wonder of scientists in its substantial and easy action of film while providing greatest definition." We who know P. A. McGuire, advertising manager of the Nicholas Power Company and realize the faith he has in Power's can understand how much he envies the opportunity given the writer of that advertisement to break forth in such songs of praise.

New York's Criterion Will Be Ventilated by Monsoons

THE Criterion Theatre, Forty-fourth street and Broadway, New York, is another to join the long list of Monsoon cooling system owners, and the installation is progressing at a rapid pace.

The system as designed for the Criterion consists of four big Monsoon blowers—two located on each side of the stage in the upper tier boxes. The tremendous volumes of air forced in by these blowers will maintain perfect ventilation throughout the year and will be particularly beneficial during the hot months.

The Monsoon system was selected for the Criterion by Russell B. Smith, Inc., consulting engineers, only after a careful study of the problem and a thorough investigation of the improved Monsoon apparatus.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

How and Why of Uniforms

(*Continued from page 520*)

uniforms, and the doormen a navy blue military style.

Next fall the young boys of high school age who are being trained this summer will appear in all their glory—the tuxedo.

Tuxedo Favored by McCormick.

Mr. McCormick says: "The tuxedos will always look appropriate at a surburban theatre like this, whereas they could not be worn in the afternoon at a down town theatre. The color should, of course, be in keeping with the finishings of the house itself. Broadcloth will be the material used, with satin lapels to match and with the stiff white bosom and collar, I think the boys will look very nice. It is our plan to employ boys from about sixteen to twenty who are neat and careful of their personal appearance and who will be distinctly kind and courteous to the patrons."

No Uniform for Curtis.

The Doric, managed by G. W. Curtis, is the only large first class picture house whose employees do not wear uniforms. White doormen are employed, but colored girls act as ushers. The assistant manager of this theatre reported: "While we have found the colored girls fairly satisfactory, still the old ones are continually leaving and new ones coming in just as fast. We tried uniforms for a while, but it was so much trouble that we decided to abandon the plan. What more or less disgusted some of the people with the idea of uniforms was the movement several years ago to have the girl ushers wear military uniforms with above ankle bloomers. During the winter months we ask our girl ushers to wear a dark dress of their own—preferably black—and a white collar. Their summer costume is white—preferably plain style. The doormen are not asked to appean in uniform, but are asked to refrain from wearing suits, shirts and ties of too loud a color.

On the whole the attitude of exhibitors is strongly for uniforms. The only argument advanced against their use is that they cause too much trouble when an old employe goes and a new one comes. It is also true that not any great number of arguments are voiced for the use of the uniform, but the majority of the exhibitors agree that it is simply the fundamental, basic and essential principle of the proper attmosphere of a first class motion picture theatre.

Moving Picture World Advertising Pays

ATTENTION

STATE RIGHT BUYERS:

"THE RODEO"

A five-reel Photo Production of the world's greatest assembly of Champion Cow Boys and Cow Girls in daring feats and thrills.

This picture was just recently produced in continuity and with the same care and detail as the biggest feature productions, and is entertaining from beginning to end.

For State rights, communicate direct with owners.

P. D. HALL, SEC'Y

Booth 9, 623 Ohio Ave., Wichita Falls, Texas

UNIVERSALS BASS SERVICE

Latest and Best Universal Internal Dissolve Model Camera. Equal to any made. Complete with Tessar 3.5 lens. List, $518. Bass price, $467.

Newest enclosed top Universal Pan and Tilt Tripod. A marvel of excellence. List, $120. Net price, $108.

Used 200-foot Model Universal Camera. Tessar F:3.5 lens. List, $430. Bass price, $275.

The famous Minor Ultra Stigmat F:1.9 lens in Bbl. $75. Mounts from $15 up.

"Behind the Motion Picture Screen." A complete treatise on motion picture taking and making. Postpaid, $3.65.

Let Bass supply your motion picture equipment.

BASS CAMERA COMPANY

CHARLES BASS, President
109 North Dearborn Street
Chicago, Ill.

NOW READY

BOUND VOLUMES

OF THE

MOVING PICTURE WORLD

JANUARY-MARCH, 1920

$2.25

YOU NEED THIS COMPLETE AND ACCURATE RECORD OF FILM EVENTS

Chalmers Publishing Company

516 Fifth Avenue, New York

In answering advertisements, please mention The Moving Picture World

THE FOUNDATION OF PRESENT-DAY MOTION PICTURES

STANDARDIZED
CAMERAS
PERFORATOR
PRINTERS
SPLICER
ACCESSORIES

PRECISION
MACHINERY
EQUIPMENT
SUPPLIES

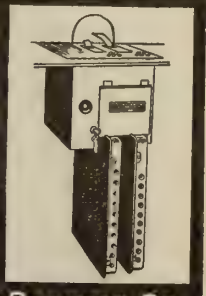
For Motion Picture Laboratories, Studios, Theatres

PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY

NEW YORK BELL & HOWELL CO. LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES
ASK US ABOUT IT



AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1780 BROADWAY NEW YORK

B. F. PUTS MORE LIGHT ON BROADWAY

B. F. PORTER installs LARGE SIMPLEX PROJECTORS, Special Spot Light, Robin's Cinema Time and Speed Indicators, International Special Screen and Special Booth at CRITERION THEATRE, 44th ST. and BROADWAY, The MARVELOUS PROJECTION of "WHY CHANGE YOUR WIFE" is PERFECT from all VISUAL ANGLES.

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, at 49th STREET, NEW YORK

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

PRINTING

Stationery
Labels (all kinds)
Inspection Cards
Invoices
Booking Sheets
Contracts
Ledger Sheets
Cash Records
Report Sheets
Heralds
Circulars
Binders
Disbursement Records
Weekly Reports
Monthly Reports
Salesman's Daily Reports
Salesman's Expense Books
Inventory Sheets
Reel Bands

Specialists—

In drafting individual forms or systems to meet any requirements.

At your service—an expert film accountant.

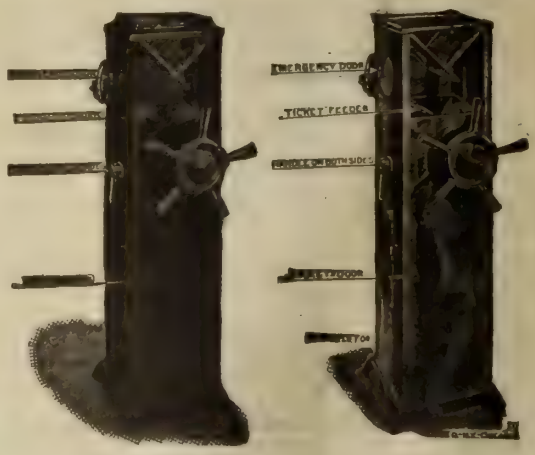
SHIPMENTS MADE PROMPTLY TO YOUR OFFICES—*ANYWHERE*

Ross & Company, Printers

RODERICK ROSS

Printers to the M. P. Trade for 20 Years

448-450 N. Wells St., Chicago, Ill.



Wooden Ticket Chopper Brass Ticket Chopper

Both Articles are "Built for Permanence," in fact, All Accessories Made in Our Factory Must Stand the Strain.

WE ALSO MANUFACTURE

Brass Frames and Railings

OF UNUSUAL QUALITY

SEND FOR OUR COMPLETE CATALOG

THE NEWMAN MFG. CO.

ESTABLISHED 1882

721 SYCAMORE STREET, CINCINNATI, O.
68 W. WASHINGTON STREET, CHICAGO, ILL.

Canadian Distributors—Perkins Electric Co., Toronto, Montreal and Winnipeg
Pacific Coast—G. A. Metcalfe, San Francisco, Cal

AMERICA'S FINEST LABORATORY

NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS

NEGATIVE DEVELOPING

AND SAMPLE PRINTS A SPECIALTY

H. J. STREYCKMANS, Managing Director

PALISADE FILM LABORATORIES
PALISADE, N. J.

OPPOSITE 129TH STREET Telephone: Morsemere 621-622

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BESELER LANTERN SLIDE CO., Inc.

131 East 23rd Street
New York, N. Y.

Manufacturers and renters of Slides on every conceivable subject.

PROFESSIONAL PEOPLE!
Have your photo put on a slide.

WRITE FOR OUR UP-TO-DATE PRICE LIST

Standard Theatre Equipment Company

"HOUSE OF QUALITY"

504 NO. FIRST STREET
MARTINS FERRY, OHIO

DEALERS IN MOTIOGRAPH MOVING PICTURE MACHINES, SPEER CARBONS, MIRROROID SCREENS, and EVERYTHING FOR THE MOVING PICTURE THEATRE.

WE SELL ON INSTALLMENT PLAN

MONSOON COOLING SYSTEM INC.

Makes your theatre PAY - all summer

Send for Booklet 6

Philadelphia Office:
703 Finance Building

70 West 45 st.
NEW YORK

Simplex

THE MEN WHO DESIGNED THE SIMPLEX

intended that it should be regarded as the finest projector that skill and knowledge could create.

That their ideals are realized is proven by the fact that ~

OUT OF THE TREMENDOUS SIMPLEX PRODUCTION FULLY 75% IS USED TO REPLACE MACHINES OF OTHER MAKES

Quality Counts

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

POWER'S PROJECTORS

The letters we have received from leaders in the film industry, Producers and Exhibitors, have attracted widespread and highly favorable attention. We shall continue to publish such letters, not in a spirit in boastfulness but as incontrovertible evidence of the claims we make for Power's Projectors

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 45. No. 5 JULY 31, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

Jesse L. Lasky presents
WILLIAM DeMILLE'S
PRODUCTION OF
"The Prince Chap"
With
THOMAS MEIGHAN

FROM THE PLAY BY EDWARD PEPLE
SCENARIO BY OLGA PRINTZLAU

A Paramount Artcraft Picture

Here's what they say in Chicago:

"I consider this the greatest picture since 'The Miracle Man'"
J.J. Gillespie,
Mgr. Orchestra Hall

You'll say so too!

FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

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THE ETERNAL TRIANGLE

Usually has to do with one unhappy couple and a lover. In the motion picture industry exists a similar condition—the triangle formed by the exhibitor—the distributor—and the RITCHEY LITHO. CORP. Each one has the same end in view—profits!

The exhibitor attains this through ticket sales. The RITCHEY LITHO. CORP. get theirs through the sale of posters definitely made to sell the maximum number of tickets. In that matter the interests of the exhibitor and the RITCHEY LITHO. CORP. are identical.

The distributor is in a somewhat different category. By getting cheap posters he effects an immediate saving at the ultimate expense of the exhibitor, and in this regard his immediate interests and those of the exhibitor are *not* identical.

In producing great ticket selling posters the RITCHEY LITHO. CORP. works directly for the exhibitor's profit. With that end in view we have built up and developed the greatest poster advertising organization in the whole world. Its efforts are directed solely and entirely toward the production of *posters that sell tickets*. Its one and only aim is to be the ticket sales agent for the exhibitor!

Every distributor can afford to use RITCHEY posters—but no exhibitor can afford to do without them!

Ritchey

RITCHEY LITHO. CORP.

[illegible] WEST [illegible] STREET, NEW YORK [illegible]

IT'S COMING!

A Drive for Better Motion Pictures

SEPTEMBER 1920						
SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11

THIRD ANNUAL *Paramount* WEEK

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

And Everybody's Going!

(Insert Here Name of Your City)
Omit parentheses
joins in the third annual drive for better motion pictures
THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920
A Drive for Better Motion Pictures
SEPTEMBER 1920
SUN MON TUE WED THU FRI SAT
5 6 7 8 9 10 11
THIRD ANNUAL Paramount WEEK
1 See this poster in theatre's lobby
2 Look for this banner across the front
3 Look for calendar in your theatre's "ads"
WE prophesied that 1920 would be the greatest year in the history of the screen It was and is!
Never before were there such pictures as Cecil B DeMille's "Male and Female" and "Why Change Your Wife?", George Loane Tucker's "The Miracle Man", John Barrymore in "Dr Jekyll and Mr. Hyde", George Fitzmaurice's "On With the Dance", "Everywoman", directed by George Melford, William D Taylor's "Huckleberry Finn", and William S Hart in "Sand"
All these are Paramount Pictures, and there were 100 more just as good.
Paramount has 104 even finer pictures in store for you in the new season that opens on September 5th The theatres that will show these new Paramount Pictures in the twelve months to come are inviting you to join in the celebration
Paramount Week is the time when there is proof a plenty that there is an abundance of good pictures It marks the opening of the fall season the refreshing indication that the hot weather is over and the best show time of all the year is here again
All the best theatres are showing Paramount Pictures this week Celebrate by going!
COME IN — IT'S Paramount WEEK
Paramount Pictures
Everybody's going!
Advertising for your theatre goes in this space

THIRD ANNUAL Paramount WEEK

SEPTEMBER 1920

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11

WHEN you start your new season by tying up with Paramount Week you are being pushed to success by a gigantic avalanche—

An avalanche that not only will send people to your theatre that week but will keep them coming all season long.

The whole country over—in cities and towns and villages—a concentration of advertising will be made that will unite the public in one impulse—

To attend "Paramount Week" theatres!

And when they see the best pictures in *your* theatre *that* week they'll know where to go the rest of the year!

That's why Paramount Week can be the biggest money week in your history. And you'll be collecting on it all year.

If you jumped in last year and the year before you know that already.

If you didn't—*don't waste another year!*

FAMOUS PLAYERS-LASKY CORPORATION

On the opposite page is a reproduction of the newspaper advertising appearing in 868 newspapers in 434 towns.

COME IN — IT'S Paramount WEEK

ADVERTISING

Full page, five-column and four-column ads tied directly up with your theatre in every town in the United States over 10,000 population. Full page in Saturday Evening Post announcing Paramount Week. The newspaper advertising means big ads in 868 newspapers in 434 towns.

LITHOGRAPHS

Two styles of one-sheets—free. One style showing calendar dates; the other a handsome block one-sheet. For your lobby, billboards and for sniping on your 24-sheets. Use plenty of them, everywhere.

BANNERS

See top of this page. Nine feet long and three feet high. Handsomely colored and free to every exhibitor who will use them. They can be used any week you are showing Paramount Pictures.

HERALDS

Cuts supplied free for either one or two-colored heralds carrying the message of Paramount Week with big space for the list of your attractions and program for the week.

SLIDES AND CUTS

A free slide that is a corker. Use it at least two weeks in advance. Calendar trademark cuts for the week are free. Supplied in half-column, one-column and two-column sizes.

"MONEY SHEET"

An eight-page paper in two colors listing all pictures available, all free accessories and showing how to clean up. Be sure you get a Paramount Week Money Sheet.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Another Flea on the Dog

The several booking offices or booking combinations that are being discussed or formed are not beneficial and are definitely costly and injurious to you, the Exhibitors of the motion picture industry.

The booking office organizer or manager who tells you that he can obtain for you through his booking office any picture made or distributed by Associated Producers, Inc., cannot make good on his promises.

For itself, regardless of what any other distributing organization or organizations may do, Associated Producers, Inc., will not sell any group of exhibitors through a booking office or agency.

We are not going to recognize the entry of any new middle-man or profit-taker into this business to come between ourselves and our customers.

There are too many parasites in the picture business as it is, and as it has been.

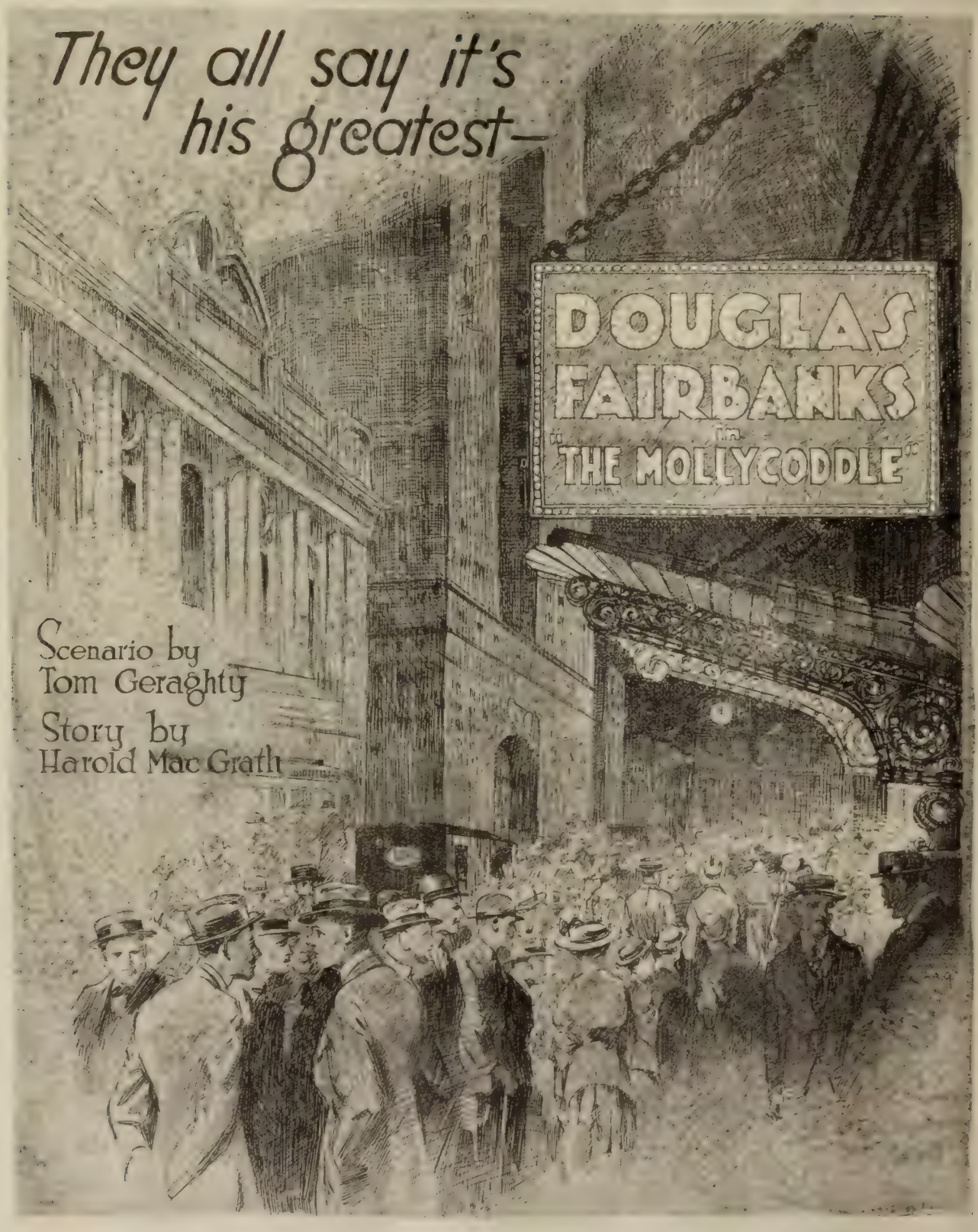
Any man owning a chain of theatres, or a single theatre, can buy our pictures, but no man can buy from us our pictures for theatres that he does not own.

No men are organizing a booking company for any other reason than the intention of making a booking office profit for themselves. You, the Exhibitor, will pay that additional profit unless some distributors have the "guts" to protect you against a new form of parasite.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY.



UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

The height of screen artistry-
MARY PICKFORD
in
"SUDS"
from the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Screen Adaptation by Valdemar Young
Directed by Jack Dillon
Photographed by Charles Rosher
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

COMING-TO

The Exhibitor's of the Prestige

STATE RIGHTS NOW SELLING

The most astounding

"THE INVIS

15 GIANT EPISODES

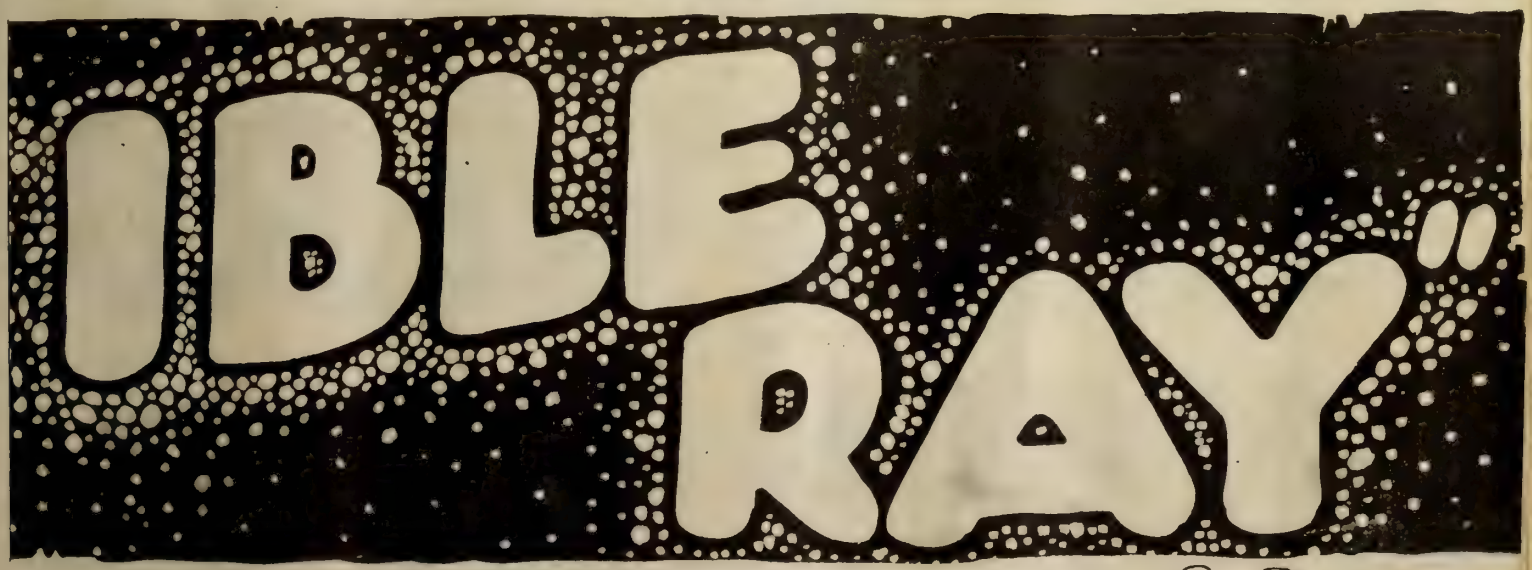
Starring RUTH CLIFFORD

PREPARE for the biggest, most genuine Box Office Serial ever released. The serial with the two big popular stars, beautiful Ruth Clifford and handsome, athletic Jack Sherrill. The serial with the mightiest punches, the biggest imaginable thrills—the serial packed with new ideas, new action, new situations. The serial with a REAL plot and a REAL love story. The serial with bigger crowd-pulling power than you have ever seen before. Accomplishments and sensations in bewildering succession for 15 Giant Episodes.

ELECTRIFY World with Popularity and Profits

STATE RIGHTS NOW SELLING

serial ever made



and JACK SHERRILL

15 GIANT EPISODES

"THE INVISIBLE RAY" has a brand new theme behind it, mystifying, fascinating, unique. It has the magnetic power to pull crowds and hold them for 15 successive episodes. It has tremendous advertising and exploitation possibilities and ready prepared is a smashing big Advertising campaign book, packed with stunts, ideas, newspaper advertising, publicity, marvelous posters prepared by experts who know how to put serials across to the public. STATE RIGHTS NOW SELLING. Wire us for terms, territory, prices, etc., immediately.

JOAN FILM SALES CO., Inc., 33 W. 42nd St., New York

State Rights Now Selling

A truly sensational Five-Reel Money Getter

Joan Film Sales Co. (Inc.)

presents The Brilliant International Star

FANNIE WARD

in

"SHE PLAYED AND PAID"

Adapted From Henri Bernstein's Celebrated Stage Success "La Rafale"

It's the Biggest STATE RIGHT Winner of the Year

DON'T buy any State Rights Feature until you first see FANNIE WARD in "SHE PLAYED AND PAID." Here's a money-getter you can't duplicate. A tremendous Box Office Star in a great drama of the doings of high Parisian Society. A play that critics have pronounced the most sensational emotional acting of Fannie Ward's entire career. And get this!

WE don't sell you the bare picture. Ready prepared is a wonderful campaign book that will draw bookings with amazing rapidity. Marvelous posters, genuine showmen's heralds, lobby photos, ready prepared newspaper ads, complete publicity stunts and exploitation, ALL READY FOR YOU. Here is a winner if there ever was one. WIRE TODAY for territory and prices. Don't delay it.

JOAN FILM SALES CO., 33 West 42nd Street, New York

You must have both Quality and Quantity in Short Subjects—We supply both

We started on April 1st with but one weekly release

NOW WE OFFER:

Comedyart - - -	**2 reels once a week**
Clayplay - - -	**1 reel once a week**
Sunset-Burrud - -	**1 reel once a week**
Premier - - -	**1 reel once a week**
Premier - - -	**2 reels once a week**
Gale Henry Specialties	**2 reels once a week**

Six weekly releases

This phenomenal growth of Special Pictures Corporation is positive evidence of one thing—that we have proved ourselves the one reliable source for short subjects.

Two additional releases will be announced before September 1st. Our releases are handpicked from a thousand offerings for their entertainment value and box office power.

There's a BIG one coming in October

SPECIAL PICTURES CORPORATION

H. W. Hellman Building **LOS ANGELES**

GOLDWYN THIRD YEAR RELEASES

Here is a complete list of Third Year Pictures, made up of subjects that have already proven their unusual box-office worth to the exhibitor.

REX BEACH

The Girl From Outside
The Silver Horde

JACK PICKFORD

The Little Shepherd of Kingdom Come
Double Dyed Deceiver

GERALDINE FARRAR

World and Its Woman
Flame of the Desert
Woman and the Puppet

MABEL NORMAND

Jinx
Pinto
Slim Princess

PAULINE FREDERICK

Bonds of Love
Loves of Letty
Paliser Case
Woman in Room 13

MADGE KENNEDY

Strictly Confidential
The Blooming Angel
Dollars and Sense
The Truth
Help Yourself

TOM MOORE

Lord and Lady Algy
The Gay Lord Quex
Toby's Bow
Duds
The Great Accident
Stop Thief

WILL ROGERS

Almost a Husband
Jubilo
Water, Water Everywhere
The Strange Boarder
Jes' Call Me Jim
Cupid the Cowpuncher

EMINENT AUTHORS

The Cup of Fury
Street Called Straight
Partners of the Night
Dangerous Days
Out of the Storm
Scratch My Back

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN Presidens

Samuel Goldwyn Presents

TOM MOORE
in
Stop Thief

The COHAN & HARRIS notable stage success by CARLYLE MOORE

Directed by

Harry Beaumont

BROADWELL PRODUCTIONS, Inc.

ROBERT BURKE BROADWELL, Pres. and Gen. Mgr.

Robert Burke Broadwell

Completed and Ready

for Showing

NICK CARTER No. 1

Colin Chase

"THE $100,000 KISS"

Starring

THOMAS J. CARRIGAN

as

"NICK CARTER"

MAE GASTON AS "PATSY"

COLIN CHASE AS "CHICK"

In the Cutting Room

NICK CARTER No. 2

"BANKNOTE 1-A"

In Preparation

NICK CARTER No. 3

"THE MYSTERIOUS MAIL ROBBERY"

Famous Stories—Costly Casts
Expensive Settings—New Locations
Excellent Direction

ACTION! SNAP! PUNCH! THRILLS!

Mae Gaston

Address all inquiries to JOHN J. GLAVEY
New York Representative

BROADWELL PRODUCTIONS
Incorporated

Suite 1115, Brokaw Bldg.
1457 BROADWAY, N. Y.
Telephone Bryant 9500

Thomas J. Carrigan

LLOYD HAMILTON ("HAM")

IN

It'll renew the roars of "A Fresh Start"

"DUCK INN"

A MERMAID COMEDY

Two reels of laughs stepping on each other's heels

With Marvel Rea & Monte Banks

INTRODUCING a new brand in the two reel fun field, "A Fresh Start," first of the Mermaid Comedies, has set a new mark everywhere for laugh-getting.

With this record, "Duck Inn", second of the series, will find a warm welcome, and it is certain to establish a still higher mark. Lloyd Hamilton, with a following of thousands from his "Ham and Bud" comedies will paralyze tens of thousands with laughter in this story of unusual situations and astounding action.

Mermaid Comedies are high speed laughter producers. Every one who has shown "A Fresh Start" knows that. Your competitor will not let you forget it.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

JANE
the cameo-like beauty and college co-ed.

"FARO KATE"
worldly-wise and queen of the Alaskan dance-hall

JANE NOVAK

the idol of the silent drama in a dramatic triumph

"THE GOLDEN TRAIL"

an ARROW release

Announcing!

a powerful, clean, super-dramatic production featuring an inimitable artiste—supported by a cast of capable players

JANE NOVAK

and

JACK LIVINGSTON

in

"THE GOLDEN TRAIL"

Directed by Lewis H. Moomaw and Jean Hersholt

Presented by American Lifeograph

FOR THE INDEPENDENT BUYER

Endorsed and Distributed by

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

220 West 42nd Street

New York

STATE RIGHT BUYERS

Here is your chance to get a picture that has exploitation possibilities galore—suitable for any house any time of the year in any part of the land.

"The Answer of The Sea"

REPRODUCED FROM THE FAMOUS MOTION PICTURE CLASSIC "UNDINE"

A dream of fair women—a marvelously staged sea picture which thrills with its drama and fascinates with its alluring revelations. A big, glowing, beautifully photographed production sure to delight audiences of every age with its wondrous story and the beauty of its settings. You know the demand there is for a big sea picture and here is the biggest, most captivating of them all. Write us—wire us today—without fail.

WILK & WILK
1476 Broadway
NEW YORK CITY

DIAL FILM COMPANY
presents

MITCHELL LEWIS
in
KING SPRUCE

From the book by HOLMAN DAY
Directed by ROY CLEMENTS

Here is a story rich with the scents and odors of the Big Woods; dramatic with the crash of falling trees; filled with muscular action and daredeviltry.

"King Spruce" for ten years has been one of the foremost novels of the great outdoors.

It contains a sweet, clean love story. It shows the sweep of a great forest fire. It contains hard fighting and breathless adventure. It is enacted by a cast of fine players who *feel* the story they are acting.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

NOW SPRUCE UP YOUR BUSINESS WITH "KING SPRUCE"

HERE'S THE PROOF

WE TOLD YOU

"UP IN MARY'S ATTIC"

WAS THE BIGGEST BOX OFFICE WINNER OF THE YEAR

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

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1920 JUL 20 PM 8 30

FINE ARTS PICTURES INC.

NEW YORK NY

UP IN MARYS ATTIC BOOKED FOR A FOUR DAYS RUN AND HELD OVER FOR THE FIFTH DAY BREAKS ALL RECORDS AT THE CRITERION I CONSIDER THIS SPECIAL A ONE HUNDRED PERCENT BOX OFFICE ATTRACTION ALLOW ME TO CONGRATULATE YOU ITS A REAL MONEY GETTER

T C THOMPSON MANAGER CRITERION AMUSEMENT CO

FINE ARTS PICTURES, Inc.

1457 Broadway - Phone Bryant 9500

For Territorial Rights

L. L. HILLER. 1476 BROADWAY

Harry Garson

and

Herbert K. Somborn

announce to the trade the acquisition of

Sada Cowan

who will write for them exclusively

Sada Cowan, scenarioist of

"Why Change Your Wife"

and the author of many well-known stage successes will provide stories for two mammoth productions a year to be released as specials. The preparation for the first of these has already begun.

HARRY GARSON PRODUCTIONS

1845 Allesandro Street
Los Angeles, Calif.

512 Fifth Avenue
New York City

WIRE FOR OPEN TERRITORIES

Fidelity Pictures Co.
Presents

LOVE'S FLAME

by
Louis Reeves
Harrison

With an
All Star Cast

WITH
THOMAS J.
CARRIGAN
AND
VIVIENNE
OSBORNE

DIRECTED BY
BY
CARL
GREGORY

FIDELITY PICTURES CO.
117 West 46th St.
New York

The Face They Love to See!

The Most Beautiful Woman in the World

Katherine MacDonald

is presented by

Katherine MacDonald Pictures Corporation, Sam E. Rork, President and General Manager

In Her Latest and Greatest Picture

"The Notorious Miss Lisle"

By Mrs. Baillie Reynolds — Directed by James Young

Photographed by J. Brotherton — Art Director, Milton Menasco

By arrangement with Attractions Distributing Corp'n
B. P. SCHULBERG, President
Foreign Representative: David P. Howells, Inc., 729 Seventh Avenue, New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

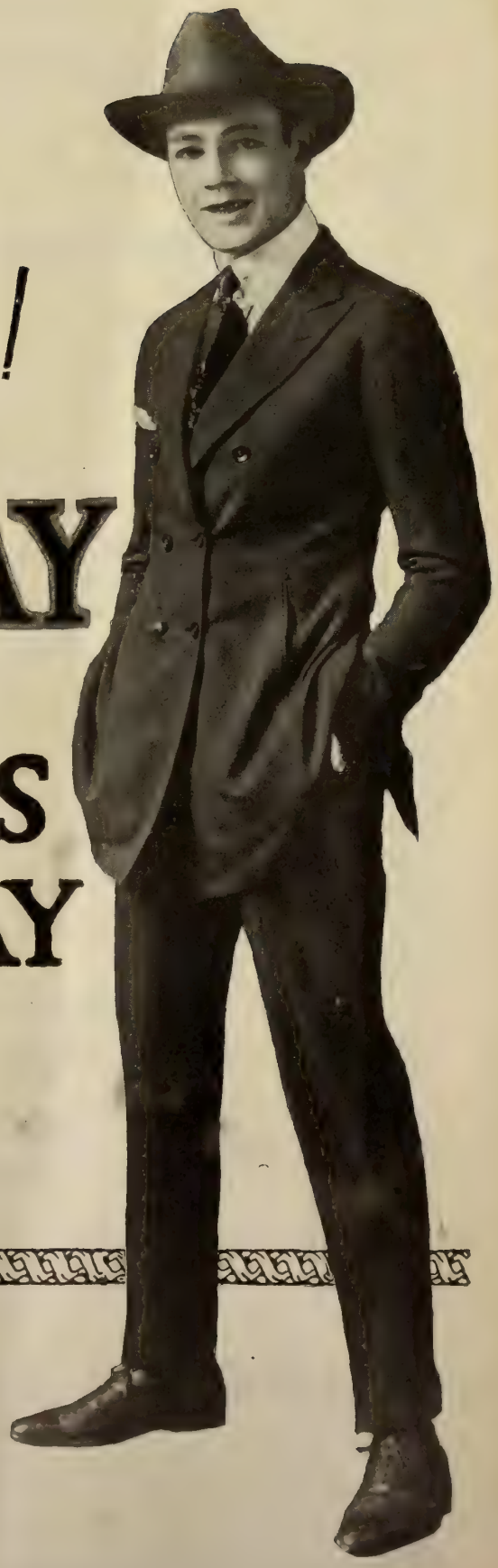
A First National Attraction

There'll be a Franchise everywhere

It cost more to produce than any of his previous pictures totaled in gross rentals

Released AUGUST 30th

Presented by
ARTHUR S·KANE
Adapted from
GEORGE M·COHAN'S
Stage Success



That's how big it is!

CHARLES RAY

in

45 MINUTES from BROADWAY

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL
SPECIAL ATTRACTION

Maybe you know these Exhibitors

JOHN ARNOLD
Washington Theatre
Sherman, Texas

"Shoot my Franchise to me by return mail, for I am getting gray as a rat worrying over this Franchise and I want to get it signed and in our safe and then I will take a fishing trip, for the way that First National Franchises have been flying around here, I have been afraid to leave for a minute."

EARLE SNELL
Majestic Theatre
Reno, Nevada

"Without exception I believe an Associated First National Franchise the best investment offered by any branch of the motion picture industry today. I know that the future success of the Majestic is insured through it."

F. J. McWILLIAMS
The Grand Theatre
Madison, Wisconsin

"After carefully investigating your sub-franchise proposition, I mailed you a check covering same. If the franchise is awarded to me, I will consider it the greatest single asset I could possibly obtain to insure a profitable business for the future. If you care to have anyone write me, I will gladly reply."

No matter how small or large your town may be the day will come when the First National Franchise allocated to it will be worth more money than any theatre in it.

There'll be a Franchise everywhere

ASSOCIATED FIRST NATIONAL PICTURES INC.

MOVING PICTURE WORLD
The Trade Paper of Features

Two Striking Statements

TWO statements of deep concern to the industry at large are printed on the pages immediately following. They are of concern not only to exhibitors but to producers and distributors. For, after all, the controversy that has so fiercely surged among the men who show pictures has affected just as closely the men who make and distribute them. In other words, if there be truth in the contention of exhibitors that there is an attempt to sew up the industry on the part of one organization the success of the plan means the diminution in business size or the extinction of many producers and distributors.

The telegram of Mr. Quinn of the El Paso Rialto will strike many readers who have looked upon the controversy from the outside as one of the most illuminating contributions to the literature of the contest so far submitted. What he says about the ability of Mr. Lynch and his associates is exactly in line with what one hears among the exhibitors of the South. During the five days the writer of these lines recently spent in Atlanta he heard the same thing, not once but many times. Individually the Lynch executives are praised, collectively they are feared.

Mr. Quinn puts in the same category as the "octopus" those exhibitors who he charges by their unfair treatment of the producer are responsible for the present acute situation. Lest there be, however, doubt in the mind of any one as to where he stands he calls and calls loudly for assistance on the part of every independent organization. As to Mr. Quinn's fears regarding the competency of the officer personnel of the exhibitor organization to handle the problems facing them we believe he is in error and that time will so prove.

THE statement of Mr. Zukor bears evidence of being the most important announcement on the exhibitor controversy he has issued He declares that not only does he want to retain the good-will of exhibitors but that he intends to show exhibitors he is ready to rectify any cause for complaint. He insists that had there come to him knowledge of abuses on the part of employes of his company he would have demanded an immediate accounting.

The president of the Famous Players says he has taken personal charge of the matters connected with the exhibitor controversy and that he will investigate all complaints and see absolute justice done. He further promises upon the completion of an investigation under way within his company to present to the exhibitors of the country such facts as may be uncovered and bearing upon the matters brought out at the Cleveland meeting of the Motion Picture Theatre Owners of America.

It is possible there may be in sight the end of the contention that has shaken the motion picture industry during the past few months. If this prove to be true it will be matter for hearty congratulation on the part of every person interested in the welfare of the men who make and distribute and the men who exhibit motion pictures.

Georgia Battling Censorship

THE last of the season's legislative fights over censorship promises to be one of the year's bitterest. The hearing on July 20 before a joint committee of the upper and lower houses of Georgia was marked by unusual acrimony on the part of the proponents of censorship. One example of the lengths to which the censorship advocates were prepared to go in pushing through the measure was the assault by a minister on the Jews. Another was the charge by the wife of the chairman of the temperance committee that the larger part of present degeneracy is due to motion pictures.

The motion picture industry of Georgia is united in the fight. Under the leadership of Arthur Lucas the exhibitors and the exchangemen attended the hearing. The National Association of the Motion Picture Industry was represented by Jack Connolly, in charge of its Washington office, and by Albert Foster, who made the principal argument against the measure. The leading newspapers of the state are on the side of the industry.

Mr. Lucas is more than a representative exhibitor and exchangeman. He is one of the leading citizens of the state and incidentally perhaps its most prominent Democrat. Also he is a newspaper owner. When a man possessing these qualifications throws into a fight every ounce of weight he can command it is certain the advocates of censorship before they get through will know they have been to a race.

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Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1021-1022 Garrick Building, 64 West Randolph Street (Telephone: Central 5009). James S. McQuade, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

Quinn of El Paso's Rialto Slashes "Octopus" While Admiring Its Head and Denounces Parasitic Exhibitors

The following telegram has been received by the Moving Picture World from a prominent Texas exhibitor. It is printed verbatim. Mr. Quinn swings a sword that has two keen edges. It slashes the "octopus" at the same time the wielder takes off his hat to the head of the organization as a man of achievement who has risen from humble beginnings. The blade also cuts deeply into what Mr. Quinn describes as the parasitic exhibitor who by a policy of unfair treatment of the producer places an unequal burden upon the square exhibitor. At the same time, to prove Mr. Quinn holds no brief for Mr. Lynch, he urges quick action on the part of independent exhibitors, producers and distributors unless they are prepared to wind up the clock and put out the cat so far as the Texas market is concerned.

By James C. Quinn
Rialto Theatre, El Paso, Texas

THE outstanding feature of the recent exhibitors' convention at Dallas was, to my mind, the oratorical attacks on the Lynch interests, the so called "octopus," rather than real constructive work for the benefit and protection of the exhibitors. I think that if less time had been devoted to telling of the choking of the "octopus" and more figuring just how it was going to be done more good would have been accomplished.

There is not an exhibitor in this territory who will suffer more than I if the present Lynch plans mature. I will immediately lose the backbone of the program upon which I built this theatre, and there is not at the present time an available supply of high-class stuff open to me to take its place. I have just about completed one long strenuous year putting the Rialto into its present enviable position, and it isn't likely I am going to let Lynch or anyone else come in and wreck the proposition without a battle.

Expresses Admiration for Lynch.

But I say this: "If I should get there eventually, I don't know of any one that I would rather lose to than a fellow like Lynch, who by his very force of character has come up from the oblivion of a fishcart to his present dominating position."

Without ever having met the man I have a great admiration for any one who can accomplish as much in the way of organization as he has while the rest of the crowd who had the same opportunities were asleep at the switch. And strangely enough I have yet to learn of one case where he has used unfair methods.

In spite of his great strength in this territory Lynch has repeatedly bought where he could have squeezed. I have run down numerous rumors of blackjack methods and have invariably found them to be unfounded. My position in the matter is that if a fellow can beat me to anything fairly my hat is off to him.

Calls for Steel-Nosed Bullets.

And so I say that instead of wasting time shooting verbal peas at the "octopus" we ought to be busy every precious minute molding steel-nosed bullets. I noticed that some of the loudest and bitterest talkers at the convention were exhibitors who were notorious for their policy in taking advantage of their control of local situations to refuse to pay a fair rental price to a producer for his product.

Such men are just as much parasites as any "octopus" that ever wiggled a tentacle and are absolutely responsible for the present acute situation. If exhibitors had long ago organized as much for the purpose of playing fair with the producer as for forcing the latter to play fair with them the present condition would not exist.

Dallas Raises Great Hopes.

In talking with me more than one executive of the Lynch interests has laughed at the efforts of the exhibitors to get together, which is a foolish thing for these executives to do. Back in '76 Washington and his raggedy outfit had the appearance of a much bigger joke than can be discovered in the present situation, and I have great hopes that much good will come out of the Dallas convention and others like it.

We only have to look back a short time to the days when the Motion Picture Patents Company almost had our souls in pawn. If the exhibitor could live through those days he can surely survive the present. But he must decide to organize as much against the parasitic exhibitor in his own organization who by a policy of unfair treatment of the producer places an unequal burden upon the square exhibitor as against the so-called "octopus," which is nothing more than the personification of ninety-nine out of every hundred exhibitors if they had the brains, the capacity for hard work and the resourcefulness to become one.

Demands Outside Aid.

The present exhibitors' association has not the executive strength, in my opinion, to cope with the tremendous odds against it, and if there are any organizations outside of this state, exhibitor, distributor or producer, interested in keeping an open field for independent operation in Texas they had better get themselves together without delay, pick out a man who can think as fast and as big as the best man Lynch has in his whole organization, put him aboard the first train out of town Texas-bound and tell him to take off his coat and roll up his sleeves on the way down. Unless radical action is taken at once we might as well wind up the clock and put out the cat as far as a local market for independent producers is concerned.

Texas Exhibitors Raise $12,000 and Elect E. T. Peter President

TEXAS exhibitors convened on Tuesday, July 13, in Dallas. There were 100 present on the first morning of the session. E. T. Peter was chairman of the convention.

A resolution was unanimously adopted approving and indorsing the Motion Picture Theatre Owners of America and formally joining the Texas Exhibitors' Association with the Motion Picture Theatre Owners of America. Committees were appointed and the convention adjourned to meet again that afternoon at 2 o'clock, at which time there were present from 135 to 150 exhibitors. The various committees made their reports and they were adopted by the convention.

Elect E. T. Peter President.

Fred J. Herrington, national organizer, representing the Motion Picture Theatre Owners of America, addressed the convention, telling the exhibitors of the activities of the national organization since the Cleveland convention.

A vote of thanks was given to Mr. Herrington and the national organization for their co-operation with the Texas Exhibitors' Association, and in twenty minutes $12,000 in cash was contributed by the exhibitors present, thus assuring the quota of the state toward the national organization fund. A separate fund of $800 was contributed to defray the expenses of a local organizer.

The election of officers was the next order of business, and E. T. Peter, treasurer of the Motion Picture Theatre Owners of America, was elected president of the Texas Exhibitors' Association.

Zukor in Formal Statement Declares He Will Take Up All Grievances of Exhibitors; Guarantees Full Justice

By Adolph Zukor,
President
Famous Players-Lasky Corporation

DURING the last few weeks hundreds of my friends among the exhibitors of the country have telegraphed and written to me personally expressing confidence in the Famous Players-Lasky Corporation, and giving concrete evidence of their confidence by renting Paramount Pictures for their theatres.

These exhibitors have been frank enough to tell me that the consistent merit of Paramount Pictures has been the cause in large measure of the prosperity their theatres are now enjoying.

These voluntary messages from exhibitors are a source of infinite pride and gratification to me, for since I have been in the motion picture industry it has been my aim, as it has been the ambition of my associates, to produce the best pictures that brains and money can make.

Will Take Up Complaints.

However, not only do I want to retain the good will of those exhibitors who are doing business with me now and have done business with me in the past. I also want to show exhibitors who may consider they have a grievance that I am more than ready to rectify what cause for complaint they may have.

It has been said that employes of Famous Players-Lasky Corporation have threatened exhibitors that if they did not book Paramount Pictures or pay the prices they wanted this company would buy them out or build theatres to compete with theirs.

These complaints have never been made to me directly. Had I been informed of these alleged abuses I should have demanded an immediate accounting. And if I found that any employe of this corporation was guilty of making such threats that employe would have been discharged instantly. I have never authorized such practices; nor has any official or agent of Famous Players-Lasky Corporation authorized such practices.

Promises Absolute Justice.

I want exhibitors to know that the success of the industry as a whole is the closest thing to my heart. I also want them to know that fair business dealing on the part of every representative of this company is the only method I will countenance.

I have taken personal charge of this end of our business and I will consider it a personal favor if any exhibitor having a grievance against us shall make his complaint to me personally, or by wire or letter. I promise that I shall myself investigate all such complaints, and I guarantee that I shall see that absolute justice is done. I cannot say this too strongly, for the good-will of the people we serve is the keystone of our business structure. I value the respect of every exhibitor far above the business he may give me.

Now Collecting Data on Controversy.

I am now collecting from all the exchange zones of the country data bearing on the controversy that developed at the convention of the Motion Picture Theatre Owners of America at Cleveland.

At the earliest possible moment with this data on hand, I will present the facts so that the exhibitors of the country can clearly understand the position of myself and my associates, and so that they will be fully apprised of the fact that our institution desires to maintain friendly and amicable business relations with the exhibitors of the United States. It will be in the future as it has been in the past my policy to cater to the goodwill of the exhibitor first, last and all the time.

Let me reiterate: Our position has always been open and aboveboard. That's our position now. I am in my office every day. The door is always open. I am in charge, and any exhibitor having a complaint to make has my promise that I, personally, will investigate his grievance and see that any cause for complaint which may exist is corrected immediately.

Atlanta Reformers Draw First Blood in Bitterly Waged Censorship Fight

(By wire to Moving Picture World.)

Atlanta, Ga., July 21.

THE reformers drew first blood in the censorship fight which came up here yesterday in the state legislature when the committees of both houses gave the bill a favorable report. Arthur Lucas, leader of the opposition, declares that the fight is far from being finished and predicts that it will be close and intense. He regrets exceedingly that there should have been any injection of racial and religious prejudices, but says that he has enough faith in the personnel of both houses to believe that the measure will ultimately fail of passage.

The address of Colonel Albert Foster, representing the National Association of the Motion Picture Industry, was one of the strongest and most powerful ever delivered in the legislative hall, but at the same time the attacks made upon motion pictures by the reformers were undoubtedly the most vicious and scathing ever heard. The wife of the chairman of the temperance committee of the House made an address in which she practically charged that the majority of degeneracy at present comes from motion pictures. The Rev. Mr. Williams, one of the advocates of the bill, made a most vicious attack on the Jews, who, he contended, control the industry.

Both sides are determined to fight to a finish.

National Association in Fight

Several days prior to the committee's report, Jack Connolly, Washington, D. C., representative of the national association, was in Atlanta and conferred regarding the situation with Mr. Lucas and other leaders of the opposition. The forces of the industry are presenting a determined front, working together in harmony.

The bill provides for a board of three censors appointed by the governor, which would be aided by ten inspectors in dictating what pictures the Georgia public may see. The censorship machinery would be supported by a fee of $1 collected for every reel released in the state, and not a foot of film could be screened publicly without the board's stamp of approval.

The Senate committee, whose chairman, Fred Kea, is author of the Senate bill, voted unanimously for a favorable report. The House temperance committee, a member of which, Boyce Ficklen sponsored the legislation in the lower branch of the Assembly, deliberated for forty-five minutes. A majority were said to oppose the bill, but adopting an amendment totally unsatisfactory to the film men, the committee voted for a favorable report.

Editors Score Censorship

One of the most energetic opponents of the censorship bill is Arthur Lucas. He has printed in pamphlet form a letter sent by David Wark Griffith, in which the producer expresses his regret at being unable to appear before the legislative committee and plead against censorship.

Mr. Lucas has written to twenty-nine of Georgia's leading newspapers, inclosing Mr. Griffith's letter and pointing out that during the present year censorship bills were defeated in Virginia, Mississippi, Oregon and South Carolina legislatures and asking the editors to telegraph their views on censorship.

Among the editors replying, who opposed censorship, were the following: W. S. Kirkpatrick, Times Recorder, Americus; W. H. Tucker, Columbus Enquirer Sun, Columbus; J. D. McCartney, Tribune, Rome; editor News, Macon; Grady Adams, Observer, Moultrie; editor Free Press, Quitman; M. E. Brewster, Banner, Brunswick; John S. Cohen, Atlanta Journal; Bowdre Phinesy, Augusta Herald; Thomas J. Hamilton, Augusta Chronicle.

The News of Macon wired direct to the legislature that it approved of the bill.

Alternating Currents

Sifted Through a News Transverter

Sedate Coney Island Would Be Amazed

WE are asked to believe that a bevy of girls stepped out of the Broadway Theatre one afternoon recently and blocked traffic. The girls were members of a "bathing group" who were then backing up a feature film by making stage appearances in one-piece surf tormentors. Be it said for Chicago—particularly Northsiders—that such an event would not have "made" a single line of type.

As part of an elaborate system of civic improvements a fine bathing beach has been opened near Chicago avenue—within five minutes of "The Loop" and at the Lake Michigan edge of a fine rooming house and residential neighborhood. Prospective bathers or beach combers stream toward the lake by the hundreds from daylight until dark. The girls don their "one-piecers" at home, slip on the old man's overcoat, brother's macintosh or their own bath robe and stroll unabashed toward the beach.

If Mack Sennett thinks he can "start something" by turning his bathing girls loose in Chicago he will find himself mistaken. Chicagoans wait not upon screen disrobers to provide them with an "eye-full."

Recording a Record Run for Film

Being a dentist is one thing and a motion picture inventor is another—but, sometimes, one thing leads strangely to another. For instance, Dr. L. A. Wilson, dentist, conceived the idea that he could work much faster and with better results if a victim's mouth might be so arranged that it would stay wide open for any desired length of time. This led him, by some strange process of reasoning, to the conviction that a film run perpetually would be a splendid idea for store window advertising. Hence the "Illustrograph."

Recently the machine has been operating in a window on Broadway, just south of Columbus Circle. Crowds were watching as continuously as the "movie show" repeated itself, time after time and hour by hour. The policeman finally decided that he could walk his best more contentedly if he was not tempted to gaze at the free movies. The "Illustrograph" was told to "move on."

But every evening, for two weeks and two days, 250 feet of film was wound, rewound and disclosed to the gaze of the curious and interested "fan"—for a total grind of 72 hours, the longest run of the shortest film ever shown on Broadway.

On Authority of George Kleine

The first "news reel" pictured incidents connected with the assassination and funeral of President McKinley. Edison cameramen were in Buffalo on the day the martyred McKinley was to make an address in the Temple of Music. The camera caught the surging crowds. Pictures of the funeral ceremonies in Washington and Canton developed finally, a total of less than 100 feet.

The second "topical" pictured incidents attendant upon the San Francisco earthquake and fire—pictures taken as soon as Edison, Vitagraph and Selig could get cameramen into the devastated city.

In 1903 Mr. Kleine sold, in western territory alone, more than 200 prints of "The Great Train Robbery"—740 feet over all. One year earlier the first narrative film was disclosed by Edison in "The Life of the American Fireman"—425 feet.

Mr. Kleine could immensely interest the "younger generation" in this still "infant industry" if he could be induced to set down for publication his wealth of information on the early days of filmdom. Moving Picture World hereby bids for the right to publish.

Disclosing Julius Singer, Pioneer

Now that the drouth has been accomplished and "wet" money is pouring into the film game, there can be no harm in pointing to Julius Singer as the man who, ten years ago, scented the oncoming change in conditions and began hooking up gin-mills with the screen. Julius was in Chicago then, renting films and selling machines.

At every election Illinois voters sent various towns and districts into the dry column. Singer kept close tab on the political situation. He knew when Pecatonica was going dry and how long Pocahontas would stay wet.

On the morning after election, when the verdict was "dry," Singer would visit every saloon and put on a sales talk for the movies. Booze merchants who saw their finish were shown the silver (screen) lining to the cloud.

"Rent some chairs from the undertaker, strip a sheet off the bed and open your store as a movie," was the burden of Singer's conversation. "This prohibition ripple is going to become a tidal wave. Better get in the game and forget the bung-starter and the bar-rag."

The sale of a machine, a contract for film rentals, and Julius was off to carry "salvation" into another town where John Barleycorn had bit the dust. Many a man who "fell" for Singer's dulcet song has since become a first-run showman in a picture palace where once stood a booze emporium.

They Gave Dewey a House and Lot

Over night a fine real estate deal was turned into mockery by the fickleness of the great American public. Not so with great men in newspaperdom. Ben Day founded the New York Sun in 1833. Now he has type borders and backings named in his honor.

What's going to be done about a bouquet for George Eastman, who has sold so much film for the use of producers, for the reflection of great players and the bank-roll benefit of so many showmen? Not that Mr. Eastman needs anything—he knows all about where he's going to sleep and what he'll have to eat.

Mary Pickford's Understudy to Be Starred in Pictures

A NEW producing company has been incorporated under the laws of Delaware to produce feature pictures starring Louise Du Pre, recently understudy to Mary Pickford during the production of "Pollyanna." Arrangements have been made to visualize a number of well known stories suited to Miss Du Pre's type and talents and production activities will be started about the middle of August.

While the company is not yet ready to announce the titles of these stories, it is stated that they are of the simple, philosophical, human interest strain for which the public has shown a decided and consistent preference, and it is the intention of the new company to stick to that style of picture in all of its operations.

Louise Du Pre.
New star of the Fan Film Corporation, New York.

"The Luckiest Girl."

Between stage engagements Miss Du Pre has appeared in a number of pictures. She has been seen in Vitagraph, Pathe, Famous Players and several independent productions. Miss Du Pre states that her engagement with Miss Pickford has rounded out her natural ability to play wistful child parts and her belief is backed up by the new producing company that will offer her as the star of a new series of feature pictures under the slogan, "The Luckiest Girl in the World."

The new company is composed of well known men in the business and financial world and the business and production affairs of the company will be under the supervision of its vice-president and general manager, Chas. J. Giegerich.

Rita Weiman Returns East

Rita Weiman, author of "The Acquittal," one of last year's stage successes on Broadway, has just returned from the West Coast where she wrote an original scenario for motion picture production by William DeMille, a director of Paramount features. It is called "Footlights" and will be produced as soon as Mr. DeMille has completed the picture on which he is now working.

Sydney Cohen Gives His Version of Talk with Abrams; Prints Tom Boland Letter

IN an open letter to Hiram Abrams, president of the United Artists Corporation, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, reviews his conversation with Mr. Abrams at the Hotel Astor on July 6. Mr. Cohen resents the intimation he was seeking a "personal advantage" and in this letter blames Mr. Abrams as an individual for alleged exhibitor difficulties with United Artists, saying, "I do not by any means give up the hope that you will see the injury which you are causing to the company in whose employ you are."

Mr. Cohen ignores Mr. Abram's offer to supply "Big Four" pictures on credit providing the exhibitors' national organization guarantees United Artists payment in full for all contracts entered into. He releases for publication a letter written Ralph Talbot, president of the Oklahoma Theatre Owners' and Managers' Association, by Tom H. Boland, whose complaint of mistreatment by United Artists Mr. Cohen has taken up for action by the national body.

The correspondence follows:

Mr. Hiram Abrams,
729 7th Avenue, New York.

Dear Sir:

I note in the trade papers generally your comments following the conversation I had with you at the Hotel Astor on the evening of July 6, which was arranged through the correspondence exchanged between us relative to the mandate of the national convention at Cleveland of the Motion Picture Theatre Owners of America, relative to the methods of your organization exacting the entire amount of the film rental at the time of the signing of the rental contracts by exhibitors, at times months in advance of play dates. I assume that you have been quoted correctly.

Asked Contract Be Modified.

This is not written with a view to protracting any discussion that I might have had with you, for neither my time nor my taste will permit it. So let me review for you exactly what happened:

I asked you to modify the provisions of the contract issued by the United Artists Corporation for the playing of their productions, which exacted the entire amount of the rental price in advance on the signing of the contracts by the exhibitor. I advised you that if you were to do this, it would (in my opinion) be of great help and assistance to the organization you represent, because the opportunity is presented at this time of some producer or distributor mobilizing the good-will of the exhibitor, particularly so in view of the resentment and antagonism that has developed among exhibitors against certain producers and distributors.

Your intimation that I was seeking a personal advantage is entirely unwarranted as well as a barefaced misrepresentation. Our correspondence will show that I personally notified you in writing in advance of our conference that I would refuse to do business with your organization, as long as you persisted in exacting the entire amount of the film rental more than seven days in advance of the actual play dates, at my theatres.

Must Obey New York Law.

As far as the state of New York is concerned I beg to assure you that the New York state organization will make you live up to both the letter and the spirit of the law which imposes on you the duty of keeping the advance payment moneys separate and distinct from your other assets, and imposes a trust upon these moneys.

If you had attended the national convention at Cleveland you would have been struck with the determination of the exhibitors from other states in attendance to emulate the example of New York and to put all advance payments under the supervision of each state authority.

You, no doubt, realize that the legislation which is now on the statute books of this state (and will soon be on the statute books of every state in this Union) has met with general approval in and out of the industry because it does two things: It secures the exhibitor against misappropriation of his money and it has a wholesome tendency to stamp out the wildcat promoter from this industry, which has suffered altogether too long.

In conclusion, let me say that your attitude toward the exhibitor is in striking contrast with the courteous consideration shown us by D. W. Griffith in a personal conference had with him. It once more accentuates a difference too long and too mildly endured—the difference between the creator and the promoter.

Determined to Right Conditions.

The Motion Picture Theatre Owners of America, regardless of any other controversies they may have with other producing concerns, will always have time to meet problems such as you present, and as their leader I assure you that no slur will ever in the slightest degree turn me from this firm purpose.

I do not by any means give up the hope that you will see the injury which you are causing to the company in whose employ you are.

Very truly yours,
MOTION PICTURE THEATRE OWNERS OF AMERICA.
Sydney S. Cohen, President.

July 21, 1920.

P. S.

In view of your statement in reply to my letter to Mr. Griffith, that the correspondence between your organization and Tom Boland, of Oklahoma City, speaks for itself and the statement that your hands are clean, carrying the intimation that Mr. Boland's are not, I am hereith enclosing copy of letter sent by Mr. Boland to Ralph Talbot, member of the executive committee of the Motion Picture Theatre Owners of America, and I want you to know I resent the intimation on your part relative to Mr. Boland.

Oklahoma City, Okla, July 3, 1920.

Mr. Ralph Talbot,
President Oklahoma Theatre Owners and Managers Association, Tulsa, Okla.

Dear Mr. Talbot:

As a member of the executive board I wish to call your attention to a recent act of the United Artists in this territory.

I, as you know, have always used their service, and price has never been entered into, as they have always been fair to me, and it was just a question of dates.

Four weeks ago, while in Dallas, their manager, Mr. Luckett, called me to his office and booked me "Mollycoddle" and "Suds," giving me dates and forwarding me all paper.

He advised me that he would forward me contracts at a later date, which he has done on other occasions.

As you know, I was called East, and when I returned, three days before showing of picture, I learned that contracts had not arrived, but that all paper had been put out and advertising man had billed it heavily. I called up the Dallas office and they informed me they had contracts from New York that were signed by another man who was building in Oklahoma City.

Now, Ralph, my point is this. The fact of losing a picture is a second consideration, as the party they sold it to cannot get open this year, but I felt that someone should have advised me that I was not going to get the picture, and not allow me to go on and advertise it and never say a word. The fact is, if we hadn't called up about it, they would never mention it, and allowed me to have a dark house on July 4.

I am asking that you call a meeting as soon as possible that we may take some action, as I expect to see this through.

Again, I have some legislative matters to take up with the board.

Hoping your business is good and with best wishes, I am

Very truly yours,
TOM H. BOLAND.

New York F. I. L. M. Club Has Its Annual Outing and Games

THE New York City F. I. L. M. Club held its annual outing at Glenwood-on-the-Sound on Saturday, July 17. About 300 exchangemen, exhibitors and friends motored to the Karatsonis Inn where refreshments were served. Then Harry Buxbaum, captain of sports, announced the program.

First came the game of baseball between exchangemen and a selected team of exhibitors, captained and managed by William Brandt, Brooklyn's prominent exhibitor and president of the Film Board of Trade. The official scorekeeper, Murray Beier, announced the exchangemen as victors and President I. S. Chadwick of the club presented the winners with a handsome silver cup donated by himself.

Then came a series of athletic contests with the following results: Winners of girls' race, under 12 years, Louis Rosenbluh's daughters, both first and second prizes (the judges were unable to distinguish between Marion and Dorothy and the placing is referred to their parents); 100 yard dash, Jack Goldstein; women's baseball throwing, first, Anna Ziering; second, Marion Rosenbluh; fat man's race, 250 pounds minimum, first, Louis Weinberg; second, Sam Zierler; third, L. Schneider; 50 yard dash for exchange managers, first, A. Abeles; second, Philip Meyer; three-legged race, first, Mr. and Mrs. Proofs; second, J. A. Lee and Marjorie Hoy.

Hop race, first, Harry Brandt; second, George Schaefer; shoe race, first, Al Mackler; second, George Offner; pig-a-back, first, Harry Buxbaum and Dorothy Doll; second, L. T. Kutinsky and H. Samwick; women's relay race, married versus single, first, Miss M. Godwin; second, Mrs. Kaufman; tug of war, won by the exchangemen.

The prizes were donated by S. R. Kent, Al Lichtman, Frank Chamberlain, Thomas Meighan, Harry Buxbaum, all of Famous Players-Lasky; L. Chadwick, Merit Film Corporation; L. Rosenbluh, Fox Film; Henry Siegel, Select Pictures; Bill Raynor, Pathe; "Izzy" Simmons, Independent Masterfilms; S. Eckman, Goldwyn; Hoy Agency; Realart Pictures; Charles Rosensweig, Universal; F. J. Orr, Metro; Joe Partridge, Vitagraph. Jans Pictures donated the programs and Siebel Print Company gave all the printing, while Peter Siebel was master of ceremonies.

Promising $500,000 Product Soon Victor Kremer Asks Independents to Give Him Their United Support

DECLARING that in the future he will concentrate all his efforts as an independent producer and distributor, Victor Kremer, president of Victor Kremer, Inc., has issued an important statement, reviewing past accomplishments and indicating the company's policy as it now makes its debut with brand new product. The statement is in part as follows:

"The independent desires to remain his own master. He must have more product, better product, best product. The summer season gives us all a breathing spell. Those now big among independent producers will grow bigger; those smaller will become big. As far as I am personally concerned I have set a mark for my high calling in this industry and am straining all efforts to reach it. I have no fear but that I shall accomplish all that I have set out to do.

"I have directed my publicity department to always bear in mind that 'Truth in Advertising' is our motto, slogan and code. I fully bear in mind that no matter how good advertising may be, it can only be as good as the product it advertises. As I can only succeed with the right product, it is of paramount importance that, entering into the era of independence, the sacredness of the slogan, 'Truth in Advertising' be always borne in mind.

Have Closed Large Deals.

"I have succeeded beyond expectations in my efforts to present independent product of the highest order. I have concluded several large deals, and with those now pending, product worth more than $500,000 will be offered in time for the season now opening, and before January 1, 1921, I should be able to double the output.

"Here I desire to make it plain that it is not merely the quantity of product but preeminently its quality which is necessary to supply the demand. For instance, in presenting 'Voices,' the six-reel production with which Victor Kremer, Inc., is opening its campaign, I am sanguine that my claims for it are in accordance with my own instructions to the publicity department.

"A trade paper advertising campaign, as well as a general campaign of great scope, will forthwith be initiated to make the star of my series of five-reel westerns as popular as any appearing on the screen today, and the star is brand new so far as motion pictures are concerned. The quality of these westerns, which will not be surpassed by any on the market, and this star will make them supremely successful, both for exhibitors now obliged to contract with producer-exhibitors and for myself.

"Of course, this is my debut with brand new product. There is plenty of territory still open for Victor Kremer, Inc., output. I say now that, considering the position I have taken, it is up to the independents to respond fully and heartily by supporting me to their utmost. Promises are plenty, talk is cheap, action is the only thing that counts. I have promised, I have talked, I have acted.

Will Open Branches Only If Compelled.

"Victor Kremer, Inc., will have its product shown in every town and hamlet in the country. It is not the company's desire to open a chain of exchanges. I wish to make it very plain that only if I am obliged to shall I open exchanges. The few exchanges under my control I had to open for self-preservation, and I hope it will not be necessary for me to break into other territories.

"I bespeak for H. H. Yudkin, our representation, who has started on a country-wide trip with sample prints of early releases, the courtesy of the trade. He carries with him 'Voices,' as well as other subjects, not forgetting 'Screen Smiles,' the snappy half-reel selection of brightest bits of newspaper wits of the day."

Indian Beauties in Rolin Comedy

Supporting "Snub" Pollard, the "pint sized" comedian, in his latest Rolin Comedy, "Call a Taxi," released by Pathe July 25, is a beauty chorus of real Indian belles. Since the recent successes of many fair redskins on the musical comedy and dramatic stage, Alf Goulding, the director, determined to make an innovation in pictures and secure the real thing in Wild West pulchritude for the latest comedy. Assisting Pollard in his comedy efforts are Marie Mosquini, Eddie Boland and "Sunshine Sambo."

Victor Kremer.

How Hodkinson Regards Deposit System; Exhibitors Resent Only Abuse of Money

ANSWERING a request from John S. Evans, a member of the executive committee of the Motion Picture Theatre Owners' of America, that he define his stand on the deposit system, W. W. Hodkinson, president of the corporation which bears his name, has outlined his ideas clearly and fully.

"At present," said Mr. Hodkinson, "I cannot consent to an arrangement which would place me at a disadvantage by giving other companies the preference over my own. In other words, while the deposit system continues to be observed generally I do not think that I ought to be asked to discriminate against my own company."

Mr. Hodkinson's letter to Mr. Evans opens with a history of how deposits came into being. The introduction of a bond or deposit, he said, was due to an honest and necessary effort to raise the prestige of the motion picture, to widen its field of operation, to increase its prosperity and to lay solid and permanent foundations for the future. Under those conditions a cash deposit was first required, and Mr. Hodkinson believes today as he did then that the deposit was entirely within reason.

"From the very start," he said, "I felt that whenever cash deposits were offered in lieu of bonds they ought to be considered in the nature of trust money. All money on deposit with me to secure the fulfillment of contracts was kept separate and distinct from all other assets of the company. I have stood for this principle at all times. Everything was done to facilitate the bonding of exhibitors, but as a rule they preferred to put up their cash.

"In conclusion, let me say that in my judgment the protest of the exhibitor against deposits is not and never has been due to any unwillingness on his part to furnish a reasonable guarantee for the execution of fair and legitimate contracts. His resentment, I take it, is directed against the abuse of his deposits."

Beatrice Burnham to Lead

After a studio-wide search for a suitable leading woman to play opposite Douglas MacLean in his latest Thomas H. Ince comedy, tentatively titled "When Johnny Came Marching Home," Freddie Fralick, Ince casting director, announces the acquisition of Beatrice Burnham, winsome and talented young feminine lead.

Educational Places Big Order for More Prints of Comedies

EDUCATIONAL FILM CORPORATION last week placed with its laboratories what it says is the largest order for comedy prints ever given, resulting from the unusual demand for prints that have come from its exchanges in the principal distributing centers of the United States.

One of the policies adopted when Educational decided to enter the field and to provide its own distribution system was that the exhibitor should be given every opportunity to view the pictures before booking them. It has required the greatest diplomacy to retain these prints in the exchanges for this purpose, so insistent has been the demand for their public exhibition. The big order just placed is to afford the various exchanges additional prints of the comedies, the Bruce Scenics, Chester-Outings and other series.

Additional demand on the prints already in the exchanges is reported through exhibitors desiring to extend the runs on these comedies and to repeat them at a later date. Reports have been received at the home office only on "A Fresh Start," the first of the Mermaid Comedies, and "Four Times Foiled," the initial Chester Comedy, both of which have already had several runs of two weeks at prominent theatres.

Exchanges are now in operation in all of the territories except Dallas, New Orleans, Denver and Salt Lake City, and these will be opened soon. Arrangements for the exchanges in Canada will be announced within a few days. Prints of the Mermaid and Torchy series, on which Educational controls the foreign rights, are being prepared for shipment abroad.

— I —
am the Latin-American Newsboy.
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Bert Lytell Talks About Stock Acting and Metro's "The Price of Redemption"

By EDWARD WEITZEL.

THERE have been students who have become actors, and actors who have become students. Bert Lytell belongs to the latter class. And for a very good reason—he didn't have any choice in the matter. Fate decreed that he should jump in and play a leading juvenile part at short notice and at an age when he might reasonably have pleaded the excuse that he had promised to play first base with the boys over in Hogan's lot and the gang wouldn't let him off.

But he knew that he couldn't get by with such an excuse. Having a father who owns a stock company has its advantages when one is fired with an ambition to become a second Jack Barrymore or Willie Collier, chief of which is the certainty that early and often one will be given that coveted chance to act which is the burning desire of all stage struck youths. Bert Lytell became an actor as a matter of course and knew the mysteries of prompt books, make-up boxes, fly galleries and bill trunks before he was out of knee breeches.

He probably didn't realize that most of the acting he saw was rough hewn work; but he did know that it was true to form. If he had thought about the matter at all he would have comprehended that the members of the company were too limited as to time to round off and polish their characters after the method of the actor who plays one part for three years, but he knew they never failed to make an audience understand instantly the thing they were expected to convey; and so he followed their way of doing things in his first attempts at acting as unquestionably as he had accepted instructions in table manners at the family board.

"My work was crude enough to correspond with my experience, of course," explained Mr. Lytell as we sat in the Metro publicity office and the actor who has played the most diversified round of parts of any of the company's stars spoke of his early training and made it clear that his ability to change from "Lombardi, Ltd ," to "The Right of Way" did not belong to the chapter of accidents.

"What is the most valuable thing you learned during your stock company training?" I asked.

"To appreciate the importance of being able to delineate character," was the reply. "Like all minor members of a stock company I was obliged to attempt all sorts of parts and to present types of human beings that were entirely different from my own personality."

"This, I take it, cannot be done successfully without close study of the character given you."

"I never knew a character part that did not repay the application of every ounce of gray matter that was expended upon it," said Mr. Lytell. "Personality is a very necessary quality in an actor, of course, but on the stage and also on the screen the actor who cannot sink his own personality and present a character that is distinct, in keeping with its author's intent and not a strong reminder of himself, is badly handicapped."

"Isn't this doubly true of the screen?"

"Yes, indeed! On the stage a star may keep on playing the same part for two or three seasons. During that time a screen actor will have made from eight to a dozen pictures. The ability to vary his impersonations is absolutely necessary, unless he does not mind becoming an exponent of the tailor's dummy school of actors, and the company for which he works does not object to seeing its star's popularity grow beautifully less."

"When did you discover that an actor must always remain a student of acting?" was my next leading question.

"When I appeared in a production for the first time and found out that the longer I played my part the more I saw in it and was able to convey to the audience," said Mr. Lytell.

"And the audience itself—is it not this personal contact with the men and women the actor wishes to reach that gives the stage taught thespian an advantage over the actor with limited screen experience."

"Yes. Like every other art, acting has a long list of 'don'ts' and they must be learned as well as the sure fire tricks of the trade. If you are arguing with a man and find that your convictions and your manner of putting them do not convince him you go at it all the harder and keep hammering away until you see that you have accomplished your object. A play is an argument, and when you are acting one of the parts you are not trying to convince the persons on the stage with you but the audience, that is both judge and jury. You know instantly when you have failed to do this at any point in your performance, and the next night you try to do something different in the way of a look or an intonation or a piece of business, and you keep on trying until you feel the response come over the footlights that tells you you have succeeded."

"I understand that you play a strong dramatic role in your next release, 'The Price of Redemption.'"

"The story has been taken from I. A. R. Wylie's novel, 'The Temple of the Dawn,' and my character is that of a young English officer, who is accused of murdering his wife's father. A misunderstanding with his wife and a chance to escape arrest send him back to India, where he is known as a brave soldier. Here he becomes a slave to drink and to the drug habit, his rise from degradation following."

"The character is quite as dramatic as the one you acted in 'The Right of Way,' I should say."

Mr. Lytell agreed that such was the case.

The Come-Back.
Bert Lytell rides over the down and out shoals in his newest Metro Screen Classic, "The Price of Redemption."

Snappy News Secured from Sundry Sources

Cohen Notifies Candidates Screen Will Stay Neutral

CLEARLY defining the desire of the exhibitor to keep his screen neutral on political questions, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has written the following letter to the Republican and Democratic candidates for president and vice-president and the chairmen of both national committees:

"At this time of the year, when parties and candidates go before the people soliciting their suffrages, many unauthorized individuals go up and down the political world offering the screens of the country for the benefit of certain parties and causes or certain candidates.

"We would like to have you know that the motion picture screens of the country belong entirely to the motion picture theatre owners, and that no manufacturer has any right whatever to pledge our screens.

"Our screens have always been at the disposal of the government for any cause which benefits the general public, millions of whom are our steady patrons.

"During the recent war, the screens of the country were placed at the disposal of the people. We are always willing to give our screens to any cause which benefits the public.

"This letter is written to you for the purpose of putting you on guard against the men who pledge the motion picture screens without our consent, without our knowledge and against our vigorous protest."

Cleveland Operators New Wage Scale Based on Admission Fee

ON July 19, a new wage scale for operators was submitted to all the motion picture and vaudeville theatres in Cleveland, by the Cleveland local.

The increases in the scale were the largest ever presented. The present agreement calls for 80 cents an hour in all theatres. The new scale is a sliding one, the amounts asked ranging up to $1.55 cents an hour. The basis of the scale is the admission prices of the theatres. In other words, the higher the admission price at a theatre, the more money an hour it pays the operators. Double time is asked for on Sundays and holidays.

The cost of screening is increased from 35 cents a reel to 50 cents.

The exhibitors' association plans to take the matter up at its first meeting, which will be about July 25. The increase asked for was a big surprise.

Quebec Board of Censors Will Devote Entire Time to Films

THE Board of Moving Picture Censors for the Province of Quebec has been reorganized, according to an official announcement by the Provincial Government. Sheriff Lemieux of Montreal, original chairman of the board, which has operated at Montreal for a number of years, has stepped out and the man whom he recommended as his successor has been appointed for the post. This is M. de Roussy de Sales, a native Frenchman who has resided in Montreal for the past thirty years. M. de Sales will devote his whole time to the censoring of pictures for Quebec.

Announcement has also been made that M. J. Walsh, also an original member of the Quebec Board, has resigned as well, while the third member, Maxwell Sinn, has intimated that he will resign in the near future. It is the intention of the authorities to appoint men to succeed them who will devote their whole attention to moving picture matters.

The censor department in the Province has reached large proportions. No less than 8,000 reels, comprising approximately 8,000,000 feet of film, were examined by the Quebec Board during the past year, it is reported, and those in charge of the work found that they were pressed for time. The plan to engage new men who will do nothing else but examine pictures has received the general approval of exhibitors and others.

Middle States Headquarters for Loew Open in Cleveland

GENERAL OFFICES for the Marcus Loew theatres, Middle States District, will be opened in Cleveland August 1. They will be located on the second floor of the Euclid Theatre Building and will be headquarters for Fred Desberg, general representative; Jack Kuhn, district manager, and M. A. Malaney, advertising and publicity manager.

These offices will be maintained at this location until the new State Theatre is completed, when they will be removed to that building. There special arrangements will be made for the permanent headquarters.

Announcement is also made of the appointment of Fred Desberg, of Cleveland, to be general representative for Loew, Inc., of New York and Loew's Ohio Theatres, Inc., of Cleveland. Mr. Desberg is an attorney and is giving up his law practice to devote all his time to the Loew theatres, in which he is financially interested. At present he has supervision over the Loew theatres in Rochester and Buffalo, N. Y.; in Cleveland and Toledo, and those building in Akron and other cities of the state.

Bookings for these Loew theatres will be made at the Cleveland headquarters, in conjunction with N. M. Schenck, general manager of Loew, Inc., New York. All other business arrangements will be made in these offices, as well as the placing of all advertising.

California Association Expels Sixteen Members

CHARGED with having violated a resolution passed to discontinue all business relations with United Artists "until our request has been granted," a resolution adopted at seven different meetings, sixteen California exhibitors have been expelled from membership in the Theatre Owners' Association according to a letter received from the association's headquarters in Los Angeles.

The exhibitors dropped from the rolls are O. H. Anderson, Savoy Theatre; C. E. Davis, Star; W. J. Jensen, Theatorium; R. W. McKinney, Playhouse; E. A. Thompson, Olympus; J. A. Van Dyke, Rose; G. P. Walker, Colonial; E. L. Wertheim, Rosebud; T. L. Tully, Elite; J. P. Swickard, University; C. W. Young, Globe; all of Los Angeles; C. A. Howe, Regent Theatre, Riverside; R. S. Jensen, Palace Grand, Glendale; Lewis & Byrd, Neptune, Venice; J. V. Spaugh, Euclid, Ontario, and H. L. Wilbur, Rialto, Fullerton.

Fresno Kinema Theatre Burns After Small Audience Exits

THE most disastrous theatre fire in California in years occurred at Fresno on July 1, when the Kinema Theatre was destroyed with a loss of almost $100,000. The blaze started in the operating room in some manner that has not been explained, and as soon as the seriousness of the situation was apparent Manager John Purkett walked to the front of the house and announced that owing to trouble with the projection machines the show could not proceed.

Only about 350 persons were in the theatre, it being the noon hour, and all filed out without realizing their danger. The building was quickly enveloped in flames, and despite the efforts of the firemen was soon gutted. Six firemen were injured during the course of the fire.

Harry C. Wolff, the operator, was burned when he attempted to put out the fire in the booth and narrowly escaped with his life. The theatre was operated by the Kehrlein interests, who also have a house at Oakland.

Help Clubwomen Promote Good, Clean Pictures, Urges Thomas

VOTES for women will soon be a fact. In many places it is a fact already. Offer to co-operate with the Women's Club in your city to promote clean pictures. Do it before state censorship comes and it is too late," is the warning uttered by H. M. Thomas, recently manager of the Rialto Theatre, Omaha, Neb., and now director manager for forty Paramount-Artcraft houses in the leading cities of Canada.

What brings about Mr. Thomas' warning is word he has received saying that Mrs. Guy Blanchard, chairman of the motion picture section under the civics department of the General Federation of Women's Clubs, the leading women's organization of America, is radical on the subject. Advice to Mr. Thomas is that Mrs. Blanchard "believes that nothing is worth working for but state censorship."

Mr. Thomas has for years co-operated with the motion picture committee of the Women's Club in Omaha. Mrs. W. S. McKnight, chairman of that section of the Omaha Club, declares he has helped her wonderfully in keeping Omaha pictures clean.

It was Mrs. McKnight who wrote to Mr. Thomas upon her return from the recent General Conference of Women's Clubs of America held at Des Moines, Iowa, warning him of the danger of state censorship which is threatened through the motion picture chairman of the General Conference.

Canadians Send Cameraman Abroad

W. H. Bird, cameraman of the Pathescope of Canada, Limited, has left on five months' tour of the Orient during which he will visit Japan, China, Korea and the Island of Formosa. This is the first time that an extensive trip in foreign lands has been arranged by a Canadian moving picture company and the pictures that Mr. Bird will take are intended primarily for presentation in Canada.

One of the important events that Bird will cover will be the great Sunday School convention in Tokio next October which will be attended by many of the missionaries in the Far East.

Visual Instruction Advocates Score Heavily at Educational Convention

By MARGARET I. MAC DONALD

THE first convention of the National Academy of Visual Instruction, which took place in Madison, Wis., July 14, 15 and 16, was a distinct success as far as those present were concerned. And, indeed, it was a success from more than the standpoint of enjoyment of Madison's hospitality—the hospitality, rather, of the great unversity of which Madison has the honor and the good fortune to have in her midst—it was a success on the ground of interchange of thought on the most vital question in educational circles today—that of visual instruction.

The Academy of Visual Instruction, which came into being in Ann Arbor, Mich., several months ago, after the birth of the germinal idea at the N. E. A. meet in Cleveland last February, attracted to its first "get-together" men from some of the leading colleges, universities and educational institutions of the country, who enjoyed to the full chats and rambles over the campus of their neighbor university when the busy sessions of addresses and discussions gave breathing space.

President Acted as Host.

William H. Dudley, president of the organization, and chief of the Bureau of Visual Instruction of the University of Wisconsin, was the acting host of the occasion and saw to it that his guests were made acquainted, not only with the beauties of the city of Madison, but with the splendidly systemized machinery of the visual instruction department of the University of Wisconsin.

From the viewing of its vault for films, located in one of the oldest buildings on the university grounds, and directly over an old well which was used as an observatory before the installation of more modern facilities for the study of astronomy, to the nicely equipped laboratory for the developing and printing of moving picture films and its well-governed executive department, from which visual aids of all kinds are distributed throughout the state, there was not a moment when the admiration and interest of the guests was not evident.

Exhibits Attracts Attention.

Educational exhibits placed in the University Extension Building attracted a great deal of attention, as did also the commercial exhibits consisting of projection machines and films. Acme, De Vry, Fitzpatrick-McElroy, all of Chicago, exhibited projectors.

The Ray Smith Company, of Milwaukee, demonstrated the virtues of the Power machine, and the Exhibitors Supply Company, also of Milwaukee, looked to the interests of Simplex.

Producers of educational films, eager to add their mite both to the enjoyment and enlightenment of the members of the Academy, loaned a number of picked subjects for the purpose.

Text and Film Together.

"The Development of a Glacier," which belongs to the geography course now in preparation by the Society for Visual Education, afforded a new idea in the making of visual instruction films, combining the qualities of text and film in one, as it were, by alternating scenes of actual glacier formation as snapped by the camera with others in which an instructor indicated by means of clever chalk drawings the growth and development of the glacier, illustrating cause and effect.

Visualizing Astronomical Facts.

"The Mystery of Space," from the Scientific Education Corporation of Brooklyn, New York City, received an enthusiastic welcome for its effective visualizing of astronomical facts. The Prizma color portrayal of the terrors of "Kilauea," was a startling revelation to those who had not before had an opportunity of viewing this remarkable camera study of Hawaii's volcanic phenomenon.

"The Mysteries of Snow," "Hello Mars" and "Signaling to Mars," from the Bray studios, were hailed as rare additions to the scientific film library. "The Human Blood," a film made by Charles Herm, of the Museum of Natural History, New York City, and an X-Ray film from the General Electric Company, were notable subjects of the program.

Slow Motion Study.

There was also a slow motion study from the Bray studios called "Checking Up the Umpire," and "Rebecca of Sunnybrook Farm" was shown as illustrative of the best class of feature film. A film called "Milk, Nature's Perfect Food," was prefixed by a motion picture study of the inventor of the Babcock test, which, by the way, is one of the many subjects which are now being made and preserved by the visual instruction departments of the University Extension for the enlightenment of future generations.

The convention was called not alone as a means of stabilizing the purpose of the National Academy of Visual Instruction and strengthening its membership, but as a means of providing an opportunity for an interchange of ideas on the part of those experienced in the use of visual aids in teaching, for a centralizing of effort in stimulating the production of the right kind of films, slides and other visual aids for use in the schools, with the hope of placing in more concrete form the needs of visual education.

Vital Questions Discussed.

During the three days of the convention many interesting papers were read and questions of vital interest were discussed. It was to be expected that much would be read and spoken that was not new, and only a few high spots were touched.

To the outsider, however, there was a great deal of interest to be found in the illumination of methods of visual instruction which are used in connection with the

Group of Members of National Academy of Visual Instruction and Staff of Extension Division
Photographed on the steps of the University Extension Building at Madison, Wis., during first convention of association.

University Extension Service in the public schools, in community centers, in industrial institutions and elsewhere.

It was indeed gratifying to the Academy that men from every branch of the work gathered during these three memorable days at the University of Wisconsin, eager to tell their experiences in the field and to make suggestions with a view to the more efficient use of visual aids, and the hurrying of that day when the many tangles in the way of a wider and more felicitous production and distribution of all kinds of aids to visual instruction will have been removed.

One of the points which was made distinctly clear by J. H. Wilson, of the Department of Visual Instruction of the Detroit public schools, was that the Academy should not be a producing institution, but a clearing house of fundamental ideas.

Propounds Three Big Questions.

J. W. Stepherd, of the University of Texas, placed three interesting questions which were left to the consideration of his hearers. What is the function of pictures? Is there a danger in visual education? Just what is the function of imagery in mental activity? He also told of an interesting test which had been made in teaching with film as against the tuition of the teacher.

R. E. Offenbauer, principal of the high school, Lima, Ohio, recommended summer sessions on visual instruction for teachers.

J. W. Scroggs, director of the Extension Division of the University of Oklahoma, believed that the danger in visual instruction lay in competition with the theatre.

E. F. Biddle thought that pictures, to be of use, should appeal to the emotions and are valueless unless they stimulate action. He illustrated his point by referring to an instance in which his five-year-old child was taken to see the "Passion Play." She was much disturbed by the scene where Jesus is flogged and insisted on asking why they whipped Jesus.

Grant Makes Interesting Speech.

One of the most interesting addresses of the convention was made by Dudley Hays Grant, of the Department of Extension of the public schools of Chicago. He told of sixty-four community centers which are carried on in conjunction with the public schools of Chicago, and which cater to the elementary minds of adults. "Americanization work," he said, "is distinctly the work of community centers. And let me tell you there are thousands of persons in our land who are not foreigners but whose minds are blank on the real meaning of Americanization."

He spoke also of the preparation of pupils in the schools for entering the world's work. His subject, by the way, was "The Sources and Values of Industrial Films." Industrial films, according to Mr. Hays, provide a basic insight into the industrial world; they show how the fundamental necessities of life are produced; they instill into the minds of both children and adults the vast importance of production and drive home the fact that non-production leads to destruction.

He believes that twenty-five per cent. of the time used in teaching can be saved by the use of visual aids; that the noon hour should be used for relaxation and never for visual instruction; and last, but not least, that the National Academy of Visual Instruction should have a clearing house committee and that producers are ready and willing to produce what is needed if requirements are made clear to them.

C. E. Bateholts, of the General Electric Company of Schenectady, N. Y., stated that his company had 1,000,000 feet of film in distribution, and advocated a clearing house under the jurisdiction of the Academy.

C. R. Toothacker, of the Commercial Museum of Philadelphia, and Dr. L. D. Peaslee, of the Milwaukee Public Museum, spoke on the value of actual specimens for use in visual instruction, also on gifts and loans made by museums.

Dr. Peaslee spoke of making museums alive, of the building of exhibits showing animals in their natural haunts, and of teaching children to read animals, and of teaching them how to see.

Work of Federal Government.

Of infinite value was the information given by F. W. Perkins, of the moving picture division of the Department of Agriculture. "The federal government," said he, "has camera eyes everywhere. The camera follows the flag." Motion pictures are made by the Signal Corps and the Reclamation Service, which includes, mines, parks, engineering, agricultural, medical, etc. There are no funds, however, for projection, and many of these films are handled through the Bureau of Education, which has in its possession 8,000,000 feet of film, 4,000 only of which is in circulation through the extension service of the various states.

Ernest L. Crandall, director of lectures and visual instruction in the New York City public schools, was not present, but sent a valuable paper which was read by B. A. Halway, of the visual instruction department of the University of South Carolina.

He is of the opinion that the teacher has been inclined to follow rather than lead the motion picture; that they have too long accepted what offered itself without making any demands. The most important fact stated by him read as follows: "Once the producer sees that we have a steady grip on our subject, he will readily sense the market that will be created. At present they sense the need of a link between them and the educator—the consumer and the producer. The producer should be free to open competition, and as soon as the needs of the schools can be ascertained an organization entirely apart should be formed to act as a clearing house." His slogan seemed to be, "Let us get busy—we have waited too long."

Gave Illuminative Address.

W. H. Dudley, chief of the bureau of visual instruction of the University of Wisconsin, gave an illuminative address on what the University Extension divisions of the country are doing to supply schools and welfare agencies with visual instruction. The chart method of teaching and the value of care in the use of type used in the printing on charts, that they may be read from the farthest corner of the room, was handled by K. L. Hatch, director of the agricultural extension, University of Wisconsin.

The Rev. R. Ernest Akin, of Louisville, gave an interesting address on the use of the feature film in the church. In his Sunday evening service he runs the film first, and then talks only five or seven minutes on the lesson which is to be gathered therefrom. This method he has found useful in increasing his Sunday night attendance.

Visual instruction in community work in North Carolina was covered by W. C. Crosby, of the University of North Carolina, and Mrs. Claire S. Thomas.

G. E. Condra, State Conservation and Surveys, Lincoln, Neb., gave not only a valuable and interesting address on the production of educational films and other visual instruction aids in the universities, but also demonstrated the properly synchronized film lecture. This latter was one of the most interesting demonstrations of the convention.

In his address he dwelt at length on the necessity for careful and painstaking production and systematized effort in the photographic departments, rather than haphazard methods. He advocated the placing of visual instruction bureaus in the hands of men of stability of purpose, who are prepared to see the work through to the end that something lasting and beneficial may be evolved.

In reading and commenting on a paper prepared by G. J. Zehrung, International Committee of the Y. M. C. A., New York City, who himself was absent, Mr. Schlichter, also in the employ of that organization, dwelt in an interesting manner on industrial films which "make men realize their contribution to the world and to humanity," and added many interesting facts in connection with the welfare work of the Y. M. C. A., for which, unfortunately, we have not space at this time.

Governor Philip Speaks.

It would be impossible to close this rather long account of one of the most significant events in the history of visual education and of the moving picture film, without alluding to the splendid addresses made at the Thursday evening's banquet, at the Madison Club, by Governor E. L. Philip, of Wisconsin, and P. P. Claxton, United States Commissioner of Education.

One of Governor Philip's most striking statements was, "We must insist that the movies be historically correct and sentimentally pure." He said also: "Today there is a tendency toward the nude. The normal man has to draw upon his imagination to be able to see any clothes on some of the actresses." And again: "I say, ladies and gentlemen, that the time has come when something must be done through state administration. The effect of the movie on our children should receive the attention of the parents and educators of the country. My own view is a national censorship, which would not interfere too much with the business of the producer."

Following his closing remarks, which were to the effect that the National Academy for Visual Instruction "might grow, and so spread its influence over all the world," G. E. Condra, of the University of Nebraska, sprang to his feet and asked that as a tribute to Governor Philip he be voted the first honorary member of the academy.

Made Honorary Members.

In asking for the vote, Mr. Condra said: "We have heard not only from a politician but a statesman—a man who speaks the language of educated men and women. When we receive such expressions of cooperation from state administrators as this, I can say we are making progress."

Professor W. H. Lighty, secretary of correspondence, study department of the University Extension Division, acted as toastmaster, and next introduced Commissioner Claxton, who said: "Education is not confined to the school room, nor is it over at the end of a college career. It is not like electricity, which you can store up in a battery and let it run out at will."

"Education," he continued, "does not come out of books alone. So far as the school is concerned, it only interprets the experiences of others. The text-book words do not give the living experiences, the moving picture does."

He spoke also of his dream of governmental distribution of films, of the appropriation that had been made for this purpose, and of its subsequent withdrawal. He believes, however, that Congress is ripe for suggestion along this line at the present time. Mr. Claxton was made the second honorary member of the Academy.

At the close of the banquet an exhibition of outdoor projection was given at the rear of the clubhouse by the newest innovation in the projection world, a De Vry projector. The exhibition was given by A. E. Gundelach, representing the De Vry corporation, and E. G. Huhn, of the Atlas Educational Film Company.

Cromelin Finds Surplus of Pictures for Number of Theatres in France

COMPLETING a successful nine-months' trip through the film regions of Continental Europe, during which time he was in a position to observe conditions abroad, Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation, arrived in New York on July 17.

"Conditions in the various countries are so different at the present time that it is difficult to generalize," said Mr. Cromelin, when asked for an expression of opinion regarding conditions abroad. "In England the recovery since the war has been remarkably rapid, and things are assuming the normal much more quickly than in most of the continental countries. The adverse exchange conditions naturally makes it more difficult for the British buyer to invest in American films, but this does not stand in the way of business if the films are good and are the kind that are wanted.

Room for Many More Theatres.

"The principal problem confronting the film business in England is the length of time between the first trade showing of a new production and its release date in the theatres. It is not at all uncommon for bookings to be made from sixteen to eighteen months ahead, and this, as can readily be understood, is not a healthful condition.

"The theatres are well patronized and the prices average higher than prevails in the United States. The shows, generally speaking, are not up to American standards.

"There is room for several thousand additional motion picture houses in the United Kingdom, but on account of the lack of building materials, shortage and high price of labor, and the necessity for providing homes first, the authorities are withholding permits and the construction of new motion picture theatres is not looked upon with favor for the time being.

"In France there is a general complaint because of the low prices which are being paid by the theatres for the use of the films, and the present condition of business in France is not at all healthful.

May Limit Importation.

"There are entirely too many pictures available for the number of theatres to be served, and remedial legislation has been under consideration with a view to reducing the number of productions brought into the French market, limiting the quantity of raw stock for which permission to import may be obtained.

"This tends to encourage the manufacture of French raw stock and the printing of positive films from foreign negatives in France, and discouraging if not entirely debarring the shipment of positive prints in quantities into that market.

German Market Closed.

"Belgium gives an air of great hustle and prosperity. Brussels in particular has an air of liveliness which is lacking in most of the continental cities today. The Belgians are buckling down to their problems and are making the most of the aid and assistance which has been gladly extended from all sides.

"On account of the complete embargo against the importation of motion pictures into Germany, that market for the time being is not of immediate interest to the American manufacturer. It is a highly organized market, however, and the German people, by reason of the manufacture within their country of a high-grade raw stock and the kind of pictures which they believe their public at the present requires, is in a large measure independent of the rest of the world, and will doubtless eventually become one of the most important exporting countries with whom we may have to compete.

"Most of the pictures made there until now are utterly unsuited for American audiences, but the German people are so clever at adapting themselves to the needs of the markets which they are seeking to enter, I have no doubt that later on, with the aid of American directors, they will be turning out pictures in Germany which will have to be reckoned with seriously by the American manufacturer in competing for world markets.

Austria Will Be Big Market.

"There is a very lively interest in motion pictures in the countries which I visited, notably the Austria-Hungarian monarchy, and there will be a big market there eventually for American productions. In all probability the American picture will displace in a large measure the German and Italian productions which now dominate that market.

"There is altogether a feeling of unsettledness and uncertainty on the continent. The idea seems prevalent that the peace which has been made is not a permanent peace and that the conditions which have been imposed by the victors on the vanquished will never be fulfilled.

"The changing exchange situation and uncertainty as to the future makes it impossible for traders to look ahead long enough to warrant their entering into long-time commitment contracts, which may prove disastrous through no fault of their own, but only due to changing or to varying conditions.

"This problem is the greatest bar today to an immediate re-establishment of trade conditions in many of the countries.

"Unless some solution of the exchange problem is found, the outlook for healthy, continuous long distance commitments in the development of our film trade with the European countries is not encouraging. If some method can be found by which the exchange can be stabilized, then a betterment can be looked for, and every one hopes that out of the meetings which will follow the Spa Conference, some solution may be found for an international adjustment of this problem.

"Referring to the pictures which are being generally shown in Germany and Austria today, and which are not suited for our people, I feel pretty well convinced that if the German public has the opportunity of seeing the up-to-date American picture it will not be very long before the fine work which is being done in the American studios will be demanded by the Germans."

"Week-End" Selling Fast

All over the country, but with heaviest first run bookings in the Middle West, the American adaptation of Cosmo Hamilton's story, "The Week-End," is making a fast sales record, reports American.

The Isis at Kansas City and the Playhouse in Chicago, where this seasonable attraction will be run for seven days, led the way in a large number of advance bookings. The Strand at Long Beach, Egypt of Fort Worth, Palace of New Orleans, Alamo of Atlanta and Japanese Garden in New York City have followed suit.

"The Woman He Chose"

The Mickey Film Corporation has sold the rights of "The Woman He Chose" for eastern Missouri and southern Illinois to the Independent Film Exchange of St. Louis.

Exhibitors Will Soon Start Leading Their Audiences in Three "Rays" for "The Invisible Ray."
Scenes from "The Invisible Ray" serial, starring Jack Sherrill and Ruth Clifford, which will be distributed by Joan Film Sales Company.

METRO'S

Latest Special Production

"The Misfit Wife"

Featuring ALICE LAKE and a Notable Cast

is destined to equal the popularity of "Shore Acres," Miss Lake's recent Metro release.

Policy Changes in Theatres Everywhere Are Shown in New First National Survey

MANY important changes in booking policies, frequency with which programs will be varied, methods of management, exploitation tactics and general plans of house operation for the coming fall season are announced in a survey just completed by Associated First National Pictures among its franchise owners and other independent exhibitors in every territory, and of which the first instalment is made public this week.

Confidence that the coming season will be as successful as the one just past, with the public willing and anxious to pay justifiable prices for the best pictures available, is permeating the whole exhibitor field and almost without exception theatres all over the country are planning a continuation of expensive programs with the opening of the fall season, according to the survey. Some exhibitors have expressed a hope that various expenses will be decreased during the coming year, but they state that patronage has not suffered because of the necessary advance in admission prices since last year.

Many New Policies Successful.

Various theatres which conducted experiments in policy during the abnormal times of the past few months will revert to their previous policies, but a great many others found the new policies successful and will continue them.

Among the most interesting of the latter is the program change days which have just come in vogue with the Jensen & Von Herberg chain of theatres in Oregon. Changes of program in all the theatres take place on Saturday night, and in the smaller ones which do not hold pictures for a full week the mid-week changes take place on Wednesday. The Portland houses of this company, which will continue this policy during the coming year, are the Columbia, booking first runs for one or two weeks; the Majestic and Liberty, first runs for a week each, and the Peoples' and Star, with changes of programs on Saturdays and Wednesdays. The managers of the individual theatres agree that this policy is preferable to a Sunday and Thursday change because of the greater word of mouth advertising possible from a Saturday and Sunday attendance on the same feature to carry it over the first of the week.

Lower Rentals in Everett.

At Everett, Wash., the fall season will see the consummation of an exhibitors' combination for the lowering of rentals. The five theatres there entered into one company in 1919 with the idea of eliminating senseless competition and a general plan of lengthening runs. All of the theatres have been making tri-weekly changes, but beginning in the fall the Apollo will book features for seven-day runs, while the Orpheum and New Everett will change twice a week, and the Star and Broadway continue the old policy. A change has been forced in Yakima, Washington, through the completion of the New Liberty, a Jensen & Von Herberg house; with a tri-weekly change of pictures. Frederick Mercy has rearranged the bookings of his three theatres so that in the future the Mercy will be exclusively a picture house.

William Jacobs, manager of Loew's Garden Theatre, Kansas City, says that while there will be no change in length of runs, light comedy dramas will be given the preference over heavier stuff. Dave Harding, manager of the Liberty in the same city, announces that special attention will be given to prologues and special stage settings during the coming season and that pictures giving such opportunities will have a preference.

Novel Exploitation Scheme.

John B. Pratt, manager of the Gem and Pratt theatres, the only houses in Fulton, Mo., announces an interesting experiment in his intention to use big features in both houses on the same nights to permit wider exploitation than the capacity of either theatre would warrant.

Jonesboro, Ark., will see no change in policy except the probability of extending feature runs from two to three days at both the Liberty and Grand. The Empire, which books road shows, announces that it will run picture features more often than in the past.

Joplin, Mo., may be shy a vaudeville house when the fall season opens. Manager Ben Levy, of the Hippodrome, has kept the vaudeville house open all summer with a tri-weekly change of pictures, and a decision as to whether or not to resume the vaudeville policy is dependent upon the acquisition of a First National sub-franchise for the house. The Ideal Theatre is planning the continuation of a tri-weekly change of a combination picture and vaudeville program.

Grand Island, Neb., will have the same variety as last year, with the Lyda Theatre featuring adventure and outdoor stuff, with four changes a week; the Majestic with melodramatic productions changing twice a week, and the Empress offering big features for as long as they continue to draw.

Two Days the Limit in Lawton.

Managers of the Murray, Orpheum, Temple, Net and Dome theatres, catering to Lawton, Okla., are unanimous in the opinion that two days is the limit a picture can be made to pay in Lawton, and that western pictures have lost the drawing power they had with Lawtonians, who now demand juvenile principals and comedies.

The "season" opens in Denver in the spring, owing to the large number of tourists who visit the city during the summer. Five of the seven first-run houses—the Princess, Rialto, America, Rivoli and Tabor—are doing business on week runs, while the other two, the Isis and the Fox Strand, are changing twice a week. Three representative downtown houses—the Iris, Colonial and Fox Plaza—change daily, with four of the principal second run houses out of the business district—the Webber, Ogden, Thompson and Queen—are also making daily changes. Some of the first run houses announce that special features will be held over for a second week, but otherwise there will be no change from the present policies.

Tucson, Ariz., has so willingly paid a scale of prices running from 50 cents to $1.25 at the Opera House that the manager is arranging for a larger orchestra, more pretentious presentations and a higher scale of prices for the coming season. The same booking policy will continue, with changes on Sunday, Monday, Wednesday and Friday. The Pima will continue first runs for daily changes, and the Lyric will continue a policy of a daily change of the

Left to Right: Parlor, Bedr—Out in the Garden and Out on the Front Porch. And the Silk Stocking Is the Cause for Unrest.

Scenes from the new Metro farce, "Parlor, Bedroom and Bath," with Ruth Stonehouse, Eugene Palette and Kathleen Kirkham. "See that man?" says the "pointing" lady at the right. "Well, he ran into the parlor just near where the bedroom meets the bath!! It's my husband, too."

best second runs that a low scale of admission prices makes feasible.

Laredo, Texas, had taken so kindly to the policy of a new picture every day that the three houses there—the Royal, Strand and Rialto—will continue to make seven changes a week during the coming year.

Frequent Changes Liked Here.

Wichita Falls, Texas, also likes frequent changes, and the Olympia, Majestic and Gem will continue to give four changes a week. The Park Airdrome and the Plaza will give bi-weekly changes of pictures and vaudeville, and the Wichita, which gives housing to road attractions, announces that feature pictures will be frequently offered throughout the season.

Exclusive picture programs have proved so successful at the Trenton and Academy of Music in Lynchburg, Va., that the vaudeville policy which has been in vogue in both theatres during the season may have to be abandoned and feature pictures continued with bi-weekly or tri-weekly changes. The Isis, Belvidere and Gayety will continue the usual policies.

Battle Royal in Olean.

Olean, N. Y., will be the scene of a battle royal for patronage when the season opens with a new theatre and a church showing regularly every Sunday night and some week nights as competitors. The new theatre will be given over to feature pictures of a romantic sort. The Havens will continue a bi-weekly change of big features; the Palace will use features in addition to a vaudeville program, and the Gem will continue serving the melodramatic feature and serials.

The Lyric Theatre at Plainfield, N. J., will make a special feature of longer runs on worth-while productions during the coming year. Last year daily changes of program was the rule, but during the coming season pictures will be booked for two, three and in some cases seven days. The Plainfield Theatre will continue to make changes twice a week, featuring high-class productions.

Double Features Stay in Lynn.

The effort to break the policy of including two features and a short reel on all programs in Lynn, Mass., has failed, due to the refusal of one exhibitor to shorten his program, and during the coming year this policy will be pursued by the Capitol, the Theatre Comique and the Strand, with three changes of program a week and 17 cents the average admission price. The Lynn Olympic and the Waldorf, both of which are vaudeville houses, have announced that more attention will be given to a feature picture and that specials will be a part of every week's program.

The Lash and Star theatres at North Tonawanda, N. Y., announce that the policy of the best pictures with a usual change of program twice a week, but with some longer runs, will be continued, as have also the Carrol and Family theatres at Rome, N. Y.

No Changes in Buffalo.

The Morgan and Universal are the only theatres in Auburn, N. Y., that have announced their fall policy. They will both continue tri-weekly changes of bills. There is a rumor that the Curtis-Grand, now a picture house, will book vaudeville and pictures, and if this policy is adopted, the Jefferson, now showing vaudeville, or the Auditorium, now booking road attractions, will become exclusively a picture house.

Buffalo, N. Y., theatres generally will make no change in policy. Rumors that Shea's Hippodrome and the Strand would abandon bi-weekly changes for week runs have been officially denied. The Elmwood will vary its policy of four changes a week to an occasional tri-weekly change, and the Central Park and Premier theatres both will keep pictures in longer than the usual two day booking.

In Lowell, Mass., where two feature programs have been the policy for both first and second run houses, the experiment of a one feature program at the Merrimack Square Theatre has proved unsuccessful and the two feature policy will be resumed in the fall and continued as long as the Owl and Strand, the other first run houses, continue this style of program.

The Columbia and Majestic theatres in Athens, Ohio, will book lower priced pictures than in the past and make daily changes. Neither of the exhibitors have been successful with the higher priced features for longer periods.

Other Experiments.

Five of the theatres—the Jefferson, Palace, Grand, Jewel and Strand—in Hamilton, Ohio, will continue changing programs every two days, while the Nagle will try out the policy of two pictures a week for two days and a daily change on the other days.

The doubling of the capacity of the Majestic Theatre at Kenosha, Wis., will result in a more frequent change of program, although special features will be kept for two or three days. The other theatres in the city, including the Butterfly, under the same management as the Majestic, will have four changes of program a week.

The Liberty, the largest theatre in Youngstown, Ohio, will experiment during the coming season with seven day bookings. The usual policy will be two changes a week, but efforts will be made to develop a week's patronage on the strongest picture offered. The Dome and Strand will continue their usual policies.

Ohio Towns Settle Policy.

The Majestic, Fairbanks and Alhambra theatres are typical of the show houses in Springfield, Ohio. The managers feel that the numerous changes in policy by all the theatres during the last year resulted in the most suitable arrangements for the city and no further changes are contemplated.

The Paris Theatre Company, owning the Majestic and Shoaf's Opera House, the only two picture theatres in Paris, Ill., announces after experiments with longer runs on feature productions that both houses will make daily changes and that only "star" pictures will be booked. The same decision has been reached by the managers of the Princess and Strand theatres in Kendallsville, Ind.

Fond du Las, Wis., has taken kindly to longer runs of pictures, and the Orpheum, Idea, Henry, Boyle and Bijou are all planning extending runs on big features during the coming season.

Down the Center Aisle Marches the Postman and Movies Halt While He Delivers the Mail

CHURCH BELLS in quaint, old Cotuit on Cape Cod, Massachusetts, are tolling the evening hour of nine. Spectators in the darkened auditorium of Cotuit's moving picture theatre are watching breathlessly a thrilling scene on the silver screen. In the booth at the rear of the theatre the young operator glances at his watch. Suddenly he stops unwinding the reel. All electric lights in the theatre are switched on.

Down the center aisle marches the postman. On his back he carries a mail pouch, just brought over by fliver from the railroad station, fifteen miles away. At the foot of the stage the postman slings the sack from his shoulder to the floor and, bending, opens it. From it he takes letters and packages.

As the postman reads the name on a letter the person to whom it is addressed or a representative of the family comes forward and receives it. Mail distributed, the postman nods to a friend here and there, picks up the pouch and walks to the theatre exit. The postman's departure is the signal for "lights off." The moving picture machine operator begins again his unwound reel, picking up the scene where it was left off by the sudden and informal intermission.

This procedure takes place every Wednesday and Saturday evening, for picture shows are bi-weekly affairs in Cotuit. The break in the show saves fully twelve hours in mail delivery. The mail comes in on the evening train from Boston and by the time the show is over the post-office is closed for the night. Attendance at Cotuit's theatre on Wednesday and Saturing evenings has become a regular thing; so it rarely happens that a letter has to be taken back to the post-office by the postman.

Deliveries at General Store in Old Days.

In days gone by, when the men folks gathered at the general store, sitting atop boxes and barrels to discuss politics, et al, the mail was distributed of an evening there; but with the coming of the movies the scene is shifted to the theatre. It's a big boon to the women folks, too, for in the old days it was the men that got all the mail.

The manager of the theatre welcomed the plan. He says often folks wouldn't come over to the show but for the mail. Letters and packages are an "added attraction" for the shows in old Cotuit.

There are generally about fifty letters for disribution. Usually the recipient of a letter at the theatre tucks it into a pocket or hand-bag with the seal unbroken. Occasionally there are letters with familiar handwriting or unknown postmarks that arouse the curiosity. Then there is a scurry as the lights go off and the machine begins to hum. Sometimes an unusual and sensational piece of gossip is contained in a letter. Then there is a buzz as the word goes from chair to chair.

It's positively the "latest thing" in moving pictures, is this mail delivery intermission, and it is making a big hit in quaint old Cotuit on Cape Cod.

New Goshen Theatre Opens

The new Lincoln Theatre, Goshen, Ind., has been opened with a dedicatory program featured by an address by Circuit Judge James S. Brake, organ numbers by Miss L. J. Mowery, a popular local musician, vocal selection by Helen Charlton-Blough and Mark Shrock and the showing of "The River's End," Marshall Neilen's initial independent attraction distributed by Associated First National Pictures, Inc.

The new playhouse was built at a cost of $50,000 by Samuel F. Spohn, ex-mayor of Goshen. Newton Calbeck is the lessee and manager.

No Blanket Contracts with Booking Combine Is Word of Exchange Heads

THE organization of exhibitors recently effected by Jensen & Von Herberg, of Seattle, is a booking arrangement whereby Jensen & Von Herberg will do all the booking for the 118 theatres belonging to the circuit. The name "circuit" has been avoided, however, in giving the organization a cognomen. It is called the Independent Booking Corporation. The new company acquired most of the old members and the controlling stock in the defunct Northwest Exhibitors' Circuit, which was headed by James Q. Clemmer. Mr. Clemmer has not joined the new company.

It appears also from the answers given by J. Von Herberg to the film managers of Seattle at a meeting of the Northwest Film Board of Trade that the new organization does not intend to attempt to carry out the collective bargaining idea as it is usually practised by circuits. Each contract, he told the film men, will be made out in the name of the individual theatre, but will be signed by the corporation, so that the film exchange will have the added guarantee of the responsibility of the circuit.

To Charge Ten Per Cent. Booking Fee.

The arrangements between the corporation and the exhibitors is that the latter shall pay a graduated scale of entrance fees, ranging from about $1,500 down, and shall also pay the corporation 10 per cent. booking fee on each picture. The exhibitors agree that all of their booking shall be done through the corporation. They may ask that any special picture be reviewed, but the corporation does not agree to secure all pictures requested.

The general attitude of the exchange managers in the Northwest is one of "Wait and see what they're going to do."

Kenneth Hodkinson, general sales manager of United Artists, who is in Seattle for a few days, told the Moving Picture World correspondent that his company would sell to the corporation on the basis of a separate contract for each exhibitor, with Jensen & Von Herberg acting simply as his booking agent, but that no blanket contracts would be signed, and no special prices would be given.

Will Not Try to Reduce Prices.

Herman Wobber, West Coast manager for Famous Players, is coming to Seattle the latter part of the week, and it is expected he will announce his policy of his company while here.

Harry Lustig, Western division manager for Metro, who is spending several days at the Seattle office, said that he had not come on account of the new organization, but simply on his regular trip of inspection. He added, however, that his company would do business with the circuit on an individual basis contract.

Most of the Seattle managers made practically the same statement, that their companies would sell the new corporation films so long as they could be sold to each exhibitor separately and at the regular price.

In a statement issued to the trade press, Mr. Von Herberg declared that the Independent Booking Corporation had no intention of trying to bring down prices, but that the purpose of the organization was to establish for each member a wider scope in buying power.

DeMille Engages Theodore Kosloff

Theodore Kosloff, Russian artist and premier male interpretative dancer, has been selected to play an important role in the cast of Cecil B. DeMille's next Paramount special. He will have the role of a Continental servant of unusual talent, whose ingenuity forms an important cog of the story.

The principals for the production are Ann Forrest and Forrest Stanley. Others chosen for the cast to date are Kathlyn Williams, Theodore Roberts, Shannon Day and Bertram Johns.

Strike of New York Studio Employes Begins to Assume Serious Proportions

THE strike of the employes of the mechanical branches of the motion picture industry in New York and vicinity had assumed a threatening attitude for the producers up to Thursday morning, July 22. Some idea can be formed of the situation from the report herewith, giving the extent to which the companies have been affected.

Pathe laboratories are running with a 100 per cent. working force; Erbograph, 50 per cent. working force; Evans laboratories, 50 per cent.; Vitagraph, more reported for work than first day of strike; Universal, meeting demands; Nick Kessel laboratories, Fort Lee, resumed work with a 30 per cent. force; Fox, shut down until Monday, July 28, to overhaul the laboratories; Republic laboratories, running 100 per cent.; Dobbs, 25 per cent. of regular staff; Filmart, almost at a standstill; Kineto laboratories, practically shut down; Film developing laboratories, West Hoboken, only 15 per cent. at work.

Republic and Pathe Have Full Force.

The Laboratories Workers' Union and the International Association of Motion Picture Craftsmen, with a membership of 2,500 laboratory workers, are making a demand of 25 per cent. increase in wages, a forty-four hour week and recognition of the union. Some of the laboratory managers have conceded to the first two demands, but hesitate on the third, fearing it will place them at the dictation of the union in matters of prices of handling films, etc.

Rumor was current Tuesday night that unless these demands were met 2,000 motion picture operators would walk out in a sympathetic strike. This qestion was being discussed but no action has been taken. It is said that one of the union's demands is that the laboratory owners put the union stamp, or trademarke, on all films.

Both Side Show Optimism.

Up to this writing the producers and laboratory owners are confident that they will win out and the union is just as confident it will win, and that's the way the matter stands. The National Association of the Motion Picture Industry is expected to call a meeting of the laboratory owners and the members of the association to discuss the question and confer with the representatives of the union and try to come to some amicable adjustment.

Chicago's New Film Building

Harry M. Berman, general manager of exchanges for Universal, spent the week of Monday, July 12, in Chicago. He came on specially to arrange for the lease of a plot on Wabash avenue, between Eighth and Ninth streets, for the erection of a new exchange building for the Chicago office.

The building will be four stories in height, with a basement. Universal will occupy the lower floor and the basement and First National and Metro will occupy the remaining floors.

"Here's Where the Hero Is Dropped—from the Thirteenth Story."
Robert Ross, director, explains to President Robert C. Broadwell and Tom Carrigan, star, the intricacies of "The $100,000 Kiss," first of the Broadwell productions.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

IRVING C. SCHWAB, for the past few years identified with some of the leading motion picture producers and more recently with The Vitagraph, is now a member of the publicity forces of the Fox Film Corporation.

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Frank Wood, manager of the Princess Theatre, Sioux City, for A. H. Blank, was in New York last week en route for a vacation in London. He sailed on Monday, July 19.

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C. C. Pettijohn's youngest sister, Gertrude, was married to Lieutenant Paul Sieary, of the overseas aviation corps, at the home of Mr. and Mrs. Pettijohn, of 780 Riverside Drive, New York, on Tuesday, July 20. Mr. Sieary will have charge of the Wilcox oil interests in Texas and the young couple will make their home at Fort Worth.

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Guy R. Hammond, export manager of the Arrow Film Corporation, has just returned from Montreal, where he visited the Horsfal Productions of that city and spent a few days with friends.

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O. A. Doob, exploitation manager of the Famous Players-Lasky Chicago office, drove the district manager's car up from Cincinnati. On reaching Chicago he asked a newsboy the way to Twelfth street. The boy answered him by asking, "Tribune or Examiner?" Mr. Doob repeated his question several times, each time louder than before, to receive the same reply. Out of the three millions of people in Chicago Doob had asked a deaf boy to help him find his way to Twelfth street.

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C. R. MacCauley, has sub-rented one of Fort Lee, N. J., studios from Selznick and is expected to produce a picture in the East this summer.

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Giles Warren, scenarist and director, has just returned to New York, from Chicago, where he produced an industrial picture for a big Western corporation. Mr. Warren has declined an offer to go to California.

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Charles Duprez, who made for Selznick the trick photographs that have been attracting considerable attention in the magazines, is taking a month's vacation.

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The Film Board of Trade of New York will hold its first annual outing and games at Bear Mountain, New York, on August 13, when there will be played the return game of baseball between the exchangemen and the exhibitors, the latter having been defeated at the exhibitors' outing at Glenwood, L. I., July 17.

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"Doc" Shallenberger, president of the Arrow Film Corporation, and the new general manager of Federated, is now in suite 402, Candler Building, in conjunction with Federated Exchange headquarters.

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John L. Russell, producer of a series of Northwest features, was in New York from Canada. George Stockton, of Cleveland, independent exchangeman, was here at the same time, week of July 12.

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Lon Young, Philadelphia exploitation representative for Selznick, has been transferred to the New York office. "Andy" Sharrick, the Buffalo representative, has been made special exploitation agent in the field.

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Roy Dickson, of Indpendent Film Company of St. Louis, was in New York the week end of July 12. He purchased the serial, "The Blazed Trail," for his territory, from the Arrow Film Corporation.

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H. H. Van Loan left for his home on the Coast, after three months' sojourn in the East at the Hotel Astor, New York, on Saturday, July 17, by way of Montreal and northern Canada. Mr. Van Loan chose this route because he is writing a Northwestern police story and will stop on his way to imbibe local atmosphere and coloring for his picture.

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Jack Evans, who has resigned from the Vitagraph as assistant director, goes with Gene Mullin, in the same capacity, to London on August 5 to assist in the Bryant Washburn productions to be made there.

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The Nebraska exhibitors are preparing to organize under the constitution and by-laws of the Theatre Owners of America and line up with that association.

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Hamilton Thompson, scenario editor for Fox, has been spending a vacation at his home in Connecticut. He returns six pounds improved and browned with tan.

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Travers Vale and Assistants Haddock and Kirby were taking pictures on the Hotel Astor roof, New York, July 16, for W. A. Brady's spectacular production "Life." The actors were so numerous, the tables so full and the food so plentiful it looked like big business. The waiters, who took part, were the regular employes of the roof, and they said, "All but the tips were indicative of a large night."

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Irving Wernick, formerly with Greater New York and General, is back in the "game," selling in Brooklyn for Sam Zierler.

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A. Heynes, representing Levetus & Company, of London, exporters and importers, after a two-months' stay in Canada, is in New York to remain until August 1, before returning to England.

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Edmund Lawrence, formerly with Kalem and more recently with Fox Film Corporation as feature director, is now handling a special line of productions in the indepnedent field, with a home office in Brooklyn.

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Josephine Earle, known in days gone by as the "Vitagraph Vamp," was married two years ago in London to Captain James Glen, of the Royal Air Forces. She met him in 1917 on her way to London to play in musical comedy. Not being an Englsih subject, her entrance to England was questioned and she settled it by marrying a British subject. The secret has only recently been made public.

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Field Carmichael, Pathe's branch manager at Los Angeles, was in New York the week of July 19 in conference with the home office. Mr. Carmichael announces that the motion picture houses in Los Angeles are not feeling any depression on account of the hot weather and there are waiting lines on the outside at almost every performance.

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M. Lowell Cash, publicity director for the Arrow Films, is preparing a thirty-two page Arrow Bulletin, replete with illustrations of the officers and new quarters of the Arrow company. The bulletin will announce the Arrow offerings for August, September and October. It will be ready about August 1.

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Phil Lonergan is back from the first vacation he has had in two years, after completing a scenario for Madge Kennedy. Mr. Lonergan spent his two weeks at Wilkesbarre, Pa., among the mountainous scenery of that picturesque locality.

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William G. Smith, of the Fidelity Pictures, will have ready for release by August 1 "The Mystery of Washington Square," featuring Dorothy Chapelle and G. W. Presser. Fidelity will be ready to outline the rest of its fall attractions for the state rights market about August 15.

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Michael J. Duffy, of Proctors' Twenty-third Street house, New York, is one of the happiest managers in Greater New York. He says: "I have broken the record for one of the hottest weeks we have ever experienced, week of July 12, when we ran the "Wonder Man' to crowded houses."

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Selznick has submitted the first Prizma script to be considered for the first production in colors, to be made by the Selznick Enterprises. It will probably be produced in California.

(*Continued on page* 632)

"Well, Sir, When I Passed the Nineteenth Hole I Lost My Balloon Jib."

Two good sports, Sir Thomas Lipton and Commodore J. Stuart Blackton, swap yachting stories aboard Sir Thomas' "Victoria" during the races.

Interior Arrangement and Decoration Becomes Severe Test of Exhibitor's Skill

The fifth article on the motion picture theatre, written by Samuel L. Rothapfel and published exclusively in the Moving Picture World through the courtesy of Goldwyn, deals with the auditorium. Its arrangement and decoration, Mr. Rothapfel thinks, is one of the severe tests of an exhibitor's skill. He urges cleanliness, simplicity, dignity and above all good taste. He describes his ideas on lighting and the color scheme as fully as space will permit, and he speaks for the installation of little luxuries which patrons, especially women, so appreciate.—Editor.

By SAMUEL L. ROTHAPFEL
Director of Production, Capitol Theatre

IT is in the auditorium of the theatre that the moving picture showman will meet one of the severe tests of his skill; and since there is no standard laid down, owing to the fact that there are various kinds of auditoriums, of different sizes and proportions, the best advice I can give is to use simple common sense.

Cleanliness, simplicity, dignity and above all good taste are necessary. A great mistake is made in the decoration of most auditoriums, in my opinion, in that they are heavy and ornate. The lighting fixtures, the color scheme, the floor coverings and wall coverings, the arrangement of the seats, and the aisles can be, with a few exceptions, greatly improved.

I think that the fault lies mostly with the architect and with the builder himself because he does not realize that a theatre empty is one thing and a theatre filled is another. After all is said and done, the audience really decorates the theatre; and what may appear to be a simple, plain effect when a theatre is empty becomes too evident when a theatre is filled. This may not be so bad in the winter or certain other seasons of the year, but in summer it has a very bad effect.

Summer Garb and Lighting.

One has to be careful and treat one's house accordingly. I am a great believer in summer garb for a theatre and always arrange to have slip covers made for all furniture; the winter draperies should be taken down and summer stuff substituted. This may be expensive, but will pay big returns and give your house class. The nicer your patrons, of course, the nicer the atmosphere; and cultured patrons are only obtained by the right kind of performance and the method of your presentation.

The ideal way to light an auditorium, in my opinion, is by the indirect system, with as few fixtures as it is possible to place therein. I think it is a great mistake to have wall lamps that are absolutely transparent and that contain colored lights such as red, green and blue. This is all wrong. Under no circumstances should anything but a very soft amber or frosted white light be used on the walls, and these lamps should be so shaded that they will not under any circumstances reflect into the eyes of the spectators.

The Color Scheme.

I am very much opposed to a preponderance of gold, which at its best, unless it is pure gold leaf, will eventually tarnish and turn black. The auditorium should be so decorated as to follow the rules of nature—a heavy dark color at the bottom grading up to the lighter shades at the top. I am a great believer in red—not too much, of course, but a red carpet or a dark red mixture.

Grays, old rose, ceilings of cream, very light blues and plain white should be used. The reason for this is that where much color is used in the auditorium, especially on the walls, it will detract severely from the projected picture, which projected on the screen, is simply nothing more or less than shadows mostly of black and white. Glaring colors surrounding the picture will not permit it to look bright, clean and brilliant, but will make it assume a dirty aspect, irrespective of the brilliancy with which your picture is projected .

Luxuries for Patrons.

If you have more than one floor, the balcony should always be treated a little lighter than the lower floor. If you have loges or a front balcony you might splurge a little and get a very beautiful effect that will be noticed in your entire theatre. You should have easily accessible retiring rooms for both ladies and gentlemen, and these should be kept absolutely clean and sanitary and the service there should be excellent.

Supply, if you have room and plenty of space, especially for the ladies, a little reception room with the little things that will make their visit to your theatre more comfortable. See that a fine disinfectant is used and it is always advisable to use a little perfume of a very good quality.

An idea that I think will be worth while is that you arrange to be supplied by your druggist with a certain kind of perfume; name it after your theatre and use it throughout the house. You will find that it will become known and will be a subtle effect in keeping your theatre in the minds of your patrons, for whenever they get a little whiff of this perfume they will think of your house, and it is obvious from this that the perfume will easily pay for itself in its advertising value.

The office of the manager should be accessible where patrons can go and discuss with him the merits or demerits of his administration and his performances.

Floor and Wall Coverings.

The covering for the auditorium floor must be left to the taste of the respective theatre owners. While compound material flooring is more sanitary and easy to keep clean, I prefer carpet because it makes a theatre more quiet and dignified. Especially where music is a vital part of your performance will carpeting be found advisable and greatly to be preferred over the other, which at its best is noisy.

Avoid a lot of cheap frames on the side walls of your auditorium or in fact any pictures which may detract from the performance and picture on your screen. Have plenty of illumination, especially in the rear part of your auditorium, stairways and landings. Have little writing desks and souvenirs such as postcards and booklets of your institution where people can take them away with them.

Of course this all applies to the better theatre. The little fellow may perhaps say: "Well I cannot do all this. I haven't the means and I haven't the room." The only advice I can give him is this: go into your auditorium and use common sense. Go to some man in your town who has decorative ability and ask him to come in and give you a few suggestions. It will pay you big returns. Get the women folk interested and ask them for suggestions. Somehow or other a woman can always add the little feminine touch that is so valuable and means so much.

If you have an orchestra, place them in front of your audience so they will be lifted, say, a matter of six inches above the audience. Have them slightly terraced up so that if you have a large group, they will appear on an elevation. Then carefully place the illumination, so that they will be visible in a sort of general way; and when they are playing their little numbers, or overtures, they will be illuminated from the top and sides so as to make a distinguished feature of this part of your performance.

For the little fellow, if he has only a pianist or organist, I would suggest, if his musician is a man, that he wear evening clothes at night, and if a lady, that she dress in white. Stick a few lamps around the bottom and top so that the light will reflect on them through the palms, creating little shadows. This light should be diffused through a light blue gelatine, or if you haven't got a gelatine, dip your lamps in light blue and then take a baby spotlight of warm red and shed it from one side so that it will strike the piano or organ. If you have two or three the effect will be Rembrantish and you will be amazed to see how pretty, restful and dignified it will look.

It is a mistake to have things cluttered about the instruments. See that the music is kept in cabinets and not on top of the piano or organ.

Sit Down and Study It.

I will have a lot to say about the music in another article, as this is a subject that is very close to my heart and one to which I attribute most of the success that has come to me in the past.

Summing the whole thing up, just go into your auditorium, sit down and study it and see if you cannot improve it. It doesn't take money so much as it does good taste. You do not have to be a genius or a very artistic sort of fellow to be able to improve it. Go again into your auditorium when it is filled, and you will see what I mean when I say that the audience really decorates your theatre.

I am absolutely opposed to a dark auditorium and only when a dramatic effect is to be desired or some point brought over to your audience should the house be dark. Otherwise use a soft light so that people can see each other's faces and so that the program can be easily read.

Vetoes Flash Lamps.

Choose the uniforms of your attendants so that they will not clash with the general scheme of your decorations and have them simple, well fitted and snappy. See that the linen your ushers and doormen wear is clean and not soiled. See that their shoes are polished and kept polished. Just as an illustration, take two ushers and have one of them with his shoes not shined and wearing soiled linen and the other with his shoes shined and wearing clean linen and you will see the difference immediately. The difference will surprise you.

Do not ever let your ushers use flash lamps to guide patrons to their seats. Have you ever been in a theatre and been interested in the action on the screen, when suddenly your attention is distracted by the flashes to the point where you would like to get up and hit somebody? Try to do without flashers—they are nuisances.

How do they get that way?

Written by the much surprised State Right Man

With apologies to K. C. B.

SOME STATE RIGHT buyers imagine
THAT A STATE RIGHT picture can't
POSSIBLY BE a winner unless it is
PACKED WITH SMUT, suggestiveness,
OR SEX LURE. Some of 'em imagine
THAT A STATE RIGHT picture must
BE SENSATIONAL to a degree of
LURIDNESS, of the type they hand
A RED TICKET to in many towns.
HOW DO THEY GET THAT WAY?
"KEEP TO THE RIGHT" is what film
MEN CALL a sensational picture, yet
AS CLEAN as a whistle. Not a scene,
NOR A LINE in it that would offend
THE MOST REFINED TASTE. It's the
KIND OF A PRODUCTION that sends
PEOPLE AWAY from the theatre boosting
LIKE A FLOCK of twenty-four sheets.
IT'S EXACTLY the high-class type of
PICTURE YOU would want your mother
AND FATHER and sister and brother
AND CHILDREN to see, yet it grips,
HOLDS, FASCINATES and entertains to
A HUNDRED PER CENT. degree—to such
DEGREE AS to enable it to stand up
FOR A RUN. And behind it, to back it up
IN SENSATIONAL style, is wonderful
ADVERTISING, PUBLICITY, posters, lobby
PHOTOS, HERALDS and stunts the equal of
WHICH YOU'VE rarely ever seen for any
STATE RIGHT PICTURE, irrespective of
WHO PRODUCED IT. It is played
BY A BRILLIANT cast that you don't
OFTEN SEE in state right pictures,
HEADED BY bewitching, dainty
EDITH TALIAFERRO, whose winning
PERSONALITY means box office success.
IF YOU WANT a genuine
STATE RIGHT WINNER, you can hunt the
INDEPENDENT MARKET dry and you won't
FIND ANYTHING to beat "Keep to the Right."
NOT ONE picture in a hundred
PACKS THE WALLOP, and carries the appeal
LIKE "Keep to the Right." It's the
KIND OF A PICTURE that millions are
CLAMORING TO SEE and that means
RECORD BOX OFFICE receipts, especially
WHEN EXPLOITED along the lines
ALL PREPARED in advance for you.
EVERYTHING IS READY—picture, posters,
ADVERTISING AND publicity, plus a world
OF BUSINESS PULLING stunts and helps.
YOU CAN'T AFFORD to pass this picture,
UNLESS YOU'RE in business for your
GOOD HEALTH. If you want money and
PROFITS, write, wire or long distance
PHONE US for prices, territory and terms.
AND DON'T lose any time.

I THANK YOU

J. B. H.

Wire for Territory and Prices to

EQUITY PICTURES, Inc.

AEOLIAN HALL, NEW YORK

Lasky Engages Big British Authors to Write for Paramount Pictures

WHAT is considered one of the most important developments in the history of motion picture productions was announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, following his return on July 17 after a six weeks' stay in London and Paris.

This development is the engagement of a large number of the leading British novelists and dramatists to write directly for the screen through Paramount Pictures. Several of these authors will come to America this fall to study the technique of the motion picture in the Famous Players-Lasky Corporation's studios in New York and Hollywood.

Sir James M. Barrie, author of "Peter Pan," "What Everywoman Knows," "The Little Minister" and a number of other of the leading plays in modern English literature, will come to New York in the fall, Mr. Lasky said, to assist in the production of "Peter Pan" as a Paramount picture in the new Famous Players-Lasky studio in Long Island City. In the filming of "Peter Pan" the author will work in close co-operation with the director and the actors.

Wrote Story for Paramount.

Besides announcing his intention of coming to New York to help stage "Peter Pan," Sir James also has written a play especially for Paramount pictures. This scenario, which was finished while Mr. Lasky was in London, Mr. Lasky brought back with him. It is said to be in Barrie's best vein, and it is the first thing that Barrie ever wrote directly for motion pictures. Mr. Lasky declined to divulge the title of the play.

Among other leading British authors who will write directly for Paramount pictures is Arnold Bennett, who is now writing an original play for Paramount. Mr. Bennett will come to the United States, probably in the fall, to study the technique of the motion picture in the Famous Players-Lasky studios.

Edward Knobloch, who also has begun on a play especially for Paramount, is likewise coming to America next season to supervise the filming of the production and to study screen technique. Compton MacKenzie is another British author who will come to this country soon to learn more about how motion pictures are made.

Wells to Adapt Own Works.

H. G. Wells, Mr. Lasky stated, has agreed to adapt a number of his own works for Paramount, rewritting the stories, as necessary, so that they will be more suitable for the especial requirements of the screen.

Henry Arthur Jones, the well-known British playwright, most of whose plays have been seen all over this country is finishing a play especially for Paramount, which he will bring to New York in a few weeks for production in the Famous Players-Lasky studio.

Other British authors who have agreed to write scenarios for Paramount pictures include E. Phillips Oppenheim, who is now engaged in writing a series of stories for Paramount; Robert Hichens, author of "The Garden of Allah" and other books and plays; E. Temple Thurston, Max Pemberton and R. C. Carton.

Many of these pictures, Mr. Lasky said, will be produced in the Famous Players-Lasky studio in London, which was recently opened.

The first picture, "The Great Day," from the Drury Lane melodrama of the same name—already is being made in the London studio, under the direction of Hugh Ford, with an all-English cast

"I look for great things from our new London studio," said Mr. Lasky. "For instance, in the filming of 'The Great Day,' it was necessary to get some typical British countryside settings. Hugh Ford took the company on a two-day trip into Devonshire, one of the prettiest parts of England, and got just the settings he wanted. Were the picture being made in this country it would be impossible to get the atmosphere, the charm of these surroundings, no matter how cleverly the settings might be made in the studio. Shortly afterward the scenario called for a scene in the Alps. Mr. Ford took his company to the Alps—the real Alps, not Alps painted on a backdrop. And so it goes—the pictures being made in our London studio have old world settings which it is impossible to get except on the spot.

"All of England is keenly alive to motion pictures, and we in America must be on our toes if we are to maintain our supremacy in the production of pictures. British writers, British directors and British financiers are all looking to the motion picture, and we in America cannot afford to take our position for granted at all."

MacMeekin, Realart's Kansas City Head, Promoted; Callahan of Dallas His Successor

JOHN MACMEEKIN, Realart's Kansas City manager, has been promoted to the post of special representative for the company, and will come East to assume his new duties as soon as his successor has been installed, perhaps early in August.

Diaz Callahan, manager of Realart's Dallas office, has been named to succeed Mr. MacMeekin in Kansas City, and is now on the ground.

The announcement of the promotion of Mr. MacMeekin was made by J. S. Woody, general manager of Realart. Mr. MacMeekin has proved himself one of the most able and efficient branch managers in the business, Mr. Woody declares and will undoubtedly enjoy unusual success in his larger field of work.

Mr. MacMeekin first became associated with the motion picture business in 1917 when he handled the sales of several state rights features in Kansas. Later he joined Universal as a salesman, where he remained for a year and a half, traveling out of Salt Lake City, Denver and Pacific coast exchanges.

He left Universal to join Select as sales representative of Denver branch, remaining in this position until he was made Kansas City manager for Realart shortly after the company was organized.

Diaz Callahan, who succeeds Mr. MacMeekin in Kansas City, established an exceptional record in taking care of Realart's interests in Texas territory and, according to Mr. Woody, has been promoted to the more important territory served by Kansas City because of the energy and ability he has displayed.

John N. MacMeekin
Appointed special representative for Realart.

Theatre Deal Involves $100,000

One of the biggest Cleveland deals in months in the theatre game occurred July 15, when the Southern and Amphion theatres changed hands. G T. Sharp and Mrs. Sharp, who owned these theatres, located on the west side, sold them to M. B. Horwitz, who is financially interested in the Fountain and Haltnorth theatres on the east side. Both properties are located in thickly settled districts. It is understood the consideration was $100,000.

California Earthquakes Do No Material Damage But People Are Panicky

(By Wire to Moving Picture World.)

Los Angeles, July 21.

WEST Coast Filmland has been disturbed by a series of earthquakes which began on Friday, July 16, and continued intermittently until the morning of Tuesday, July 20. Five severe shocks were felt on Friday, the first day of the disturbances, between 10 a. m. and 6 p. m. The other shocks were less severe

A survey of the studios shows that no material damage was done, outside of a few minor hurts caused by people falling down stairs in their haste to get out of buildings. Nobody was hurt by the quakes. Business was disturbed and people thrown into a panic in downtown, tall buildings district.

Many people slept in the parks on the first night of the disturbance. Many tourists are going back East. As there have been no disturbances since Tuesday morning, people are hopeful that the worst is over, but considerable apprehension is felt because of the fact that the big shake at San Francisco was preceded by a number of smaller shocks such as have just occurred here. GIEBLER.

Leon Gaumont

Returns to France following successful introduction in America of his trichrome color scenics. (A hitherto unpublished photograph.)

Shea Acquires New Buffalo Theatre to Open in Autumn

THE Shea Amusement Company of Buffalo, N. Y., has acquired control of the new theatre which is now being completed at Hertel and North Park avenues. It will be known as Shea's North Park Theatre and will be run in conjunction with other theatrical interests in Buffalo which will be announced later.

The new theatre will seat 1,600 persons on one floor and will cost $200,000. It was built by W. F. McDonald and Henry L. Spann was the architect. This is one of the first steps the Shea Amusement Company is taking in a policy of expansion, which includes the building of the Shea Metropolitan and several other theatre properties. The Hertol avenue house will open about November 15.

The house will be of a thoroughly modern construction throughout, providing for an unusually attractive lobby, spacious rest rooms and several innovations for this type of theatre, one of which will be a nursery for children. The decorations will be made by prominent artists. The house will be wired on the three-circuit plan, which will permit the defusion of colors. The outside dimensions of the theatre are 150 by 85 feet.

Gale Henry to Make Twelve Two-Reel Films for Special

SPECULATION in comedy film circles concerning the future plans of Gale Henry, the well-known eccentric comedienne, were set at rest this week with the announcement from the West Coast that she has signed a contract with the Special Pictures Corporation of Los Angeles, whereby she will make twelve two-reel de luxe comedies a year for the recently formed organization, which specializes in the production and distribution of short subjects.

Miss Henry will maintain her own producing company and will deliver the negative and one sample print of each of her dozen comedies to Special Pictures.

The deal was closed recently between legal representatives of the comedienne and President Louis W. Thompson, of Special Pictures Corporation.

This makes eight releases a week which will be sent out from Los Angeles by the Special Corporation.

Gaumont, Returning to France, Says He Will Organize American Company in Fall

LEON GAUMONT, after a successful visit to the United States, sailed for home on Wednesday, July 21. The great Frenchman came to this country primarily to present to Americans his trichrome color scenics, which were shown at the Astor June 18 and 20. The newspapers printed flattering notices of the exhibition in colors, but in one or two quarters there were intimations the process was incomplete by reason of the absence of a photoplay with "closeups." To remove any doubt on this score Mr. Gaumont immediately telegraphed his Paris offices to make a photoplay.

The orders were executed in three days, June 25-27, in Alsace. The first positive was sent to the Havre on July 1 for shipment. The film was released by the Custom House in New York on the 15th and presented in this city the following day.

Close Up In Color.

"Heart Memories," which was the subject chosen by Director Poirier for the photoplay, has many close-ups. While it is true the action in the production is not rapid, nevertheless the photography is remarkably clear and free from flicker. The colors are brilliant and sharp.

Mr. Gaumont announced his intention to return to the United States in October, at which time there is every probability he will organize an American company for the production of pictures in color and the capitalization of which will be $5,000,000.

Broadwell Productions Films Famous Nick Carter Stories

OF interest to almost the entire world is the announcement that the works of Nick Carter are being adapted and produced for the screen. Broadwell Productions, Inc., producer of these famous detective stories, has taken over an entire settlement on the outskirts of Boston in one of the most picturesque sections of New England. Here in Filmland City, as it is called, the works of Nick Carter will be filmed in a series of two-reel detective dramas.

Untold numbers of people, young and old, have followed the exploits of the detective hero in fiction for more than a decade. The works of Dickens and Shakespeare have their appeal in fiction and on the stage and screen, but the Nick Carter stories have reached the masses.

When the producers of the series found a shortage of original stories, they sought the screen rights to successful stage plays. They found these plays available but were staggered by their cost. Because most of these costly plays make money for film producers by reason of their stage reputation. Broadwell Productions believes that the Nick Carter stories, immensely better known and more generally popular, will allow more expensive production and be immeasureably more successful both for their producers and the exhibitors who show them.

Canadians Send Observer to Study Hollywood Film Folks

OTTER ELLIOTT, director of the Ontario Moving Picture Bureau, left Toronto July 17, for Hollywood, Cal., to make personal observations of various moving picture production activities. Before reaching Hollywood, he will attend the annual convention of the Canadian Theatre Inspectors' Association which was scheduled to be held soon at Vancouver, B. C.

Mr. Elliott is vice-president of this association and he had been invited to read a paper on moving picture theatre construction. The main object of the association is to standardize all laws in Canada which affect the amusement business.

An effort is being made by Ontario to have all other Provinces of Canada establish a uniform code of regulations for moving picture theatres and the Ontario authorities have submitted the Ontario regulations as a model upon which to work. Mr. Elliott's address at the Vancouver convention was intended as a feature of this agitation.

Government Will Develope.

The Ontario Government has arranged to develop its moving picture production department and this is one of the reasons why Mr. Elliott will visit Hollywood. Several hundred one and two-reel educational, scenic and industrial pictures have been made by the Government during the past three years. Mr. Elliott has charge of the inspection and regulation of theatres in Ontario, the censoring of advertising material and other details.

Short Reels from Educational

The program at the Rialto Theatre this week includes "Kiss Me Caroline," first of the New Christie Comedies in two reels distributed through Educational Exchanges and "The Castaway," a Bruce Scenic Beautiful.

"Kiss Me Caroline" features Bobby Vernon, the cast including Teddy Sampson, Vera Steadman, Charlotte Merriam and Neal Burns. It is practically straight farce centering around the complications that arise when Bobby poses as the wife of his chum.

In "The Castaway" Robert C. Bruce has followed the policy he originated in writing the scenarios for his scenics before producing them. It tells the story of a sailor shipwrecked on a desert island and who finds the beauties of nature there so appealing that he refuses to return to civilization. It was made in Jamaica.

Print of Anita Stewart's Next on Way

A finished print of "Harriet and the Piper," Anita Stewart's next Mayer-made First National release, is expected in New York within the next few days. The negative of the picture is already in the hands of Rothacker in Chicago, where preparations are being rushed for quantity printing.

Bertram Bracken directed the production. On the supporting cast are Charles Richman, Ward Crane, Irving Cummings, Byron Munson, Myrtle Stedman, Margaret Landis, Barbara LaMarr Deeley and Loyola O'Connor.

Selznick Net Earnings

Select Pictures Corporation and Selznick Pictures Corporation, owned and controlled by Lewis J. Selznick, report combined net earnings of $447,912.12 for the four months' period, January 3, 1920, to May 1, 1920, as shown by the certified audit of Messrs. Barrow, Wade, Guthrie & Company, New York. These certified auditors have been engaged in the accounting preliminary to the consolidation of Mr. Selznick's various enterprises into a holding company.

Lewis J. Selznick.

RUBBERNECKING IN FILMLAND

Bull Montana Would Let Thirsty Autos Drink Home Brew During Gas Shortage

By GIEBLER

FILMLAND is all gummed up with a gas shortage. Long lines of cars stand at every filling station where the No Gas sign is not displayed, waiting their turn for a few pints of the precious fluid, and at many places all those who cannot show cards in the doctors', nurses' and undertakers' union are turned down.

Buster Keaton got stuck down on Broadway and had to hire a team of husky horses to haul him home to Hollywood.

Various plans to relieve the ghastly condition are being doped out. The most important of these include Wallace MacDonald's scheme prohibiting the wearing of white pants, thus releasing the gasoline used by the dry cleaners to renovate these garments; Bull Montana's suggestion to seize all home brew for use in cars; the plan of Alfred W. Alley, technical director for Erich von Stroheim, who says a mixture of kerosene and moth balls has more kick than gasoline; walking; riding on the trolley cars; cussing John D. Rockefeller; restricting Jap immigration.

Long Speaks for the Worms.

The last of the large number of worms, known locally as "movies," that imitated the worms of the fable by turning over on their backs and saying, "Don't anybody dast step on me any more," have been swallowed by the Dove of Peace.

The militant attitude on the part of the worms was called to the attention of the public by Walter Long, manager of the speaking stage performance of "Arizona," given for the benefit of the Hollywood chapter of the American Legion a few weeks ago, when he refused to allow a speaker from the Chamber of Commerce to address the "Arizona" audience in behalf of the school bond election.

Mr. Long justified his attitude with the statement that the picture people were tired of being discriminated against—tired of being overcharged by the local merchants, and fed up on being refused house and apartment room because of their calling, and, further—and in anything but a worm-like voice—that in the future the "movies" attitude in dealing with the business people of our Fair City would be patterned after the Sis Hopkins' slogan: "I won't do nothin' for nobody that don't do nothin' for me."

Palaver and Peace.

A meeting of studio representatives and business people was held at the Chamber of Commerce a few days after this. The situation was discussed, statements, accusations, denials, promises, palaver, sandwiches and coffee were indulged in The Dove of Peace gobbled up a number of the "worms" on this occasion, and at the second meeting, held this week, the last of the larvæ found their way to the tummy of the bird of peace. All is now happy, and a spirit of brotherly love broods over the once turbulent scene.

An evening paper, remarking editorially on the subject, says that our Fair City "is proud and affectionate of the film colony." Of course! Why shouldn't it be? If I were a Fair City I'd be "proud and affectionate of" an industry that brought as much money and as many tourists into my midst as the movies bring.

I'd also be very grateful for an industry that came along and put me on the map and helped to raise me from a little town to the biggest city west of the Mississippi River, and enabled me to crow over my deadly and hated rival—San Francisco.

And I'd be so "proud and affectionate of" the picture people that I'd go to the narrow-minded people of Hollywood who stick signs on their front lawns and put ads in the papers that they have rooms and apartments to rent to all but dogs and "movies" and ask them if they realized that the picture people have helped make it possible for them to get big prices and big rents for their properties. I'd ask them if they realized that the picture people had reclaimed Hollywood from a straggling village and turned it into our most beautiful and prosperous suburb by erecting costly studios and homes on land heretofore occupied by gophers and grasshoppers.

Censor Once-Overing Studios.

Maud Murray Miller, head moving picture censor of the state of Ohio, is here visiting the studios. We hope that Maud gets a good opinion of us.

Samuel Goldwyn has gone back east. Otis Skinner is in town to make "Kismet" into a movie.

The gas shortage has put considerable of a crimp into production so far as location work is concerned. Companies that leave town and get out of gas have no means of getting back, for the outside territory is as dry, if not dryer, than the inside

I went out to that "delectable duchy," Universal City, this week; a busy place, but there is no use in using up a lot of space telling about how monstrously big U. City is—everybody knows all about it. There are about eighteen directors and three thousand people working out there now, not counting the large number of producers that rent space on the big lot.

Eddie and Lee at Work.

I saw Eddie Lyons and Lee Moran at work on their special five-reel comedy, "Once a Plumber," with George Williams as the heavy and a quartet of leading ladies, composed of Lillian Hackett, Edna Mae Wilson, Ethel Ritchie and Jane Elliot.

Eddie and Lee are a great pair. They direct themselves. When Eddie is in the scene and Lee off Lee is the director and tells Eddie where to get off and on, and when Lee is in the action alone Eddie gets back at him. "Once a Plumber" is a dandy comedy, taken from an Argosy Magazine story, relating the adventures of two plumbers who broke into society and then into jail.

I saw Tod Browning directing a scene for Priscilla Dean's new feature, "Outside the Law," with a wonderfully realistic scene—the interior of an apartment house on Knob Hill in San Francisco. I could look out of the window of that apartment house and get a bird's-eye view of Frisco, see Chinatown, the bay—one whole side of the city spread out before me. The effect was secured by a background made from a panoramic photograph enlarged by the Shipman process.

Miss Dean as a Crook.

Miss Dean was playing the part of Silky

Ruth Roland's "Ruth of the Rockies" Serial Company Has Its Picture Took.

Left to right: Thomas Lingham, Ruth Roland, Madeline Fairchild, Stanley Bingham, Norma Nichols, Herbert Heyes. Standing in back: Connie De Rue, Mike Lynch. Seated in front is George Marshall, director of this Pathe serial.

Social Climbers—Very Sociable.
Dustin Farnum and Kathryn Adams in the Robertson-Cole special, "Big Happiness."

Moll, a lady crook, in the scene; Wheeler Oakman was the leading man, and Lon Chaney, Ralph Lewis, E. A Warren and Little Stanley Goethals, one of the cleverest camera kids of the colony, were helping along.

Harry Edwards was making a one-reel comedy called "Fix It for Me," with Ernie Shields and Bartine Burkett in the leading roles, and a big bunch of musical comedy girls in support. Miss Burkett is the lady who tried to whip a bear about a year ago at the Fox Sunshine Comedy studio.

I took passage on the bus that is maintained at U. City to transport people from one end of the big lot to the other and went to the back ranch, where Eddie Polo is making the serial "Circus Life." Eddie was away on location, but I saw his circus, which is complete from sawdust to sideshow. I was disappointed in not seeing Eddie, but I was repaid for my trip to the back ranch by finding the "Out of the Sky" company working at a lake a couple of hundred yards up a canyon from the circus set.

Gladys Drops "Out of the Sky."

Director Reeves Eason and a gang of actors and extras were dragging the lake for Gladys Walton, who is co-starred in "Out of the Sky" along with Jack Perrin. Gladys had gone up in a hot-air balloon, fallen out of it, and everybody thinks she is in the lake. But Gladys is not in the lake. She "lit" on the roof of the village parsonage when she fell out of the balloon, and the parson, a nice young chap, found her. But—sh! I must not say any more or I'll give the plot dead away.

Stanton Heck, who plays the heavy in the picture, was helping in the work of dragging the lake, and after he was all tuckered out with the work along came young "Breezy" Eason, Jr., and told him that Gladys was upstairs at the preacher's house and couldn't come down because the preacher was having a party and she "didn't have on nothin' but circus clothes."

Couldn't Go Near the Water.

Young Breezy, a bright seven-year-old, did some very clever work in the scene considering the fact that his soul was not exactly in tune with the drama at the moment. There were a lot of kids on the location, and they were all having the time of their lives wading in the edge of the lake; and there was Breezy, all dressed up with shoes on, and forbidden to go near the water. Mrs. Reeves Eason, the little chap's mother, was on the side lines watching, and every time Daddy said "Cut" to the cameraman the youthful actor would renew his petitions to slosh around with the other kids.

"Out of the Sky" is a circus story, written by J. U. Giesey and made into a scenario by Phillip Hurn. Jack Perrin is co-starred with Miss Walton and David Dyas; Dan Crimmons and his wife have important parts. I stood around and watched the lake stuff for a while, and just as I was leaving I heard young Breezy say: "Please, Mama, can't I wade a little?" and then, "Oh, look, Mama! Daddy is wading. Why can't I wade if Daddy can?"

But Papa Did.

Mr. Eason had tried to walk a plank that led from the shore of the lake to a boat and the darn thing turned with him. His foot slipped or something. At any rate the kid was right—Daddy was wading, and they let the boy shake his shoes after this.

Of course, I didn't see anything like all that was going on at U. City. It would take longer than a short afternoon, even with a long neck, to rubber that vast place and do anything like a job of it.

Some day I'm going to pack up a lunch and go out there early, stay all day and stretch the old neck all over the place, from stem to stern, take in everything from the menagerie to the scenario shop. I may even invade the publicity department and mention the names of Charley Hertz and Ted Taylor, the head publicity dopesters, and spill whatever dark secrets I can dig up about them.

Anthony P. Kelly Writes First Vehicle for Lillian Gish as New Frohman Star

ANNOUNCEMENT is made by William L. Sherrill, president of the Frohman Amusement Corporation, that the first production in which Lillian Gish will be starred by his company will be a story written by Anthony Paul Kelly, whose work as a dramatist and screen author is too well known to need comment.

For the past six weeks readers have been digesting every available stage play and popular novel in order to secure the first vehicle for Miss Gish. One novel finally was chosen, but because of the possibility of censorship it was finally voted down.

Mr. Kelly was appealed to and submitted a story that was immediately accepted. This story, says Mr. Kelly, has been revolving in his mind for more than five years, but he has withheld offering it to any particular producing company because he did not believe there was a screen actress of sufficient dramatic ability and the right type to properly portray the main character. Hearing that Miss Gish was to be starred by the Frohman Amusement Corporation, the thought occurred that she was the only motion picture star who could properly fill the bill.

Mr. Kelly had intended to dramatize the production before offering it to be screened, but his friendship for Mr. Sherrill and his deep regard for Miss Gish's ability caused him to abandon that idea.

Mr. Kelly was commissioned by Sam Harris to write a dramatic legitimate production for rehearsal in the early fall, and Mr. Harris has given his consent to the postponement of this in order to allow Mr. Kelly to devote his time to the scenario and rehearsal of the Lillian Gish production. An unusual circumstance is that this story is the first original screen story Mr. Kelly has written since the production by Cohan and Harris of his stage success, "Three Faces East." His latest scenario was "Way Down East," in which Miss Gish is also starred and which is a D. W. Griffith production.

Neither the Frohman Amusement Corporation nor Mr. Kelly would reveal the title of the production, which will go into rehearsal immediately.

Fox to Hold Trade Showings of All Specials in New York

THE decision of William Fox to give a trade showing at the Palace Theatre of each big special production that Fox Film Corporation will release during the coming season is an expression of confidence by Fox officials in the excellence of the program.

Through the courtesy of E. F. Albee, the Palace Theatre has been put at the disposal of Mr. Fox on Tuesday mornings for these trade showings. The first, two weeks ago, was "If I Were King," with Farnum. Last week's was Pearl White in "The White Moll." "While New York Sleeps" it is planned to show on the 27th.

This step is a reversal of the old speaking stage custom of trying out plays first in minor towns and then, if successful, brought to Broadway. The Fox company has undertaken to submit its special productions first to a peculiarly critical Broadway audience.

The Fox departure is due to the essential difference between the stage play and the motion picture. A play is produced in the hope of a long Broadway run. The rest of the country must wait, and in the meantime will judge it by what it has done on Broadway. A motion picture, on the other hand, is produced in the hope of pleasing the whole country. It is released everywhere at one time.

To put on a play in a small town is the only means a stage producer has of judging what effect it will have on Broadway.

But this will not do for motion pictures. What goes in a small town may not go in a large city. There is only one test, and that is Broadway itself—where can be gathered together a most critical audience, composed of men and women who know motion pictures and who are therefore competent to judge them. The rest of the country will know from this what it is about to see.

"Can't Hide Beauty Like That!"
Ramsey Wallace chides Wanda Hawley as they take "time out" on their next Realart.

"The Prey," with Alice Joyce, Offers Good Opportunities for Exploitation

By EPES W. SARGENT

COMBINING an ample plot with a clearness of telling which permits the story to be followed without effort "The Prey," the latest Alice Joyce special, should repay special advertising effort. It should return a profit on the direct investment and at the same time leave a surplus which will work to the benefit of later regular releases.

Go at it from this angle. Spend a little extra money for advertising, and you will gain a double return in immediate results and better business in later plays.

"The Prey" is a political story in which it is almost inevitable that the political boss and the young and upright District Attorney should be antagonists, but this is an exceedingly well written story and the continuity has been developed with a skill which unfolds the story clearly, tensely and without cessation in the suspense. It is a better story than the average of its class. It will please a far greater number.

Play to Her Admirers.

It follows that you have two things to sell: Miss Joyce and the production. Probably a large portion of your patronage will follow the star with no more than the usual advertising. The others you can bring in through additional advertising effort.

To those who make a point of seeing the star in all her productions, you have only to advertise so that all will know of her coming and be appraised that she is to be seen in a better-than-usual production.

To this end work all of your usual stunts, the screen, with slides, the program, "Coming" portrait lithos, newspaper underlines and later the posters.

Have Cutouts.

In this connection do not overlook the value of 24-sheets, both for posted paper and for cutouts. The reproduction on this page is from a sketch and does not show the drawing to the best advantage. It is a striking piece of pictorial display on the boards. It will work even better as cutouts.

If you use the cutouts work them in windows. Use potted plants, palms and branches to give a jungle effect. Break the display with plants so that the figures will show through a vista of foliage and either bring the lettering down to the glass or make a separate frame of foliage for this.

Try This Effect.

If you have the time mount the figures of the man and girl on white paper or cloth. On the back place a cutout (which need not be from the poster) of the lion shape. Set the mount so that you form a shadow box with foliage or drapes, and arrange a number of lights at the back with a flasher, so that the lion shadow alternately appears and disappears. Do this so that the entire male figure is in shadow when the back lights go on, as though a springing beat had replaced the man.

This sounds like a lot of trouble; much more trouble than you will find it. If you can get an advantageous location for this display you will find it worth many times its trouble cost.

Make a Trademark.

This poster so accurately reflects not only the title but the theme of the play that it will pay to make it a trade mark, using the same cutouts in or above your lobby and wherever you can plant them.

If you can get the loan of some good yard near the main street which has trees or a mass of firs, put the cutout right in among the trees and run a wire for night illumination.

Such spots may be difficult to locate, but if you can find one it will probably be a real novelty and as such worth the moderate cost. If you can't find a yard and can possibly persuade the authorities to let you use a park the effect will be even better.

Often a donation to some civic charity will get you the loan of the park shrubbery and you can get enough newspaper mention out of the use of the park to repay you.

Sell to the Public.

But do not make all your effort hang on your appeal to the followers of the star. You have a play which will appeal to those who do not follow stars. You can make some Alice Joyce fans out of those who have not followed her work. You can make many house fans; which is better yet.

Don't merely advertise Miss Joyce in "The Prey." Try to sell the story to the people who don't care whether it was Alice Joyce or Jennie Smith.

Sell the Story.

Tell that you have a story; a strong, gripping story, filled with suspense which lasts well to the end of the final reel. Don't hammer on it so strong that you lead people to expect more than the screen can give, but make your brag on the story.

The script is skillfully laid and well directed. It cannot but please the man who is tired of the same old hash of closeups and freak shots used to mask the want of an idea.

Do this in your newspaper work or by means of throwaways if you do not use the paper.

Try This Copy.

Work something like this:

DO THE PICTURES LACK STORY?

A lot of people say that they don't care for motion pictures because there is so seldom a good story. Sometimes they are right.

If you want to see a real good picture **story** make a point of seeing "The Prey." It's probably what you have been waiting for. It's a page from life, told like life, simply and with strong dramatic effect. It's a fine picture, with some wonderful interior settings; bits of a home of wealth that look what they are. As a picture it is all a picture should be.

But it is more than that. It is a gripping story of rotten politics and a clean woman who was made a victim of a political schemer; of a woman strong enough to be willing to face disgrace that the man she loved might keep his record clear.

It is a simple story so simply stold that it is more like the recital of a life than the artificial efforts of a story teller.

If you like stories come and see Alice Joyce in "The Prey."

You'll like it.

Try All Type.

If you use this in the newspapers try an all type advertisement. Get a different sort of setting. You can get a good result from imitation typewriting, or you can set it in eight or ten point Roman with a wide margin top, bottom and sides.

Make it look different from your usual displays and it will sell to those who appreciate different things.

If you have a good mailing list, try it as a form letter.

Tease with Situation.

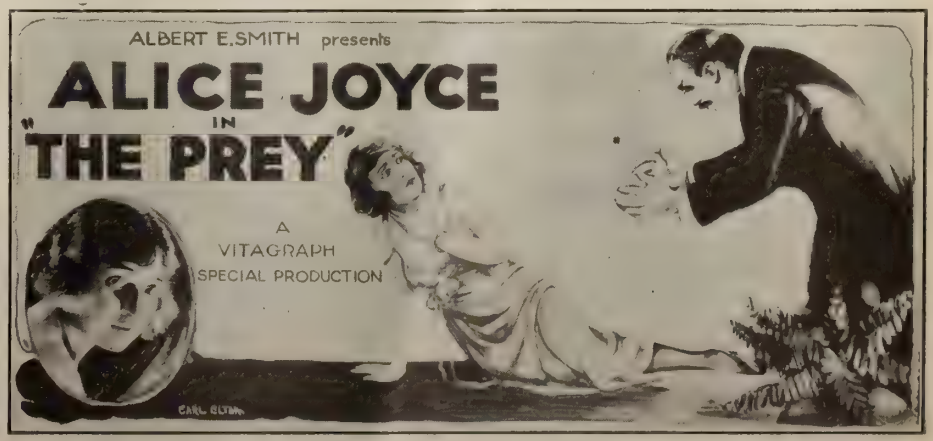
Try a modified teaser campaign, using your screen the same time as you use the papers. Don't tease in the sense that no one knows what the advertisement refers to. Use the house name with a "coming soon."

Pick up the situations and use these to tease with. Some good points might be:

Forced to marry to save her brother from prison, she was compelled to sit mistress of a table around which half nude women danced, while other women, nearly as nude, carried on their brazen flirtations. This was the respect her husband showed her.

Others might read:

Her husband connived with her maid to force her into a compromising position She



Here's the Foundation for a Strong Cutout.

Made from a sketch, the values do not show up properly. The shadow outline of a lion in the act of springing is cast by the man's figure against a vivid yellow background. Try mounting the figures on a translucent backing and throwing the shadow from the rear, with a flasher cut in.

was his wife in name only. He determined to break down the barrier by crushing her pride.

The man she loved was the District Attorney, seeking to punish her husband for his political crimes. Her husband sought to force her to shield him, but she was true to love and honor.

She preferred seeming dishonor to the disgrace of the man to whom she gave her heart.

Tying Up the Stuff.

Then go over the ground again, repeating the displays and this time adding "she was 'The Prey' at the Blank Theatre, next week." Start early enough to use the same set twice, using the title the second time.

Use an ample supply of stills, getting them into shop windows rather than in your lobby. Your lobby will reach the people you already have. Make your stills bring others. Lay out three or four stills on a card, neatly lettered, and you will find them easier to place than window cards or loose photographs.

Stunt Stuff.

If there is a vacant window to be had put a cat with a catnip mouse in the window and a couple of small bills. Letter a card: "He played with hearts as a cat with its prey. See Alice Joyce in 'The Prey' at the Star all next week." You may have to work the cats in relays to get enough action, but you will find a crowd in front of the window all the time.

You can get crowds with a cat and a canary in a cage. People will waste time in the hope of seeing the cat win. Make certain that the cage cannot be overturned, or you'll have a tragedy that will prove no good advertisement.

In the same way you can possibly send a good looking girl down the street with a fashionably dressed man following. Let her look behind apprehensively. When sufficient attention has been attracted to their actions let the man unroll a sign reading "See the politician and his prey at the Bijou Theatre, now! Alice Joyce in 'The Prey,' a stirring story."

Hookups Are Handy.

Hookups are handy. You can land check writers and protectors with the forged check incident. You can even get the banks to come in on the protection they give their customers.

You can tie up the newspaper in a contest discussion as to whether the girl did right or wrong in not standing by her husband. Let the contest close after the showing of the picture. Do not make seeing the picture one of the terms of entry. State the case fully, that all may compete without paying admission. Most will come to see what happens.

You have a worth while picture. Make the most of it.

Movie Fans in China are Permitted to Assail Screen Villain, Says Sheldon

RETURNING from a tour of the Orient which carried him into remote sections of India, China and Japan, E. Lloyd Sheldon, well-known as the author of many Fox productions, is back in this country with enthusiastic reports of his work and that of his photographer, Harry Keepers.

Almost the first place visited by Mr. Sheldon was the new New York home of Fox Film Corporation in West Fifty-fifth street.

During his talk of the Orient and motion pictures in that part of the world, Mr. Sheldon brought out emphatically the status of Fox entertainments among the fans. An incident which he mentioned shows clearly the reputation which George Walsh enjoys among screen stars in China.

"It is educational," said Mr. Sheldon, "to visit these different countries and have an opportunity to study the people, the picture field and the peculiarities of the fans.

"Attack" Villain on Screen.

"In many places in China I noticed in the picture theatres that the exhibitors have to furnish more than merely chairs and the pictures. The Anglo-Saxon showmen give their patrons comfortable chairs, good music and a choice of screen entertainment. In China the fans get all these and more. Weapons are furnished with which the audience may assail the villain on the screen.

"By this I mean that custom has established that incense burners—bowls of various sizes—are a part of each fan's privilege. When the right moment arrives the excitable Chinaman reaches stealthily in front of him in the semi-darkness and clutches his incense bowl. When the villain presents a good target on the screen fire is opened by the avenging audience. Bowls fly at the screen, the yellow men cry out their warning to the hero and heroine, and the place is in uproar."

Mr. Sheldon gathered much material during his trip, from which he intends to develop new stories for screen consumption for stars of the type of William Farnum, George Walsh, Tom Mix and William Russell.

Henry Sedley Appears in First Hemmer Production

YALE graduate; all arond athlete; gentleman rider and owner of his own string of thoroughbreds; actor both on the legitimate stage and in motion pictures—

The foregoing is a "birdseye" view of Henry Sedley's career, now playing one of the leading roles in the cast of Hemmer Superior Productions, Inc. The play, which will be ready for release at an early date, is rapidly nearing completion.

Mr. Sedley is a New Yorker, having been born and raised in Manhattan. He received his early education in Andover Academy and St. Paul's school. He completed his education in Yale University.

At one time owner of the racing sloop Virginia, which he purchased from the late Alfred G. Vanderbilt.

Five years on the "legitimate" stage has stamped him an actor of rare ability and finish.

His first appearance in the silent drama was with Douglas Fairbanks in "Manhattan Madness." This engagement was followed by a number of others, all of which were heavy leads.

Notified of His Nomination—for Death.
A moment from "The Purple Cipher," in which Earle Williams stars for Vitagraph.

Print of Pathe News with Baby of Governor Cox in His Arms Sent to Him

THROUGH the agency of the Pathe News, the baby in the home of Governor Cox, Democratic nominee for the presidency, is furnishing a pretty little human incident to enliven the great political campaign now beginning. The Cox baby, in its father's arms, figured in the occasion of Governor Cox's fellow townsmen's celebration of the results of the convention on the grounds of the Governor's home. A Pathe News camera made its record of the event, with the result indicated in the following telegram:

Columbus, O., July 13.

Pathe Exchange, Inc.,
25 West 45th Street, New York, N. Y.

Governor Cox, after looking at Current News Weekly at Southern Theatre, Columbus, made the remark it was wonderful, and he wished he had a copy of the film of himself and the baby. Can you accommodate him? Wire me one forty-seven Hubbard Avenue.

G. R. AINSWORTH.

Pathe Exchange, Inc., promptly responded as desired, and Governor Cox can now screen himself and the baby as often as he likes in his own home.

Governor Cox was already on record as to the value of the news weekly. In connection with a Pathe celebration held some months ago, the governors of thirty-eight states sent messages of appreciation. Governor Cox wrote: "The remarkable development of motion picture photography has been given no better exposition than in the portrayal of world events in the making. The future of the field is unlimited."

Vignola Receives Many Letters on His Defence of Director

THE defence of the motion picture director made by Robert G. Vignola in the last issue of this paper wherein he took occasion to say that the exhibitors are not giving the director sufficient credit in their lobby displays and publicity announcements, has brought a flood of commendatory replies from directors, producers, stars and exhibitors throughout the country. Strange as it may seem not one reply has been received taking issue with Vignola, but all express their approval of his vigorous stand in favor of "the man behind the picture."

"I should like to hear from those exhibitors who have not been in the habit of giving the director public credit," said Mr. Vignola. "They must have some reason for their attitude and I should like to know why they feel that way about it. I am willing, despite the fact that I am a busy man, to enter into personal correspondence with any exhibitor who disagrees with me, because I feel that I can show him in cold, hard facts why it is much better business for him to credit the director than not to.

Advertising and Exploitation

By Epes Winthrop Sargent

Stunt for "Married Life" Worked Big at the Strand Theatre, Brooklyn

STUNTING "Married Life" and "Don't Ever Marry," both First National Attractions, work pretty much the same. Last week we told how Tally's, in Los Angeles, worked a bridal couple for "Don't Ever Marry." About the same time Eddie Hyman, of the Strand, Brooklyn, worked pretty much the same thing for "Married Life."

According to the press statement, Mr. Hyman picked out a pretty girl and a man who looked like Ben Turpin. Perhaps he does, but he looks a lot more like Charlie Chaplin. At any rate Edward L. loaded the happy pair into an open taxi and told them to go to it and not to get arrested any more than they could help.

For purely press reasons, the stunt was pulled all over New York, though it was a Brooklyn house which advertised. It seems to have been a combined house and First National stunt, for the picture played the New York Strand previously, and Mr. Hyman probably did not figure that he would draw any business from New York.

Worked New York.

On the other hand, it probably did help bookings, and it showed that New York should be jazzed up, and they had time to cross the bridge and still do Brooklyn properly, for the picture played the week.

The usual fake breakdown was employed. Every few blocks the chauffeur stalled his car. There was nothing to show that it was an advertising stunt. Apparently it was a union of simple souls who didn't give a hoot if their friends had tied a few tin cans to the rear axle.

On the surface there was nothing suspicious in the outfit except the fact that the groom wore a brown derby.

At each stop the distressed groom would hop out and assist the chaffeur with advice. Then "Dearie" would grow impatient at the long separation and get out, too, clinging lovingly to the arm of her newly acquired hubby.

About the time the crowd got nice and thick the groom would reach into the car and draw out a placard stating that "Married Life" was now playing at the Strand, Brooklyn.

That was the blowoff for the crowd and they would melt away, permitting the chauffeur to start up and repeat the performance a few blocks beyond.

In the Hotels.

Many of the hotels were visited, the couple entering the main lobby with the groom carrying a suit case lettered "Married 16 hours. Both doing well."

At each stop the groom would request a room and the bride would cut in with a demand for twin beds. This would start an argument which ended in the bride's declaration that she was going back to mother.

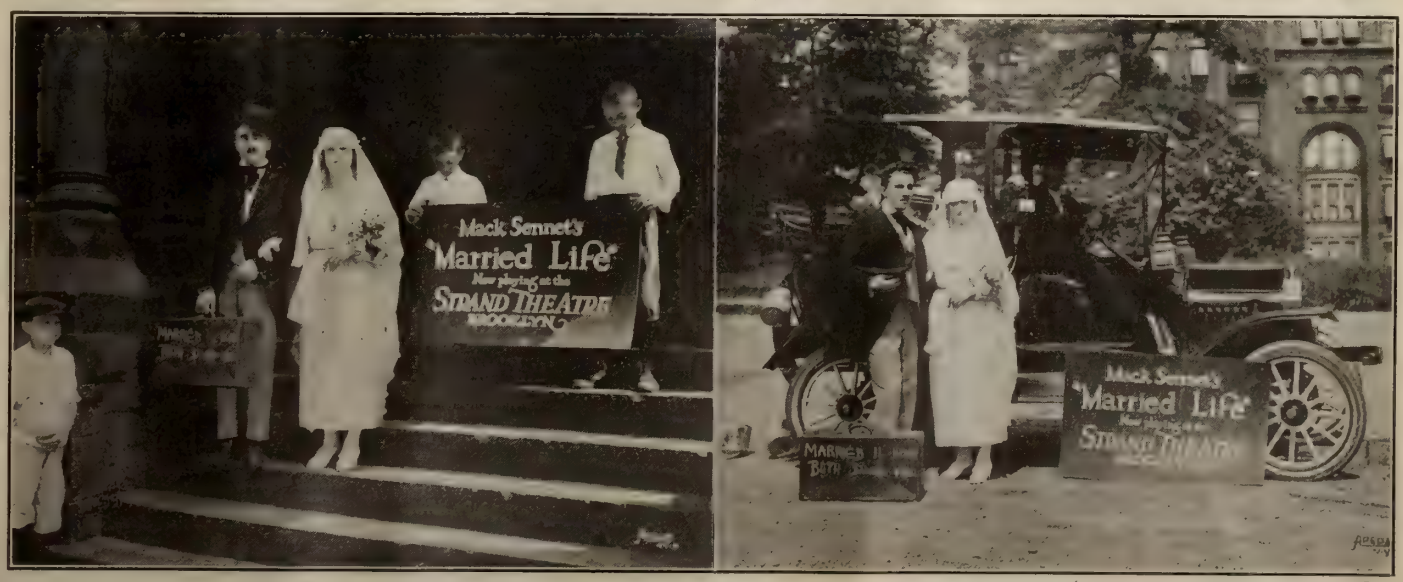
As she started away the groom would ask, "Where are you going?" and they could chant in unison "To the Strand, Brooklyn, where Mack Sennett's 'Married Life' is playing. It is positively not a war picture."

This last always got a laugh and gave a climax to the exit. The hotel clerks were posted beforehand, because New York hotels employ lobby detectives, who would have given the couple what is professionally known as "the bum's rush" had they entered without prearrangement. Even where lobby detectives are not employed, it is best to arrange beforehand.

The cost of the stunt is the hire of the taxi, unless you own a car, and the payment

It Works as Well from the Rear.

of the bridal pair. If you have your own car and a clever ticket seller and doorman, you can get off with a vote of thanks and a bill of gasoline, but even where a car costs five dollars an hour, it is cheap publicity in any town large enough to talk about the happening.



This Chap Says He Looks Like Ben Turpin, But Charlie Chaplin Could Sue for Infringement of Copyright.

How the Strand Theatre, Brooklyn, sent out a bridal couple, with the groom in a brown derby, to let all Brooklyn and most of New York know that the Sennett comedy could be seen at Fulton street and Rockwell place. They even invaded the Hotel Astor, where the film magnates scrap and lunch, and the groom kicked when the bride asked for twin beds. Edward L. Hyman didn't say that the town was too big to stunt. He stunted it.

Get Your Shirt Boards Ready for "Suds" Date

How Exploitation Changed Policy for One-day Western Exhibitor

ALTHOUGH this story reads like an advertisement for the Chaplin films, David Daimos, writing his experiences for the First National exploitation man preaches a sermon which others in his position may well follow with profit to themselves.

Mr. Daimos has the Lyric Theatre, Tucson, Arizona. It is a ten-cent house, playing to Mexicans and the laboring classes, offering a daily change and the more vivid melodramas and serials.

He was doing very well with the buckets-of-blood type of production, but he noticed that his patrons enjoyed the comedies, and he let himself be talked into booking Chaplin in "A Day's Pleasure."

It Cost a Heap.

The dew is off the rose for that Chaplin release and first run prices have been forgotten, but even at that it was pretty much of a gamble for the manager. The price was still too large to permit him to book it for a day and win out. He could get it relatively cheaper for a two-day run, and he let himself be talked into it.

But back in his box office, with the persuasive salesman no longer at his elbow to keep his enthusiasm up, Mr. Daimos did not feel so well pleased with himself. He knew that he would have to play to big business for two days to break even on the cost of the film. If he had a turnway, he might even make a little, but he was none too confident about the turn-away.

Decided to Exploit.

Feeling rather desperate, he decided to make a good gamble of it. He seemed to be in for a sting, and he could hear the bee buzzing, but if he was going down, he was going down with his colors nailed to the mast.

He reasoned that exploitation alone could help and he decided to take a chance. He was using two newspapers. He doubled his space in one and multiplied by four on the more promising.

Backing this up, he made arrangements for an extra decoration of his lobby. This was merely a specially gaudy banner and some more frames, but it was ahead of what he usually did, and it told.

For a Perambulator.

Then he got reckless and decided upon a perambulator. He picked out a decrepit flivver. It was not hard to discover a run down car, but it was no easy matter to get one which looked so much worse than a lot of others in constant use on the Tucson streets.

A Regular Chaplin Car.

Finally he got one still able to run, but with three wheels already in the automobile grave of the scrap heap and the fourth very shaky.

To find an impersonator of Chaplin was a lot easier. The car was tagged and the youth was told to go out and break down to his heart's content.

He did.

Reaping the Reward.

Mr. Daimos stuck to his regular scale of prices and one matinee and two evening shows—at least he thought he would, but he did not realize what publicity could do.

His standout on the second evening show was so heavy that he announced a third performance, and while that was running he was busy painting signs for a double matinee and three shows the second day.

And those five shows paid, too. Mr. Daimos had figured to get four good houses to pay the bill. He got nine.

Exploitation did it.

He could have died standing up with Chaplin as well as anything else. Death might not have been as painful, but he would have come out at the w. k. small end.

But by telling that he had a corking comedy, and then exploiting it with advertising and stunts, he drove the fact home.

The Moral.

Now Mr. Daimos knows that he can get more money for a good show by spending more. He knows that ten or fifteen dollars sunk into a street stunt, and a double space in the newspapers is merely sowing nickles to grow a crop of quarters.

He knows there is a profit of twenty cents on each seed nickle.

Now if he learns to rotate his crops and does not try to grow them too often, he will forget those old one-day runs and perhaps get a chance to put his house on a fifteen cent basis.

It can be done with advertising and stunts.

This Lobby Display, Plus Exploitation, Converted a Tucson Exhibitor.

Some people would not consider this much of a lobby, but it was a lot for David Daimos, of the Lyric, to do, and it convinced him that he could play a film for more than one day.

Shirt Boards and Bands Work Strongly for "Suds"

SHIRT "boards," those cardboard slips over which laundered shirts are folded, worked well for "Suds" in Boston. Charles E. Moyer went over to start things off, and among his stunts he planted a lot of boards and bands with the leading laundries.

They were printed up with a large cut of Miss Pickford and below was a large "See Mary Pickford in 'Suds,' now showing at the Majestic Theatre." Below is a panel, into the top of which is set: "Why we want you to see this play." Below, in the panel itself, is the text:

"Because we feel sure that you will not only enjoy this wonderful screen story, but that after seeing it you will better appreciate **our** clean, modern and sanitary methods."

Below the rule is broken again to let in the trademark of the laundry.

The bands are the common slips of paper used to fasten around the shirt when folded. It also carries a cut and this text:

"Don't miss seeing Mary Pickford in 'Suds' at the Majestic Theatre. Then you will better appreciate the modern methods of the Pilgrim laundry."

If you expect to play this release remember that almost any laundry will be glad to get these boards and bands. **But also remember that most of the laundry comes back the latter part of the week.** Get a sufficient supply of the boards and bands to last two weeks, and use them two weeks before the showing instead of during the run. Date the boards definitely, as "From Monday, October 4, one full week." Then people can't go wrong.

The shirt board is not a new idea. It was used years ago. But it might have been especially made for "Suds," with its laundry locale. Don't overlook this bet.

Hunt Stromberg Editor of Ince House Magazine

GETTING out one of the most pretentious house organs yet brought forward, Hunt Stromberg is making "The Silversheet" work hard to earn its expenses—and a sheet has to work really hard in these days of high costs of white paper. The Silversheet is something more than a house organ, for it carries a lot of snappy material which will appeal to exhibitors as well as studio people, and its monthly appearance will be watched for with interest.

Windows Cheap, but They Pull Like a Baby Tank

Three New Ideas in Window Dressing

How Eli M. Orowitz Got Quakertown Interested In Stevenson Production

WORKING with Abe L. Einstein, of the Stanley theatres, Eli M. Orowitz, of the Famous Players exploitation forces, got Philadelphia all stirred up over "Treasure Island" last week.

Orowitz told Einstein that he thought he could help put the play over, and Einstein gave him his blessing and carte blanche on expenses. Then Einstein started in to work on the newspaper end.

His best stunt was to frame an essay stunt, with the M. P. editors of the daily sheets as the judges. To help this along he put out 500 one sheets about the contest. Many of the kiddies were out of town on their vacations, but a surprisingly large number of essays were received, testifying to the popularity of the idea.

Sold the Windows.

Meantime Orowitz started out to sell the window owners. It might be supposed that nothing much could be done with book sales on a story already so widely sold as "Treasure Island," but that didn't bother Orowitz.

His first drive was on one of the Evans Drug Stores. These are the standard gift stores of Philadelphia and they sell most everything. "Get it at Evans'" is a standard slogan in Philadelphia.

They had a drive on books at eighty cents each, including "Treasure Island." It was a simple matter to persuade them to drive on this volume.

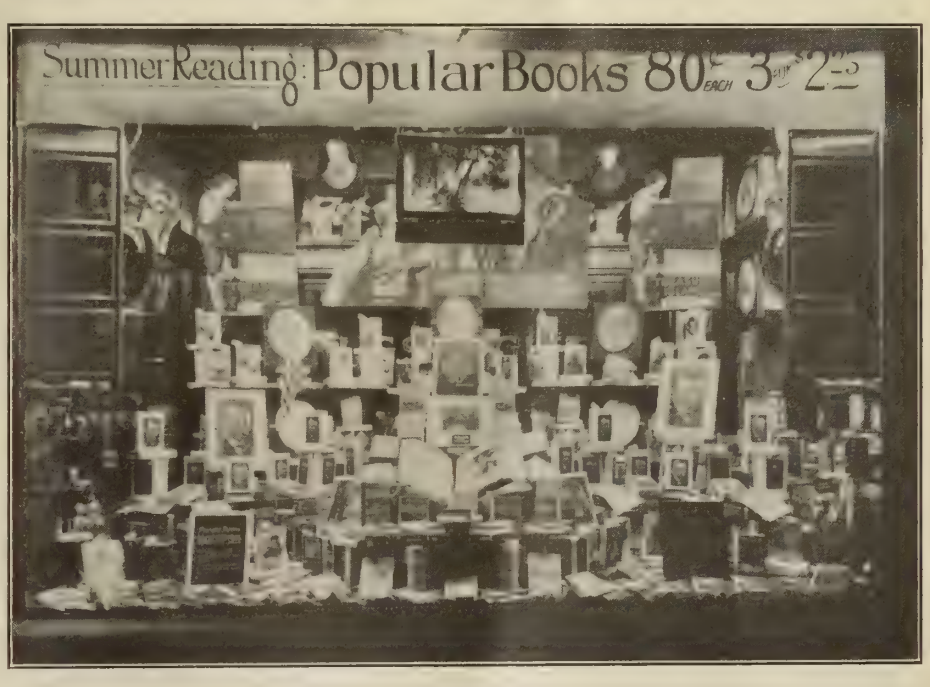
An Automatic Attractor.

He got William E. Borgas, manager of the Evans stores so enthusiastic that Borgas remembered a mechanism he had used for other displays and suggested adapting it to the run on "Treasure Island." Orowitz was glad to pay the small cost for the adaptation, with the result that the centerpiece at the store on Market street, near Twelfth, was a huge book lettered on the cover "Scenes from 'Treasure Island.'"

Inside the cover was a sign advising the reader to purchase a copy and then see the play. Additional leaves showed twenty stills from the play, arranged in their proper order.

Some idea of the interest excited may be gleaned from the fact that when this picture was taken, at half past eleven in the evening, two policemen were required to keep the crowd from the camera.

Market street, from Eighth street to the City Hall, at Fourteenth, is the chief promenade in Philadelphia from early morning until late at night. It is a wonderful place for a show window.



If You Get It at Evans', You Get It for Eighty Cents

The drug store display for "Treasure Island." The automatic book is seen just below the centre of the illustration. Cutouts are shown along the top. The window covered a whole catalogue of books, but "Treasure Island" was the feature.

The mechanism turned the leaves slowly enough to permit the crowd to take in all of the details of the two pictures, and when the end was reached the leaves were turned back and the showing was begun all over again.

One hundred and thirteen copies of the

How Eli M. Orowitz Sold the Window Idea to Philadelphia Stores.

The window on the right offers a startling effect with the pirate cutout places right against the glass. And this is a display in the Baptist Publication Society. That on the left exploits a special edition of the book gotten out by the Jacobs Company. These stores are on Chestnut street, the fashionable shopping district, and reach a different class of patronage from that of Evans.

If You Don't Like the Posters You Get, Make 'Em

novel were sold the first day and the sales for the week were in excess of 300. More than that, the attractor sold hundreds of other books in the eighty cent catalogue, and not many who went into the store to purchase a book left without some other purchases, for Evans is a mighty hard place to get out of so long as you have money left. It has one of the most fascinating collections of gifts and novelties in the country. Orowitz more than paid his rent, as the figures proved.

The Animated Book.

If the store had sold no copies of this novel the crowds attracted would have been worth while, but the 300 sales reported do not represent the entire week, since this does not cover Saturday, when the shoppers come over from Camden.

Other Displays.

A decidedly clever display was planned by the American Baptist Publication Society, which is shown in the illustration. This was a cutuot from a poster showing the pirates and, being put squarely against the window, produced an unusual effect.

This might be considered rather violent advertising for a church publication society, but it sold a lot of books. Stills and a poster were added to complete the display of books, which filled the entire window.

Another good display was had from George W. Jacobs & Co. This concern lately brought out a sumptuously illustrated edition of the book and were glad to hook up with the theatre in advertising the novel. Here the attractors were still and cutouts.

Got All Classes.

The Evans display on Market street got the general crowds. These two displays appealed to the more particular shoppers, who prefer Chestnut street. Between them, the three displays covered all classes.

But this was not all. There was the big Wanamaker store to figure on. Two window cards and some stills called attention to the fact that inside could be had a choice of five editions at varying prices, and counter signs backed up the windows.

This gave the cue to other stores and many of the smaller shops, even in the suburbs, hooked in on the big display and even lettered their own signs to get in the swim.

Put it Over.

The essay and the window stunts were practically all that was done. It was all that was necessary. The Evans stunt calls for special mechanism, though a small boy will do for a mechanism at a pinch. The other ideas may be more easily worked, for any book title, and it would be well to hold this page for ideas. You'll need it some time, even if you do not believe in window work now.

It is only a question of time when you will experience a change of heart, for in proportion to its cost nothing yields so large a return, and Mr. Orowitz has contributed many good ideas.

Don't think your house is too small to make hustling pay. Hustling will make it a big house.

How a Salt Lake City Exhibitor Builds His Special Lithographs.

The extra lobby space at the sides is used for two fabricated posters with the lettering and cutouts mounted on a neutral glass backing. The space could be rented for candy and soft drinks, but it is figured that advertising brings in more money.

His Teasers Don't Tease But They Hold Interest

WRITING of his experiences with the teaser form of advertising admits that his teasers no longer tease, Leo M. Valdez, of Laredo, Tex., writes:

"It does not detract from the interest of those ads that it is generally known that they are Royal Theatre motion picture advertising. They excite comment and interest."

In other words, he uses the teaser form, but not the teaser idea. He does not gain interest through mystery, but he keeps them wondering how he will advertise his next offering.

This is in some ways even more valuable than teasing. It becomes a permanent feature. People follow and look for the ads regularly and they are at once connected with the house.

Of course for this you need to turn out clever jazz lines, but most press books will give you something. Mr. Valdez caught the trick from the First National press books. He uses those releases and the F. N. press books yield a lot of genuinely clever lines on each release.

Effective Use of Color

The Strand, Tacoma, is doing some unusually good work with color. The Ledger sells one Sunday page in color and black and the Strand gets it. Generally red is employed, as being the most striking combination, but now and then other colors are selected, and a greenish yellow gave a suggestion of mystery to the "Dr. Jekyl and Mr. Hyde" display that red could never have gained. If you can buy two colors, study the effect of color on the display and use similar good judgment.

Takes Extra Lobby Space for Home Built Posters

EVIDENTLY the Gem Theatre, Salt Lake City, is managed and not merely run. The house realizes that advertising pays, and it gets all the advertising possible.

It was built with an unusually wide lobby. Under the usual scheme of things, one portion of this excess space would probably have been subleased to a candy and soft drink place and the other probably to a cigar store. It would have hurt the appearance of the house, but it would have brought in rentals.

But the management wanted to use the lobby itself. At the rear you will notice the name of Anita Stewart in white letters. This is just above the easel in the left hand side and to the right of the box office on the other.

The left hand side shows six stills. It does not show "in 'The Yellow Typhoon,'" because this was done in black on yellow, but that layout forms the display. The white frame, taking most of the rear wall space is filled with a permanent flat surface. On this letters similar to those used on store windows are affixed, together with stills, cutouts from posters or anything which will go to make a strong display. Considerable ingenuity is shown in the composition of these home-made posters and they draw more business than would be represented by renting the two spaces.

Try framing a large sheet of glass in your own lobby, at the rear or on the sides. Back the glass with neutral tint paint and you can work the surface with a weekly change that will keep them talking.

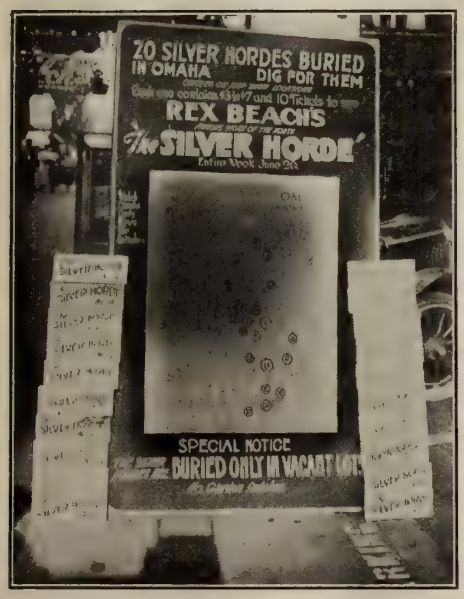
Read the Middle Column and Think It Over

Omaha Used Twenty Hidden Silver Hordes for Hunters

DIG in the shade, cool off in the Sun and look for 'The Silver Horde,'" was the advice given by Harry Goldberg, of the Sun, Omaha. It might have puzzled people who did not live in a town where the theatres were named after the entire solar system.

But Omaha knew all about it being cooler in the Sun than in the shade, and all that interested them was the silver horde. That part of it was new.

Before the advertising campaign Mr. Goldberg, N. N. Frudenfield, his advertising manager, and H. S. Lord, Goldwyn exploitation man, got together on the stunt. A couple of weeks before the playing date, and before anything had been said about the stunt, they planted twenty boxes in vacant lots through the city. This was done in the dead of night.



The Bulletin Board.

Then the "Dig in the shade" bills were put out, and the bottom of the bill advised the reader to watch the Omaha News. The News had been sold on the idea, and was all ready. This ran as a teaser for several days.

A week before the playing date, when the rains had effaced all trace of the digging, the News broke out with a three-column spread, telling that twenty hordes, each containing from three to seven dollars in cash and ten tickets to the show, had been planted. To get it started, the approximate location of four of the hordes was given.

This was followed by the display of a bulletin board showing a map of the city and the section in which each of the boxes had been hidden.

The stunt was good for a week on the front page and a second week on the inside pages, and it worked for both the Sun and the newspaper.

Some men complain that summer business is bad.

Some men hustle to make it better.

It pays to hustle, summer and winter.

If you know how to hustle, help those who can't.

If you don't know, read and find out.

Pretty Soft for Pressmen Getting the English Fans

THINGS come pretty soft for the exploitation men on the other side of the water. Billie Bristow, publicity man for Broadwest, sends in a well-printed twenty-four page booklet, 4½ by 8 inches, which exploits Broadwest films and recent releases. It is purely publicity stuff, yet it sells for a shilling. The book is well written and well turned out; but the press man who would suggest selling a similar publication for a quarter over here would be shipped to the psychopathic ward in a straight jacket.

Just as a Sample

JUST as a sample of the "Service-Which-Covers-the-Field," take a slant at page 744 of the Motion Picture News (if you have it) of July 24. You will find at the top a marquise treatment used by the Colonial Theatre, Lincoln Nebraska. **Fourteen weeks ago** the same photograph was reproduced on page 410 of Moving Picture World dated **April 17.**

Now turn over to page 750 and see what the Strand, Birmingham, did for "Down on the Farm." You will find a better cut of the same photograph on page 1597 in our issue of June 19; **five weeks earlier.**

Doesn't it **pay** to follow the paper of **real** service?

What do **you** think?

This Is an Improvement on Old Fashioned Log Cabins

WINTER plays, such as Vitagraph's "The Courage of Marge O'Doone," are being eaten up right now by exhibitors who appreciate the appeal of the snow when we are crazy with the heat.

Most lobby work has taken the form of log cabin box offices of canvas or slabs. These have worked well, but now comes the Tudor Theatre, Atlanta, with something better.

The Tudor, as you will recall from past pictures of their lobby, is not possessed of a wide entrance, but has a twenty-five or thirty-foot front, recessed. The box office is built in.

Built a Cabin.

Instead of erecting a log hut to serve as a box office, the house built the entire lobby in, using the bark slabs cut from tree trunks, as suggested by this department some years ago. These are to be had from any sawmill and are sold cheaply since they are supposed to be useless except for fuel and the roughest sort of building.

The effect of this snow clad hut, with its inviting shade, projecting into the furnace-like street can be imagined. It is worth all of the trouble it entails, and if it can be jazzed up with snow covered evergreens, so much the better.

The frame itself costs comparatively little, and if built in sections can be put up and down in an hour.

It will help a lot to apply plaster of paris "snow" on which pounded glass has been sprinkled before it dries.

This Is a New Idea in Built Out Lobby Fronts from Atlanta.

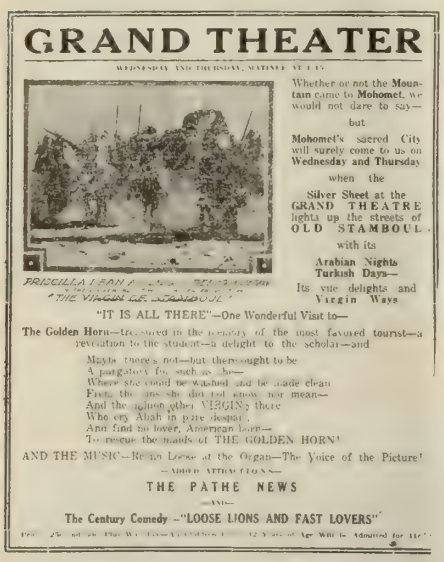
Instead of building around the box office, the Tudor Theatre made a complete mask for its lobby, and perhaps that snow-covered hut didn't look good to the perspiring public as they came along the street! It cooled them off, even though they did not enter at the time.

Gersdorf Tells of Campaign Book Improvement

Making a Big Splash with a Single Off-Sized Cut

MAKING the best of things with little material is sometimes more of an achievement than turning out a perfect display with the aid of an engraver and an artist. The Grand, Douglas, Arizona, apparently had only a single cut with which to advertise "The Virgin of Stamboul." And this was neither a single nor a double column cut, but in between, sized for the house organ rather than for newspaper use. Putting this up in the corner, the house made it the basis of a three eight and a halfs.

It is not a pretty advertisement, but it


GRAND THEATER
Whether or not the Mountain came to Mohomet, we would not dare to say—
but
Mohomet's Sacred City will surely come to us on Wednesday and Thursday
when the
Silver Sheet at the GRAND THEATRE lights up the streets of OLD STAMBOUL
with its
Arabian Nights Turkish Days—
Its vice delights and Virgin Ways
"IT IS ALL THERE"—One Wonderful Visit to—
The Golden Horn—treasured in the memory of the most favored tourist—a revelation to the student—a delight to the scholar—and
AND THE MUSIC—Ready to Loose at the Organ—The Voice of the Picture!
THE PATHE NEWS
—AND—
The Century Comedy—"LOOSE LIONS AND FAST LOVERS"

Making a Badly Sized Cut into a Big Display.

is not ugly, and it probably pulled a lot of business because the copy had strength. The cut could have been centred on the space and built around with side lines, but this would have hurt the copy. Putting it in the position it occupies gets it out of the way, and by keeping away from big display lines it leads the reader to look over the space and absorb the copy.

That cut, with the usual display would have sold very little more than the regular business. The display would have killed the cut and vice versa. This makes a happy utilization of a cut which on its face was almost a handicap.

—P. T. A.—

Gersdorf Approves Material Now Supplied in Plan Books

PHIL GERSDORF, director of publicity for the Southern Enterprises in Jacksonville, gives emphasis to the improvement in cut material supplied in the plan books. He sends in a big batch of displays for the various houses of the circuit in the Florida metropolis and writes that only two of the spaces are based on other material than the cuts supplied free in mat form. These exceptions show the utilization of the art material offered by the United Artists and stuff for "Down on the Farm" taken from an insert in this publication. He had no costs for art work and yet his stuff is better than the average commercial artist can turn out.

In the past this department has had much to say about the poor material in the campaign books; indeed we like to feel that in calling attention to this lack we have contributed in no small measure to the improvement, and we are glad to note the increasing improvement in the work turned out by the leading companies.

In times past the cut and ready made advertisements represented what the head of department thought the theatres should use. The effort was made to force the theatre to advertise as the producer directed. Now the publicity departments have come to realize the uselessness of such a proceeding, and they make a real effort to give the theatre owner what he wants and not what they desire that he should use.

One exception was a set of cuts for "Miss Hobbs." These were too fine a screen to work well in a newspaper, but Gersdorf got a very attractive folder out of three of them, obtaining a herald much better than the stock article, for the improvement in heralds has not kept pace with the betterment in the ad cuts.

With six houses requiring his attention, Mr. Gersdorf naturally appreciates the change which so materially lightens his work and permits him to give more time to building his displays. With the mats supplying printer-proof bulk, all he has to do is to work it into the form which best suits his clientele and then he can turn his attention to other exploitation devices.

—P. T. A.—

Told Story in Pictures, Using Five Cut Chapters

TAKING an oddly sized shape to tell the story of "Why Change Your Wife?" got interest for the production at the Majestic Theatre, Austin, Texas. L. F. Whelan, of the Dallas Paramount exchange, framed the idea, and helped put it over. The peculiar layout gave a full-page effect without taking all of that space, and it kept the other theatre displays off the page. The text below the cuts is a running story of the play, and the general layout was so unusual that it won twice as much attention as the best display advertisement could have commanded. It was a pretty piece of work.

Practically a Full Page Without a Full Page Bill.

Just Enough Room Left for Spectator's Money

THIS display for the Blackstone, Detroit, suggests one of the old-style fronts popular ten years ago. There is just sufficient room left for the patrons to enter and exit, and since it is reported that the house cleaned up strongly it is to be presumed that the display paid, but as a

An Old Fashioned Lobby Front.

general thing the lobby is far too crowded. Nowadays the masking of a front is confined to sales of shoddy clothing, where they want to keep the revealing light of day from the poor quality of the goods, and the over large banner is apt to work against the house rather than to make for business, though this form of appeal will work for the sex title better than other styles of plays and this Hodkinson release is just "Sex" and nothing more.

—P. T. A.—

All Sorts of Schemes Used in This Pickford Display

FRAMES, foliage, six sheets, cut outs and painted backgrounds were all used by the Bluebird Theatre, Pittsburgh, to put over Jack Pickford in "The Little Shepherd of Kingdom Come." At the right is a Goldwyn six-sheet, with a half sheet and a frame. Other frames and a cutout mask the box office, which is decorated with foliage, a banner is hung above and a painted drop, worked up with cutouts and a grass mat.

A Little of Everything for a Goldwyn Release.

It was possible to work all of these stunts because the lobby was a wide one, but we think that half as much would have gone twice as far. It is better to have a single big smash than to divert the attention to three or four appeals of equal strength. That painted drop, with a couple of frames and an otherwise bare lobby might have drawn more business.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Chicago Paper Criticises Producers for Increasing Number of Subtitles

THE staid Daily News of Chicago is an evening paper that justly bears a national reputation as being widely read in the homes of the city and for its large circulation among the best citizens of all classes. Like many other great dailies, the Daily News required some considerable time before it deemed the cause of the screen worthy of its support or of its serious consideration. Now it is a staunch supporter of the film drama, and takes keen interest in its development and welfare.

The Daily News is in close touch with its readers on matters affecting screen entertainment, and at times becomes their mouth-piece in drawing attention to certain defects in screened subjects. In the issue of July 7 an important editorial appeared under the heading "Action in Film Drama," which should be carefully read by every film producer in America. The editorial draws particular attention to the increase in subtitles and the accompanying decrease in actual film drama, saying the change is causing much discontent among picture theatre patrons at the present time.

It has long been held that the best type of moving picure is that in which the subtitles or explanatory words are reduced to the minimum. In other words, a moving picture must be equal to the test of standing, or nearly standing, alone in conveying to the spectator the action and the story of a drama in order to be considered a form of expression. As a complete form of expression the moving picture would be independent of either subtitles or explanatory words. It is evident, therefore, that the making of moving pictures must be retrograding if a multiplicity of words is used.

The men who have charge of writing the subtitles, however, must not be blamed for the oversights of directors, who have failed to carry the action and the story of a picture properly in certain scenes Nor are they to be blamed for oversights of the editors of the scripts, who have passed them on to the directors in an imperfect form.

Following is the editorial from the Chicago Daily News:

Patrons of motion picture theatres have been heard to express discontent of late because of the increasing amount of conversation and explanatory captions in screen productions and the decreasing proportion of actual film drama.

If Harold in a new suit of clothes is walking toward a coal hole in a sidewalk with a pleasant smile on his interesting countenance there is little need for the display of a placard announcing that a dark fate awaits Harold. Nor should the interest of the spectators be further "milked," in stage parlance, by words on the screen to the effect that something is going to happen to Harold.

The dramatist who is a real artist would rather cause Harold to walk around the block a couple of times than require the waiting throng to read harrowing predictions that something soon will be permitted to drop. When Harold finally falls through the coal hole the spectators should feel that they are looking at a bit of dramatic action, not reading a story.

The actual extent of the increase of captions in motion picture films is not known. At least there is no general estimate current. It merely appears to be accepted by motion picture theatre patrons that the ordinary run of film drama has more reading matter and less picture than formerly. It is probable that some producers are going along as they did before, with a minimum amount of time devoted to bulletins on the progress of the film tale.

The common understanding seems to be that producers who have begun to overdo these popular reading courses would help to keep up the interest in screen drama and do a favor to the millions of motion picture enthusiasts if they would drop Harold through the coal hole earlier instead of giving repeated warnings in large letters that eventually this or something equally dire is to be Harold's melancholy fate.

Chicago Union Musician's Strike Is Still Continued

NO joint meeting of picture theatre owners and the striking musicians was held during the week of Monday, July 10, but it is rumored that one will be held Monday, July 26. The large houses only seem to be affected by the absence of union music, as about 60 per cent. of all the musicians employed in Chicago are non-union and are using an organ or piano.

The Chicago Federation of Musicians attempted to induce the operators' union to call out operators in all small theatres employing non-union musicians, but the request was refused. The operators' union, however, has agreed to call out operators in houses where non-union musicians have been engaged to succeed men belonging to the Federation.

So far as the writer can learn business has suffered little loss as yet, if any, for the lack of music; but the larger houses are bound to suffer in the long run if music is not restored.

President Winkler of the Federation firmly announces that no arrangement will be acceptable unless it guarantees a 50 per cent. increase. The Allied Amusement Association has maintained unbroken ranks thus far, and as stoutly declares that the 50 per cent. increase asked will not be granted.

District Manager Wolfberg Talks About Paramount Week

HARRIS P. WOLFBERG, recently appointed district manager in the Central West for Famous Players-Lasky, was quite optimistic last week in his views and statements regarding the present and future of the business of that organization in his extensive territory, which has the largest square mileage of any subdivision of Famous Players-Lasky in America.

"I can see no earthly reason why the Chicago office should not press closely the New York office in its business volume for Famous Players-Lasky," he said, with the ring of enthusiasm in his voice. He referred to the slight advantage which New York possesses in having the leading officials of the organization as residents, which enables the exhibitor there to reach them, occasionally, when an important business decision is sought. Even with this handicap, however, Mr. Wolfberg holds that any exhibitor in the Central West territory has just as good a chance of securing equal fairness and consideration from him as the mouthpiece of these officials.

"We will start off the fiscal year, beginning the week of September 5, with a pub-

"Sh—hhhh! If We Keep Quiet We 'Might Get a Statement from This Film Boss.'"

Wesley Barry slips the cub reporter some sage advice in First National's newspaper story, "Go and Get It," a Marshall Neilan production.

licity campaign that will overshadow any previous similar effort made by our organization," said Mr. Wolfberg. "That week will be a national Famous Players-Lasky week, and every Paramount-Artcraft exhibitor will run nothing but its output during that week so far as features are concerned. In Chicago alone 300 exhibitors have already pledged themselves to run only Paramount-Artcraft features for that week."

While the writer was present a telegram was received from the Cincinnati office showing that ninety exhibitors in that district had already signed for the exclusive showing of "P-A" features for the national week. From other cities in his territory Mr. Wolfberg had equally encouraging reports.

New Film Exchange Building at Clark and Kinzie Streets

ATTORNEY STEFANO, a wealthy, retired Chicago lawyer, has just purchased the long-term lease on the property at N. Clark and Kinzie streets, this city, and has already arranged with Contractor Alschlager, the well-known Chicago builder, to erect a fourteen-story office building. It is understood that quite a number of the floors will be rented as film exchange quarters, and the building will be constructed so as to conform with the city ordinance, which regulates the storage of films.

The site is the same property about which so much has already been written in connection with the erection of a film exchange building for Chicago. The former lessees were unable to furnish satisfactory bonds for the erection of a building and sold their rights to Attorney Stefano.

Owner of Liberty Theatre, Spokane, Visits in the East

RAY A. GROMBACHER, owner of the Liberty Theatre, Spokane, Wash., stopped over in the city last week on his way home after a month's tour, during which he visited all the large cities in the East. He was accompanied by his wife and baby.

The object of this tour, Mr Grombacher stated, was to learn how the big theatres in the East are operated; but he is returning to Spokane with the opinion that theatres in the West are just as high class as those in the East and that he has received little information that will be of any great benefit to his house.

"The Capitol Theatre in New York is wonderful," Mr. Grombacher stated, and he pronounced the management and the presentation of pictures perfect. The Stillman Theatre, Cleveland, he also ranks among the finest theatres in eastern territory.

The Liberty in Spokane has a seating capacity of 1,200. No orchestra is used, but a $25,000 Wurlitzer pipe organ furnishes the musical accompaniment. In the past Paramount-Artcraft pictures have been shown chiefly. Admission to the Liberty is 25 cents in the afternoon and 35 cents in the evening, for adults, and 15 cents, both afternoon and evening, for children.

"Broken Blossoms" has been the greatest success ever presented at the Liberty Theatre. This picture was shown for seven days, and the house was packed to capacity for the entire week. The admission price was raised to 50 cents, both afternoon and evening.

The Liberty is booked clear to September 1. Some of the features which will be shown during that time are: "The Man Who Lost Himself," with William Faversham; "Sand," with William S. Hart; "The Dark Mirror," "The Sea Wolf," "Jenny, Be Good," "Below the Surface," "The Prince Chap," "The Fighting Chance" and "Homer Comes Home." Among the favorite stars at the Liberty are: Bill Hart, Doug Fairbanks, Charles Ray, Clara Kimball Young and Norma Talmadge. The last named is the best drawing card, Mr. Grombacher stated.

The leading opposition house of the Liberty, the name of which was not given by Mr. Grombacher, has the exclusive rights to Mary Pickford and other big pictures, its manager and Mr. Grombacher having agreed not to trespass on the feature pictures run by the other.

Mr. Grombacher and family left for Spokane on July 15. As he did not have time to visit the Chicago theatres he intends making another visit here in the near future.

Hopp on Rothacker Mission

Edgar Hopp, son of Joseph Hopp, this city, has been commissioned by the Rothacker Film Manufacturing Company to take scenes in a large lumber camp in the mountains of eastern Tennessee for use in a forthcoming practical film subject. Mr. Hopp will be engaged for a week in that work.

During the war Mr. Hopp was chief cameraman of the navy, holding the permanent rank of chief petty officer.

New Vitagraph Exchange Office

General Manager James M. Quinn of Vitagraph came on from New York recently to sign the contract for the construction of a three-story building at 839-43 S. Wabash avenue, where the Vitagraph office and film handling forces will be housed some time in November. The ground plot is 42 by 102 feet and immediately adjoins the Famous Players-Lasky building at Ninth street and Wabash avenue. The cost of the structure will be $150,000.

Has Special Music for Lloyd Comedy

In a statement issued recently, Edward L. Hyman, managing director of the Brooklyn Strand Theatre, stated that he thought the short reels that are used on the programs of the representative theatres throughout the country deserve equal prominence with the feature pictures. Mr. Hyman makes a specialty of presenting these short reel features on his programs at the Brooklyn Strand, and even goes so far as to have special musical settings arranged and played by the Strand Symphony Orchestra under his direct supervision.

Harold Lloyd in his latest comedy, "High and Dizzy," shared starring honors at the Brooklyn Strand last week with Norma Talmadge in "Yes or No."

Goss to Beautify Orpheum

J. F. Goss, manager of the Orpheum Theatre at Ogden, Utah, returned home from a trip to Los Angeles and gained considerable space in the local newspapers with several announcements. Mr. Goss made it known that he had bought new hangings and furnishings for the Orpheum and that he had engaged a New York scenic artist to prepare a complete assortment of new drops and hangings. Mr. Goss' other announcement was that he had been granted a sub-franchise for Ogden with Associated First National Pictures, Inc.

Proctor Resigns from Associated

Ralph Proctor has resigned as assistant general manager of Associated Exhibitors, Inc., effective August 1st. Mr. Proctor states that his future plans are not as yet clearly defined and an announcement of them would not be made for a few days.

It is rumored that Mr. Proctor will open offices for independent producers.

Ben Wilson's Very "Chesty." No Wonder. He's Starring in "The Branded Four" with Neva Gerber.
Ben, at the left, and Neva, at the right, pretend not to see the awful moment from this Select serial in the center.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

To Present Bathing Girl Revue in Connection With "Up in Mary's Attic" Premiere at Broadway Theatre

AN elaborate premiere has been arranged for "Up in Mary's Attic," the feature comedy released by Fine Arts Pictures, Inc., which opens at B. S. Moss' Broadway Theatre, New York, July 25, for an indefinite run.

In connection with the picture a bevy of beautiful bathing girls will appear in elaborate and daring costumes, it is announced. They will present dancing and singing numbers, and in fact a typical summer review with gorgeous settings will comprise the entre acte for the picture.

The various exploitation angles are being used and the lobby display painting on view at the theatre is attracting considerable attention. Leon D. Lamsfeld, manager of the theatre, says: "We selected this picture for an indefinite run because we believe it is the kind that will draw the crowds during the hot weather. Its unusual exploitation and presentation possibilities make it one of the best box office attractions available at the present time. A score of bathing girls will present an elaborate review, but even without the girls we believe the picture would prove a good drawing card. Its unusual story, pretty girls, elaborate production and exceptional cast make it a combination hard to beat."

Reelcraft Not Allied With Any Association

President R. C. Cropper, of the Reelcraft Pictures Corporation, announces that Reelcraft Pictures Corporation is not allied with any association, federation, alliance or affiliation of either distributors, producers or exhibitors.

"The original policy still stands," states Mr. Cropper, "Reelcraft is an independent producer and distributor of short subjects exclusively, dealing with independent producers and independent distributors, distributing the releases of such independent producers that can make pictures up to the standard required for our program, and selling to the independent buyers on the state rights market such pictures as they desire to purchase.

"There are no plans made or contemplated relative to this corporation becoming a part of any combination. Our present policy has proven entirely satisfactory from every angle, both as producer and distributor. That it has been a success is proven by our business done during June, which was more than double that of any previous month."

Foreign Rights Available.

Photo Products Export Company announces the Foreign Rights, as well as the United States and Canadian Rights, of "The Rich Slave," starring Mabel Taliaferro, are available.

Some misapprehension on the point is said to have arisen owing to the omission to make matters explicit in the advertising.

Press Book Ready for "She Played and Paid"

The Joan Film Sales Co., which will release a program of feature productions, announced an elaborate press-book in keeping with the quality of its initial release.

The press-book on, "She Played and Paid" has twenty-four pages of business-bringing suggestions, combines the practical with the artistic. There are publicity stories, exploitation aids, advertising lines and photographs.

Some of the most striking features of the press book are the elaborate cuts of indoor scenes, showing the luxuriously furnished French salons and ballrooms, where much of the action takes place. The dash and gaiety of Parisian life, in which Fanny Ward is in her element, has been played up, as this feature is one of the strong points of the picture. Posters, heralds, squeegee prints, slides, bally-hoos, photogelatins, lobby displays, scene cuts, advertising layouts and other accessories required to put this picture over have been prepared. Special attention has been paid to the exploitation of the title.

Savini Buys Re-Issue

National Film Corporation announces the sale of the Georgia, Florida, Alabama, South Carolina and Tennessee rights for "Captivating Mary Carstairs," the five reel Norma Talmadge re-issue, to Savini Films, Inc., of Atlanta, Ga.

Third Olive Tell-Jans Production Completed

Showings of the Jans picture, "Wings of Pride," held recently for visiting buyers, are said to have been well attended and the comments of the audiences highly favorable.

Directed by B. A. Rolfe and an adaption of the story by Louise Kennedy Mabie, "Wings of Pride" is a story of love, intrigue, drama and politics that carries one from the highest levels of society to the lowest. Miss Tell is seen as a girl, who has been adopted by a rich New York family and knows nothing of her real parents, and is satiated with pride. The manner in which her wings are clipped is said to present a story of remarkable interest. Jans Pictures, Inc., are now considering bids for territory on "Wings of Pride" as well as "A Woman's Business," also an Olive Tell feature.

Florence Chase Is Star of Series of Features to Be Distributed by Aywon Film Corporation

FLORENCE CHASE is the name of the latest film star. She is a "find" of Nathan Hirsh, president of the Aywon Film Corporation, who announces that in her he believes he has obtained an actress of rare ability and of exceptional beauty.

Miss Chase is of the statuesque blond type and has had dramatic training on the speaking stage. In London she appeared as leading lady in many successes, and European critics are said to have declared her to be one of the most finished actresses of the present generation.

After an appearance in a Broadway success of the past season Miss Chase decided that she would take up motion picture work. Never having appeared before on the screen she wanted to learn the rudiments of the work before the camera and she played a few minor roles, one in a picture recently released by Mr. Hirsh. It was because of her acting in this feature that the president of the Aywon Film Corporation decided that she was capable of being starred successfully. At the time Mr. Hirsh did not know that she was one of the leading actresses of the English stage. A contract was entered into between star and producer and arrangements immediately made to film several features with Florence Chase in the stellar role.

The first of this series has already been completed and is now being titled, cut and assembled and it is reported that those who have seen it declare Mr. Hirsch has discovered a real star, and one that seems bound to meet with instant favor. The title is "The Woman Above Reproach," a story that is said to be of great dramatic interest. Mr. Hirsch said: "I will stake my reputation as a producer and distributor of motion pictures and as a man who knows a real box office winner when I see one, that 'The Woman Above Reproach' is not only the biggest and greatest picture I have ever handled, but it is one of the most remarkable box office attractions ever released."

Joseph Klein Leaves First National to Become Manager for D. N. Schwab

Joseph Klein, for the past year manager of the New York First National Exchange, has resigned, effective July 24, to join the D. N. Schwab Productions, Incorporated, of which organization he is a stockholder. Mr. Klein takes up his duties as general manager and a member of the board of directors, supervising the distribution end of all D. N. Schwab Productions, in which David Butler is starred.

The first production, entitled "Fickle Women," is being sold on state rights basis, and negotiations are under way for the distribution on future productions, two of which have been completed, "Smiling All the Way," a romance of Greenwich Village, and "Girls Don't Gamble Any More," a modern comedy drama based on the Saturday Evening Post story of the same name.

Mr. Klein has had a wide experience in the motion picture business, and although this is his first venture in distributing on a national basis, he has a thorough knowledge of this end of the business, having held branch managership during the past seven years in every large center in the country, with the exception of the Western Coast. He was formerly manager for the Metro Exchange, New York, Paramount Exchange, Pittsburgh, Pathe Exchange, Atlanta, World Film Corporation, Detroit, Chicago and New York, and Southern Division Manager for the World Film Corporation, supervising the Atlanta, New Orleans, Dallas and Memphis offices.

"Pajama Girl" Booked for Two "Loop" Houses

The C. B. Price Co. announce that "His Pajama Girl," starring Billie Rhodes, has been booked for a pre-release showing at the Bandbox, one of Chicago's finest theatres, for a week, and following this will be presented at the Zeigfeld Theatre on Michigan Boulevard for a week. This is an achievement of which the Price Company is proud, making as it does two week runs in the Loop district.

These showings were arranged by Mr. Weiss, of the Superior Screen Service handling Indiana and Illinois, who has also secured other bookings at prominent houses and reports over one hundred days already contracted for though he has had the prints only a week.

Joan Company Offers "Invisible Ray" Serial with Jack Sherrill and Ruth Clifford as Stars

FOR the second release on its schedule of big productions the Joan Sales Company, which only recently announced the Fanny Ward picture, "She Played and Paid," now announces a serial, "The Invisible Ray," produced by the Frohman Amusement Corporation and starring Jack Sherrill and Ruth Clifford. It will be distributed via the state rights market.

This serial tells a story dealing with the discovery of an unknown force, the use of which is powerful enough to wreck the mightiest structure in existence. It comes in the possession of a band of criminals who seek to utilize the energy to further their own ends.

It took thirty-four weeks to film this serial. The locations covered the continent, from Los Angeles to New York, and from Miami, Fla., to Sault Ste. Marie, Mich.; 124,180 feet of negative were used, 124 hazardous feats staged and performed—one of them a dive from an aeroplane into the ocean. Railroads, drawbridges, tunnels, yachts, schooners, lighthouses, landslides, cliffs, armories, a prison, skyscrapers, oil-tanks and a host of similar properties were used in the filming. Three structures were built and blown up, while considerable damage was done by explosions in forests that figure in the story. Three-quarters of a mile of underground passages and tunnels were built, a subterranean canal was built and equipped and fifty-one interior sets constructed.

Reinhart, Earle and Peacock, the cameramen, devised several unique photographic effects. One of these is a skeleton scene and another is a crystal-gazing scene in which six persons are distinctly shown moving around the surface of a globe one foot in diameter in accordance with the prophecy of a fortune-teller.

As for action, the serial is said to bristle with battles and perilous feats, fist-fights, tight-rope walking, collisions, underground struggles, etc.

The popular fascination of science has been exploited. The "Invisible Rays" are manipulated with weird effect, with blinding flashes, causing terrific explosions. Palmistry, hypnotism, magic and spiritualism has been played up.

It is stated that the excitement and intensity of interest is maintained to the very end. One of the most phenomenal feats occurs in the very last episode, when Jack Sherrill swings from a flying aeroplane down to the roof of a passing train and engages in an encounter with six criminals.

It is claimed that "The Invisible Ray" includes all the regular serial "stunts" and a host of others. The personality of Ruth Clifford, heroine and "survivor" of "The Invisible Ray," is such as to make her an attraction all alone, while the fearless performance of Jack Sherrill is an acknowledged box-office card.

A snappy press-book on this feature is nearing completion, and the posters and other paper prepared for it is as sensational as the serial itself.

"The Rich Slave for London.

"The Rich Slave," the Jaxon six-part thriller starring Mabel Taliaferro is to be given a special trade showing in London, where Miss Taliaferro is said to enjoy a high reputation among screen fans. She is popular in the British Isles, where she made many of her stage successes.

"Snapshots" Arouse Interest.

"Screen Snapshots," according to Jack Cohn, is attracting unlooked for interest everywhere. "The public," states Cohn, "seems to be vastly interested and entained by the little movie-secrets which appear in this 'all-star' reel. The glimpses of studio life, peeps into the daily existence of the screen celebrities, are not only topics of interest, but are also of educational value. Distributors of this reel advise me because of this fact they are securing a growing number of unsolicited bookings."

Detroit Likes Burlesque.

That the Arrow-Hank Mann comedy burlesque on "Dr. Jekyll and Mr. Hyde" has scored a hit with exhibitors is indicated by the fact that the Strand Theatre in Detroit has booked this picture for a full week's run. A statement from the Arrow offices contends this comedy is the best two-reel feature now in the independent market.

Western Solitude.
Jack Hoxie, star of the new Arrow serial, "Thunderbolt Jack."

Six Features with Violet Mersereau As Star to Be Released by Pioneer

Contracts were signed recently by Violet Mersereau, M. H. Hoffman, in behalf of the Pioneer, and D. W. Townsend, of the Artograf Film Company of Denver, covering all the details of the production and releasing plans for six big productions.

The first of the pictures will be the adaptation of Robert Ames Bennet's novel, "Finders, Keepers." It is expected that this production will be finished within two months, at which time work on the production of the second picture will begin without delay.

Edmund Cobb, who has appeared in several pictures during the past year for the Artograf, will share the stellar honors with Miss Mersereau.

Pioneer is now busily engaged in the selection of suitable material for Miss Mersereau and Mr. Cobb. They have options upon several novels and famous plays, upon which an early decision is expected.

The productions which the Artograf is to make for the Pioneer are to cost not less than $75,000. Otis B. Thayer will be in charge of the direction of these productions. He is too well known to need comment.

Seven Features, One Serial and Three Series of Comedies Announced by Arrow for Autumn Release

IN keeping with the growth of the Arrow organization during the past year is the announcement of the company's Fall plans. A little more than two months ago, Arrow moved into larger quarters on the fourth floor of the Sandler Building; several new departments were installed and others enlarged, and the company's activities are still increasing. Seven feature subjects, three series of comedies averaging two reels each, and one serial, are listed for Fall distribution.

The most prominent feature production is "The Golden Trail," with Jane Novak as the star. The story was written by Lewis H. Moomaw, adapted by Elizabeth Mahoney, and directed by the author and Jean Hersholt. It is nearing completion at the American Lifeograph studios. The scenes are laid in the East and in the mining districts of Alaska. The Alaskan scenes were photographed at Mt. Hood.

The cast includes Jack Livingston, Jean Hersholt, Bert Sprotte, Otto Matieson, Alfred Garcia, Broderick O'Farrell, William Dills and Allen Hersholt. Jane Novak has a dual role, that of the daughter of an Eastern college professor, and Faro Kate, an Alaskan dance hall queen.

Another Fall feature is "The Black Lagoon" described as a novel and artistic production with an all-star cast filmed by Photodramas, Inc., in the Everglades of Florida. It was directed by Will Bradley, and is the story of two American girls caught in the net of a Spanish nobleman and their subsequent rescue by a devoted admirer. Featured in the cast are Jane Gail, John Charles, Ruth Pecheur and Charles Gotthold.

Another autumn subject is the All-Indian production, "Before the White Man Came," also a novel picture, in which no white man appears during the entire story. In filming this, the Northwestern Film Corporation obtained the services of the Indians on the Crow reservation in Montana.

"Bachelor Apartments" is a feature comedy produced by the Georgia Hopkins Picture Company, and Miss Hopkins is the star. It was directed by Johnny Walker, and is the first of a series of high class feature comedies to be produced by the Hopkins company.

"Woman's Man," produced by Screenart and starring Romaine Fielding, is one of the principal Arrow features. Practically all of the territory has been sold on this production, as on "Love's Protege," a mountain love story starring Ora Carew, produced by Premier Pictures Corporation.

The William Steiner series of "Tex" detective stories are also included on Arrow's Fall program. Four have been completed and have met with great success, announces Arrow.

Arrow will also release a serial now in the source of production starring Jack Hoxie the star of "Lightning Bryce" serial. It is being directed by Ben Wilson from a story by Joe Brandt, under the tentative title of "Thunderbolt Jack."

The short subjects include the Muriel Ostriche two-reel comedies directed by Arvid Gillstrom, the Ardath comedies and the Hank Mann comedies. Morris R. Schlank, producer of the Hank Mann series, plans to add two producing companies to his organization, and will make fewer films during the coming year.

W. E. Shallenberger, president of Arrow, announces he expects to add other productions to the present list, and that exhibitors and exchangemen will receive the entire co-operation of the Arrow organization. A large advertising and exploitation campaign will be conducted on each subject.

Unity Buys Art-O-Grafs.

Rights to "Wolves of the Street" and the "Desert Scorpion," starring Edmund Cobb, have been sold by Arrow to the Unity Photoplays Company of Chicago. Very little territory is now left open on these two pictures.

Pioneer Purchases Controlling Shares of Greater Stars Productions Company

Pioneer Film Corporation announces the purchase of Greater Stars Productions of Chicago. This deal was consummated during the recent visit of M. H. Hoffman, general manager of Pioneer, to Chicago, when he purchased outright the entire holding of all the stockholders of the Great Stars exchange with the exception of Clyde Elliot, who is one of the founders of the company and will remain as general manager.

The securing of this exchange gives Pioneer excellent distribution facilities in Illinois, Indiana and southern Wisconsin. It is expected that Mr. Elliot will visit New York within a few days to confer with Pioneer officials regarding the reorganization of the Chicago exchange.

Greater Stars has been successful in the past in handling Pioneer productions and even greater success is expected in the handling of this company's pictures in future. Further details will be announced later.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Urban Secures Film Record of Kolchak's Siberian Expedition for Screen Library

CHARLES URBAN, president of the Kinemato Company of America, has just purchased 2,500 feet of negative taken by Lieutenant Carl von Hoffman while the latter was with Admiral Kolchak's ill-fated expedition against the Bolsheviki. Mr. Urban considers the pictures of incalcuable value for historical purposes. There are probably no similar ones in the world.

Lieutenant von Hoffman had 18,000 feet telling practically the complete story of the Kolchak affair. He lost all but 2,500 feet when the Bolsheviki destroyed the Kolchak forces. He was able to save this part of his collection because he happened to be carrying it along with his immediate personal equipment. Von Hoffman says they were destroyed and not salvaged, so that the negative he has just sold to Mr. Urban is believed to constitute practically the only record of Admiral Kolchak's disastrous adventure in Siberia.

Von Hoffman started active life as a soldier, having been a member of the Russian army during the Japanese war. Later he came to America, served on the Mexican border, and when the United States went into the World War he became a member of the Signal Corps of the United States Army. After the armistice he went to Siberia and joined the Kolchak forces. He is an American citizen.

Mr. Urban bought the pictures for his film library. They will take their proper place in the moving picture encyclopedia he is developing. He is engaged now in collaboration with Lieut. von Hoffman in editing and titling them.

Ford Educational Presents "Tropical Gems of Florida"

THE Ford Educational Weekly, which was released July 17 by the Goldwyn Distributing Corporation, was "Tropical Gems of Florida." It is in part the result of a vacationist's trip along one of the most beautiful rivers in America's most southerly state. The river, called the New, received its name, according to reports handed down by the Indians, from the fact that the early native inhabitants of that region waked up one morning to find a river where formerly there had been a fertile valley.

But the cameraman did not stop when he had obtained pictures of the beauties of the river; he went inland to photograph the tropical birds in all their vivid plumage as well as the native luxuriant growths of plants and flowers. The picture is indeed a trip through one of nature's richest art galleries.

State College of Forestry Will Make Propaganda Film

MOTION picture photography as a means of public education will be taken up on a broad scale by the New York State College of Forestry at Syracuse, as part of its campaign to teach the State of New York the need for reforesting the idle lands which should be growing the state's future timber supply, and pulp wood for the manufacture of the nation's newspapers.

Work was started the past week on the making of the first film of the college, to show the work of a forester, the film to be entitled, "The Making of a Forester," and to take a forestry college student through school into the forest, and show the type of work that is done by the forest engineer.

The motion picture will be used in this manner to take the place, in part, of traveling lecturers to teach the state the need for proper handling of its forest areas, and the work will be started at once in the region around Cranberry Lake. Dean Franklin Moon and Warren B. Bullock, Director of Forest Extension, left Syracuse today to watch the beginning of the picture work. Plans have been laid to take much of the film at the summer camp on Cranberry Lake, at the State Ranger School of the College at Wanakena, and then to take other scenes through Northern New York. Plans have been laid for the showing of the devastation done by forest fires, and the method and procedure for replanting the barren areas of the state.

While some of the pictures will be laid in Syracuse, about the college grounds, the bulk of the pictures will be actual forestry in the state, and demonstration planting.

De Vry Adapts Generator to Fit Under Hood of Ford Car

ONE of the latest innovations in the world of projection has been placed on the market by the De Vry Corporation of Chicago. This device is a generator which can be fitted under the hood of a Ford car or truck, so that by driving the car close to a schoolhouse, or a church, or any other building (or to a screen, if out in the open), and by running a cord from the dash of the car through a window of the building to the projector, you can show motion pictures of professional quality.

Another advantage of this innovation is that where necessary lights can be strung in the trees, on poles, or in the building in which the pictures are to be shown, and the current can be switched alternately on and off the lights and projector. Twenty-five globes may be used in lighting, of twenty watts each, or their equivalent. The De Vry generator will operate any electrical 30-35 volt device, up to 750 watts. It weighs only twenty pounds, and operates from a handsome case seventeen inches square, and seven inches thick. It will project a picture up to twelve feet square, at a distance of eighty feet from an audience.

The feasibility of this generator was ably demonstrated at the convention of the National Academy of Visual Instruction, held July 14, 15 and 16, at Madison, Wis.; an event reported at length elsewhere in this issue by Margaret I. MacDonald.

Fish Farming as a Science Is Illustrated in Pictograph

SCIENTIFIC fish farming forms the main subject of Goldwyn-Bray Pictograph No. 7,048, and it is depicted in a fascinating manner. "Do Dogs Reason" contains matter of interest to every lover of dogs and is almost human in some of the details illustrated. The comic is Jerry on the Job in "The Rhyme that Went Wrong" and resulted in a lovers' quarrel of the most mirth-provoking sort.

Fish are bred artificially and our streams replenished with various kinds; and the film shows the State Fish Hatchery at Hackettstown, N. J., where millions of fish are raised every year in rows upon rows of tanks, into which pours a constant flow of fresh water.

Sherlock Holmes, the smartest dog in Ohio, is shown in the second subject, putting out lighted matches and cigarettes carelessly thrown on the floor, going through various tricks and performing graceful somersaults.

Getting Off the Historical Film Corporation in Beautiful Form.
Irene Aldwyn as Apphia, sister of Philemon and in love with his steward, Onesimus, who after robbing Philemon was converted by Paul and sent back with the famous Epistle of Paul to Philemon. First release of Bible pictures of Historical Film Corporation of America.

Interior View of Royal Theatre, Madrid, Spain, from One of the Boxes.

Success of Madrid's New Royal Theatre Proves Popularity of Screen in Spain

THE opening of the magnificent Royal Cinema in Madrid is further evidence of the widespread popularity of motion pictures and the overcoming of prejudice, even in the most conservative localities. Making due allowance for a characteristically Spanish liberality in the matter of adjectives, we cannot doubt that the Royal Theatre is one of the finest in the world, and its opening is looked upon in Spain as a matter of national importance.

King Praises Theatre.

The Nicholas Power Company, whose projectors are used, furnishes an account of the opening, printed in a Madrid magazine, and it easily can be seen that Spain is well supplied with film fans. The king, the royal family and all the grandees of Spain who were in town attended the performance and evidently had a fine time.

To quote from the local paper: "His Majesty, expressing many praiseful phrases, was greatly pleased with the achievement of the Empressa Sagarra and promised that he would call again in order to look over the whole building." As the king has a Power's projector of his own, his opinion of the Royal and its equipment carries somewhat more weight than the judgments of most kings. There is no doubt that the Empressa Sagarra, owners of the Royal Theatre, have spared no expense and combed the world to get the finest equipment for their house.

Newspaper's Description.

American exhibitors, who are proud of their own efforts to give their people the best and have no objection to local papers saying a few kind words in reference to these efforts to please the public, may find some suggestions in the attempts of the "Nuvo Mundo" to do justice to the Royal Cinema.

"Madrid boasts of a new, sumptuous, splendid and comfortable photoplay palace, the Royal Cinema, which today stands in the centre of Madrid, the pride of all Spaniards and the admiration of of all foreigners. There is not in all Spain a more ample and regally arrayed photoplay house than the Royal Cinema. In spite of the great dimensions of the building there is not a single touch that betrays bad taste. Even upon entering the plain but admirably exquisite vestibule, the visitor is impressed with the beauty of the house.

"The regal stairway reaching to the beautifully illuminated exhibition room, the boxes, especially the parquette boxes, apparently made for the exhibition of women's beauty; the ample sitting rooms, furnished with comfortable, graceful American arm chairs; the perfectly arranged orchestra seats, from every one of which the spectator can comfortably watch the performance; the proscenium arch of pure marble and brilliant bronze, bedecked with a wonderful arrangement of lights, and an elegant blue damask curtain, which presents a beautiful contrast with the predominating light green tone of the house, in every touch present a fascinating and admirable ensemble. Thus is explained the ecstasy which overtakes the visitor upon entering the Royal Cinema."

Although this house cost the Empressa Sagarra 2,500,000 pesetas, the public of the metropolis of Spain is filling the theatre to its capacity at every performance, and the owners are well satisfied with their investment.

The Royal lends itself to the display of beauty with its tiers of boxes. Although there is no danger of the picture eclipsing the bull fight in the eye of the Spanish public, nevertheless the Royal will take to itself a large portion of Madrid's affection.

Exterior of Royal Theatre in Madrid, Spain.

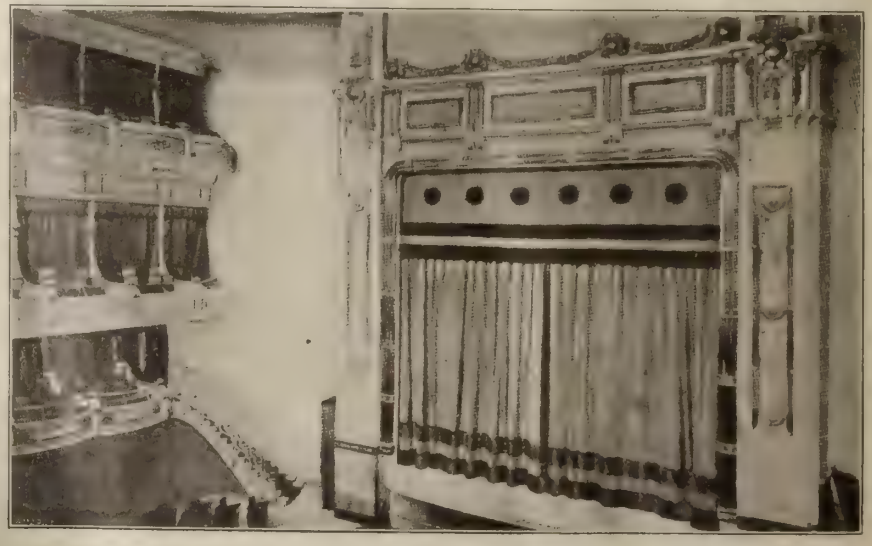
Ince Adds to Press Stuff

The Thomas H. Ince Studios editorial department has been augmented by the engagement of Malcolm H. Oettinger, well known feature writer and newspaperman, who has assumed his duties to render a specialized service to the prominent magazines and Sunday newspaper magazine sections.

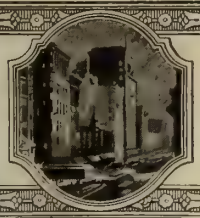
Oettinger is a newcomer to the West Coast cinema capitol, having recently arrived in Los Angeles from New York City, where he contributed interviews and features to popular publications with a wide national circulation.

WHO AM I?

I'm the Latin-American Newsboy. Don't Miss My Story on Page 602.



Another Interior View of the Royal Theatre, Madrid, Spain, Showing Proscenium Arch.



LOS ANGELES
NEWS LETTER
BY A.H.GIEBLER

Files Incorporation Articles.

Articles of incorporation have been filed at Sacramento for the Amador Film Company, and a permit to make film productions has been granted by the State Commissioner of Corporations. Charles Amador, who was recently featured by the Bulls-Eye Films, is to be starred in twenty-six one-reel comedies a year, supported by Helen Kesler. The directors of the company are Judge Barnes, H. J. G. Bruning, Fay Harwood, Charles Amador and James Leek.

Screen Writers Organize.

A mass meeting was held recently at the Los Angeles Athletic Club by more than one hundred noted screen writers, for the purpose of forming an association which is to be affiliated with the Authors' League of America. The new organization is to be known as the Screen Writers' Guild, a fraternity to protect and promote the interests of its members. A committee of thirty was selected, with Frank E. Woods as chairman, to perfect the constitution and by-laws and to make arrangements for permanent headquarters. The detail of eligibility of the candidate for membership in the new organization will be taken up at the next meeting of the Guild.

Premier Productions, Incorporated.

A new film company called the Premier Productions, Inc., has taken out incorporation papers, with a capital of $250,000, all paid up, for the production of short film subjects. Claire Woolwine, Alonzo L. Hart, Max Richmond and John R. Martin are all associated in the new venture, and negotiations have been concluded with the Special Pictures Corporation for the release and distribution of the Premier Productions. Plans are being discussed for the building of a new studio either in Hollywood or Culver City. In the meantime the Premier Productions will be made at the Balboa studios in Long Beach, the first film to be ready for release Sept. 1.

To Erect Accommodation Studio.

G. A. Whitely, director of the western division of the Community Motion Picture Bureau, and John Jasper, manager of the Hollywood studios, in their personal and not their official capacities, are going to build a location studio and laboratory in San Francisco for production companies that go up there on location from Los Angeles. It is often necessary for a company to make several trips back and forth to and from Los Angeles for developing and testing the film, and the accommodation plant will be built for just such emergencies and will be open to all film producers.

Take "Peggy Wise" East.

George Larkin, leading man in the Frances Edmonde production, "Peggy Wise," has been appointed business manager of the company and has left for New York with a print of the film and will arrange for its distribution while in the East. Mr. Larkin, when he returns to the Coast, will immediately begin production on the second Frances Edmonde picture, in which he will co-star with Miss Edmonde and act in a directorial capacity as well.

Browne Succeeds McQuesten.

A. H. McQuesten has resigned as manager of Clune's Broadway Theatre, and Frank Browne has been appointed to take his place.

Cabanne Engages O'Brien

When Christy Cabanne started casting for the production, as yet unnamed, that he is now making for Robertson-Cole, he was for a time non-plussed as to where he could find an actor who would fulfill one of the most important roles, that of the "Man of the Dawn."

For the part a veritable giant was required, and also it required an actor of marked dramatic ability, for the story is one with many psychic angles, which will require high artistic ability in the entire cast.

Mr. Cabanne had completed the balance of the cast and was at his wits end where to go for the needed talent, when someone suggested Jack O'Brien, best known for his work with Marguerite Clark in "Bab's Diary," and who recently concluded an engagement with Fox as the star of the new serail which that company will release early this fall. O'Brien is over six feet three.

Sees Taylor in Action

Sir George Croydon Marks, of the law firm of Marks and Clerk, London, England, was a recent interested visitor at the studio in Hollywood where William D. Taylor is engaged in filming "The Furnace," his second of a series of four super-special productions for Realart for the coming season.

He was accompanied by Frank L. A. Graham, an attorney of Los Angeles. Sir George is an enthusiastic motion picture fan and was particularly interested in "The Furnace," as it is the film version of a novel by "Pan," an anonymous writer, of modern social life in England which recently created considerable of a sensation when published in England.

Ince Appoints W. Hansen

W. Hansen, widely known as one of the most experienced and capable stage managers of the West Coast studios, has joined the Thomas H. Ince staff, in the capacity of stage manager, succeeding Harry Schenck, resigned.

Hansen is a veteran technical expert, having been production manager and technical director of the Hobart Bosworth Productions, more than five years ago. Prior to that time he put in a number of years at difficult technical work on the speaking stage.

Views of the New Pathe Special, "Man and His Woman," Made by J. Stuart Blackton.

These pictures all live up to the title excepting No. 2. The title there should be "Man and His Women." Herbert Rawlinson is the featured player, and is supported by Eulalie Jensen, May McAvoy and Warren Chandler.

"CINE-MUNDIAL!"

I cry it in the streets of Havana.

I shout it down the boulevards of Buenos Aires.
I call it outside the bull ring of Caracas.
"CINE-MUNDIAL!" is my favorite cry.
I am the Latin-American newsboy.
You can hear my cry in every corner below the Rio Grande.

I know CINE-MUNDIAL.
It is my best seller.
Every actor and actress buys it.
Every theatre owner and film buyer takes it.
I sell it to the great public also, to men and women alike.

Women read the film advertising in CINE-MUNDIAL.
Then they go to the theatre and ask the manager:
"When will you show this picture?"
They turn to its pictures and its fashion pages as soon as they take it from my hands.
It is the only magazine coming from America they like.

Men buy it from me for its pictures and its sporting articles.
It tells them of Carpentier and Dempsey, of the bull fights, the carnivals.
They like it for its Spanish flavor, which other of my magazines lack.

I know. For I sell it to them—these men and women. I've sold it for five years.
They pay me for it—twenty cents the copy—American money.
Other magazines are given away. CINE-MUNDIAL is sold.

News-stands sell it, too. So do the book shops.
Together, and with our subscribers, we sold 17,800 copies of the July issue.
That's 6,000 more than we sold in February.

We sold 300 copies within an hour on Sunday night, May 30.
That was outside El Circo Metropolitano, in Caracas, Venezuela.

The CINE-MUNDIAL agent takes care that there is no waste. He must cable his orders in advance.

I know that my people like it.
I know that you can use it. Write to Chalmers Publishing Company, 516 5th Avenue.
Tell them the Latin-American newsboy told you about their book.

CINE-MUNDIAL

CHALMERS PUBLISHING COMPANY

516 5TH AVENUE NEW YORK CITY

Live News from Everywhere

Golden Gate Gleanings

Attractions Ending July 24.

California.—"The Fighting Chance."
Portola.—"The Fourteenth Man."
Imperial.—"The Cheater."
Strand.—"Riders of the Dawn."
Rialto.—"The Truth."
Tivoli.—"Married Life."
Frolic.—"The Red Lane."

California Stages Novel Contest.

DURING the week of July 11 the California Theatre staged an added attraction in the form of a unique music novelty, "Grand Opera vs. Jazz." The number was introduced through the medium of an original song written by J. A. Partington and two grand opera selections were then presented by local artists, with two jazz numbers, the audience expressing their preference by applause. Two pianos were on the stage,, one on either side, and the singers appeared on a raised platform against a background changed with each number. The photoplay attraction for the week was "Burning Daylight" and attendance assumed record proportions. Eugene H. Roth, managing director of the California Theatre, is away on a vacation trip to Alaska.

Records Go at the Imperial.

All house records at the Imperial Theatre were smashed on the opening day of the engagement of Mary Pickford in "Suds" and the outlook is that the record for a week will also go glimmering. The former record was held by "Why Change Your Wife?", a production also presented under the management of Harry David. The policy of this house of late has been to make weekly changes of program, instead of keeping the big hits on indefinitely, as was originally planned.

"The Mollycoddle" Packs Portola.

With Mary Pickford playing havoc with house records at the Imperial Douglas Fairbanks is holding up his share of the family fame at the Portola by packing this house, notwithstanding the fact that this production was shown for a week at the California. Manager Van B. Clement states that business is holding up here in a remarkable manner, considering the fact that the vacation season is on in full swing.

To Feature First National Day.

Eugene L. Perry, manager of the T. & D. Theatre at Oakland, Cal., has left for the southern part of the State to arrange for the personal appearance of stars on First National Day, an event planned for the near future at this house.

Frank Costello, manager of the T. & D. Tivoli Opera House at San Francisco, and popularly known as "The Prologue King," went to Turlock recently to attend the opening of the California Theatre and to present his original prologue used at the Tivoli in connection with "The River's End." The fame of his clever stage settings has extended all over the country and he is in receipt of many requests for ideas along this line.

Circuit Houses to Show Serial.

The Kahn & Greenfield Circuit has booked the serial "Hidden Dangers" and will offer one episode weekly at the Saturday matinee programs at both the New Fillmore and New Mission theatres. This is the first time that a serial has been offered in these houses.

Producers and Stars Visit San Francisco.

Marshall Neilan is spending a few days in this city with a company from Los Angeles working on "Dinty" and Wesley Barry, the freckle face boy star, is having the time of his life with newsboy associates.

Bessie Barriscale is working nearby on a film version of "The Broken Gate," under the direction of Paul Scardon, with a supporting cast which includes Miss Margaret del la Mott, Alfred Allen, Arnold Gregg, Wilbur Higby, Sam de Grasse and Joseph Kilgom.

Frank Keenan, accompanied by Mrs. Keenan, was here during the week, en route to Portland, Ore.

Other visitors of note have included Viola Dana, Miss Marjorie Daw, Virginia Rappe, Edna Purviance and W. H. Howard.

Theatre Man Returns from East.

Rex Midgley, manager of the American Theatre, Oakland, Cal., has returned home from an Eastern trip and brings word that widespread interest has been directed to San Francisco through the recent Democratic Convention and the grand conclave of Shriners, the perfect climate of this city having proved a revelation to visitors.

Loew Gets New House.

Ackerman & Harris, Western representative for Loew's, Inc., with headquarters at San Francisco, announce the purchase of the Mercy Theatre at Yakima, Wash., one of the finest houses in the Northwest. This will be added to the Loew circuit in August.

Fresno Houses Change Hands.

Rothschild & Wobber, of San Francisco, have taken over the two theatres at Fresno, Cal., conducted by James Beattie, of San Jose, of which the Liberty Theatre is the best known.

Attractions Ending July 24

New York City.

Rivoli.—"The World and His Wife."
Rialto.—"The Fighting Chance."
Criterion.—"Humoresque."
Capitol.—"Going Some."
Broadway.—"The Girl in the Web."
Strand.—"Go Get It."

Los Angeles.

Grauman's.—"The Village Sleuth."
Kinema.—"Yes or No?"
California.—"The Truth."
Superba.—"The Girl in the Rain."
Alhambra.—"Love's Harvest."
Rialto.—"Suds" (second week).
Clune's.—"The Shadow of Rosalie Byrnes."
Tally's.—"The Love Expert."
Miller's.—"The Miracle Man."
Garrick.—"The Prince Chap."
Symphony.—"The Joyous Troublemakers."

Philadelphia.

Stanley.—"In Search of a Sinner."
Palace.—"The Courage of Marge O'Doone."
Arcadia.—"Old Wives for New."
Victoria.—"The Orphan."
Capitol.—"Strange Border."
Regent.—"Rebecca of Sunnybrook Farm."
Locust.—"Sand."
Chestnut Street.—"The Fortune Teller."

Cleveland.

Metropolitan and Strand.—"Scratch My Back."
Stillman.—"Easy to Get."
Alhambra and Mall.—"City of Masks" and "A Lady in Love."
Euclid.—"Treasure Island."
Standard.—"The Girl in the Rain."
Liberty.—"The Sins of St. Anthony."
Knickerbocker.—"Dollars and Sense."

Chicago.

Randolph.—"For the Soul of Rafael."
Castle.—"Suds" (second week).
Barbee's.—"Silk Husbands and Calico Wives."
Playhouse.—"Yes or No?"
Casino.—"Under Crimson Skies."
Orchestra Hall.—"The World and His Wife."
Ziegfeld.—"His Pajama Girl."
Riviera.—"The Idol Dancer."
State-Lake.—"The Girl in the Web."

Kansas City.

Newman.—"Homer Comes Home."
Royal.—"Away Goes Prudence."
Twelfth Street.—"The Wonder Man."
Regent.—"The Miracle Man."
Liberty.—"Jenny, Be Good."

Buffalo Bulletins

Attractions Ending July 24.

Shea's Hippodrome.—"Romance" and "The Dark Mirror."
Strand.—"The Broken Melody" and "The Shadow of Rosalie Byrnes."
Lyric.—"A Tarnished Reputation."

Winegar "Shoots" Sennett Stars.

BEN TURPIN, Charlie Murray, Louise Fazenda, Ford Sterling and other members of the Mack Sennett joy staff, may not know it, but Manager Elmer C. Winegar, of the Central Park and Premier theatres, snapped some great stuff of them performing with Buffalo Shriners when the local wearers of the fez visited the coast studios on the trip to the Portland convention. Mr. Winegar accompanied Ismailia Temple for the purpose of making a film history of the trip.

The result was screened in the Central Park on Thursday evening, July 15, and members of the Shrine and press representatives were unanimous in acclaiming the some 4,800 feet of film a knockout. Mr. Winegar got some great scenic stuff, but the scenes shot at the Sennett studios are perhaps among the most interesting. Even the Sennett cat stars in the picture. The film will be shown at a special presentation in some large theatre soon.

New Theatre in Niagara Falls.

A party of north end business men in Niagara Falls have arranged to build a new theatre that will accommodate 2,000 persons in their section of the Cataract City. A stock company has been formed with a capitalization of $450,000, more than half of which has been subscribed.

Musicians Ask Increase.

The Musicians' Union of Jamestown, N. Y., has demanded a new scale of wages and it is understood that if the demands are not met the music makers intend to walk out August 1. The new list was sent to the managers of the various houses the week of July 12. The new scale calls for $49 per week of seven days, with six and one-half hours in each day. Fifty dollars a week is asked for the organists and $60 for orchestra leaders. The men also demand that orchestras shall consist of not less than eight members in the afternoon and ten at night. It is said that the managers offered to compromise, offering the men $36 a week. This was refused.

Injured in Fall at Star.

Joseph Greblowski fell sixty feet when a wall at the Star Theatre on which he was working gave way. He was taken to the Emergency Hospital suffering from injuries to the spine and cuts and bruised about the head and shoulder. He is an ironworker employed by the Jones Iron Works. The accident occurred during alterations on the building.

Body Not That of Small.

The body of the man taken from the river at the Maid of the Mist landing at Niagara Falls on the afternoon of July 16 is not that of Ambrose H. Small, the Toronto millionaire theatre manager. Detective Sergeant Austin R. Mitchel, of the Toronto police, who has had charge of the Small case, viewed the body and said it was not Small. Small disappeared from Toronto about two years ago. Nothing has been heard from him since. Police all over the world have searched for him. It was thought that he is the prisoner of a band that is holding him for ransom. Rumors circulated at the Falls were to the effect that his captors had thrown him in the river when the police were close on their trail.

Pittsburgh Paragraphs

Attractions Ending July 24.

Grand and Liberty: "Yes or No."
Olympic: "Servant Question" and "Footlights and Shadows."
Loew's Lyceum: "Hairpins."
Blackstone: "Old Wives for New."
Columbia: "Human Stuff."
Minerva: "The Little Cafe."
Savoy: "Twins of Suffering Creek."
Cameraphone: "A Cumberland Romance."

Stage to Accommodate Shows.

CONSTRUCTION of the new theatre at East Pittsburgh is progressing rapidly and the plans of the Sedler Amusement Corporation are rapidly being brought to a focus. Last minute changes were made in the architect's blue prints and a special stage, large enough to house first-class road show attractions, has been added.

Mr. Sedler has made tentative plans for booking of all big productions open for fall showing and has had the pleasure of meeting the members of the local film colony. He feels very much impressed with the courtesy extended to him by local managers and is confident that his dealings will be harmonious in every respect.

Showmen's Association Meets.

The second meeting of the Keystone Exhibitors' Association was held in the Nemo Theatre, Johnstown, Pa., Sunday, July 12. President Jake Silverman presided. The other officers present were: L. W. Barclay, vice-president; Chas. Baird, secretary, and Nick Notopoulis, treasurer. It was reported that this was the best meeting the association has had, as items of importance were thrashed out to the satisfaction of all those present. The next meeting of the association will be held in Altoona August 8.

Weiland Has Neighborhood Monopoly.

Weiland Theatres, Inc., A. A. Weiland, president, have taken over the Edythe Theatre on Brownsville road, Mt. Oliver, Pittsburgh, this newest acquisition giving them control of all theatres in the Knoxville-Mt. Oliver territory. The Strand in Knoxville is the only other house in operation now and is doing good business. Work is progressing rapidy on the new 1400-seat Rialto, which Weiland Theatres are erecting on the site of Fred Herrington's old Coliseum Theatre, which they took over a year ago. Six months ago they took over Mavis' Mirror Theatre and closed it.

Competition was very keen on the hill a few months ago and as a result nobody was making a barrel of money. Now that the Weiland Theatres have the monopoly in this section, it is a foregone conclusion that their success is assured.

Showman Enjoying His Motor.

Mark Browarsky, well-known Pittsburgh exhibitor, is making an extended auto tour of the East with his wife. Mark says he will be in the market to buy three or four more theatres when he returns. He has been dabbling in oil stocks the past year, but he has now given that up and will devote all his time in the future to his theatres.

Fred Moore Managing in Butler.

Fred Moore, formerly of the Hallmark exchange, has accepted a position as manager of the Lyric and Grand Theatres in Butler, Pa. Mr. Moore was formerly manager of a theatre in Farrell and is experienced in every department of the business.

Publicity Men Taking It Easy.

Sam Sivitz, publicity manager for the Rowland & Clark Theatres, will spend his vacation in California during the month of August. During his absence Charlie Frost will take care of R. & C. publicity. Frost is now holding down the position of photoplay editor of the Pittsburgh Press during the absence of P. A. Mansfield, who is spending his vacation in Californiia.

Five Brothers Open New House.

The Manant Brothers, five in number, completed the work on their new Dixy Theatre, Carnegie, Pa., and opened the house to the public Saturday, July 10. This house is unique in that it was almost entirely erected by the owners. The Manant Brothers did most of the structural work, and A. Manant will be manager of the house. The cost of construction was $50,000, and the capacity is 500.

Showman Lights Up the Town.

Frank Dunmire, of the Majestic Theatre, Butler, Pa., has instituted a Great White Way in his town by stringing 1,000 one hundred watt lamps along the thoroughfare leading to the theatre and painting all telephone and telegraph poles white, making the street "a blaze of light and glory," as he terms it.

Coal Shortage Affects Business.

The Liberty Theatre, Lilly, Pa., is only running three nights a week during the summer months. Manager Seayon says that on account of the coal shortage, the mines around his town are hardly working at all.

Cambria, Johnstown—Pictures Only.

The Cambria Theatre, Johnstown, Pa., is running pictures exclusively at present. Manager Scherer says that he runs only the better productions and holds them for week stands.

R. & C. Improve Their Strand.

Several improvements are being made at Rowland & Clark's Strand Theatre, Oakland, Pittsburgh. A most effective coaling and ventilating system has been installed, and Manager Riley now claims that the Strand is the coolest theatre in the city. A handsome new drinking fountain has also been installed and a new Crystal Bead Screen has improved the picture wonderfully. And this does not complete the improvements. Workmen are now busy installing a large Peloubet organ, which will improve the music at this house materially.

Theatre Notes and Personals.

A stage is being installed in the Star Theatre, Nanty Glo, Pa. A new lobby is also under construction.

Work will be started on Charlie Schatz's new house in Meadville, Pa., as soon as the plans for same have been approved at Harrisburg. It will be of 2,000 seat capacity.

Julius Stahl, of the Lyric Theatre, Oil City, Pa., is spending a two-week vacation on an auto trip in Ohio.

Bill Lampropolis, of the Paramount and Olympid theatres, Latrobe, has motored with his family to Atlantic City for a stay of several weeks.

G. Marakas, of the Orpheum Theatre, Connellsville, Pa., is spending his vacation in California. He is accompanied by Mrs. Marakas.

Fred Harrington is in Dallas, Texas, in the interest of the new exhibitors' organization.

Pete Alderman, manager of the Rialto Theatre, Outer Fifth avenue, Pittsburgh, has the sympathy of a host of friends in the death of his three-year-old daughter, who was accidentally burned to death.

The Majestic Theatre, Elwood City, Frank Biardi, manager, is closed for enlarging and repairs. The capacity will be increased from 500 to 1,000. It is expected to reopen the house September 15 with "Sex Crushed to Earth."

Harry Handel, of the Hippodrome Theatre, North Side, Pittsburgh, has returned from a short vacation spent at his home in Buffalo.

Louisville Locals

Attractions Ending July 17.

Majestic.—"Suds."
Alamo.—"A Cumberland Romance."
Strand.—"Dr. Jekyll and Mr. Hyde."
Walnut.—"The Courage of Marge O'Doone."
Mary Anderson.—"Silk Husbands and Calico Wives."

Weather Good for Show Going.

COOL weather in this section continues; likewise good business. Louisville theatres are doing the biggest summer business they have ever done, and the prospects are that it will continue.

Churches Fight Sunday Opening.

The church-moving picture theatre war, which has been waging at Henderson, Ky., since April, was reopened recently by the ministerial association of Henderson when the management of the Princess and the Grand theatres announced they would remain open Sundays following the refusal of authorities to close other places of business. Jewish merchants took advantage of a clause in the law which permits them to observe their Sabbath day on Saturday and remain open on Sunday.

Managers of theatres say discrimination is being shown against them. Ministers say court action will be renewed against the managers. Public opinion, it is believed, is with the managers.

Moving Pictures in Schools.

Professor G. L. Crume, principal of the Buffalo High School at Hodgenville, Ky., will introduce an innovation in class work in that section when he begins the use of motion pictures to instruct in geographical and historical subjects. He has booked weekly educational and news films. The machine will be the first used in school work in Larue County.

"Birth" Film Attracts Crowds.

"Birth" continues to play to good crowds at Macauley's Theatre, having been booked for extra days. It has played a total of sixteen days in Louisville, one of the longest runs ever made here by a moving picture.

Pictures in Summer Park.

Educational, travel and news films are being shown this summer at the theatre in Fountaine Ferry Park as a part of the regular bill. They have moved up on the program, also, being shown now in the middle of the bill.

Louisville Personals.

Lee L. Goldberg, secretary of the Big Feature Rights Corporation, has been confined to his home the last few days by mild illness.

Fred Dolle, manager of the Alamo, and his wife will leave Louisville shortly on a vacation trip to Wisconsin. Two or three weeks there will be spent fishing.

Louis Steuerle, of the Fourth Avenue Amusement Company, has just returned from the national convention of the Elks, held in Chicago.

Philadelphia Pointers

Manager's Quick Wit Averts Panic.

HE presence of mind of Jacob J. Wolf, of the Jackson Theatre prevented what might have become a serious panic. The theatre was comfortably filled with about one hundred and fifty persons mostly women and children, when a film caught fire and exploded. As the flames sprang from the operator's box shrieks and cries of fright came from the audience and a rush was started for the doors. Before the crowd could get started Mr. Wolf, the proprietor, was reassuring them that there was no danger. He managed to get the audience into orderly lines and all filed out safely. The fire was put out with small damage.

Mastbaum Elected Club Director.

Jules E. Mastbaum, president of the Stanley Company, of America, was elected a director of the Locust Club at a meeting held last week. This organization of representative men of Philadelphia was formed as a dining club. The clubhouse at 1319 Locust street, will be opened formally in September.

Film Folk Enjoy Picnic.

Joseph Hebrew, district manager of the Vitagraph for Eastern Pennsylvania, gave a picnic last week for the benefit of the employes of the Philadelphia branch. Many entertainments and games were indulged in until 9 P. M., when the crowds were sent home in automobiles. Among the amusing stunts run off was the three-legged race, which was won by Mr. Binns and Miss Folmer, who both received a pretty pair of socks as prizes. The boys and girls went into a pretty mash during the potato race, while Lillian Appen proved herself the best little grabber in the peanut shower. During the baseball game Pop Ritter rivalled Babe Ruth by popping out two home runs during the game. The picnic was held at Burhome, Pa., and Mr. Hebrew was elected as the best little joy maker of the celluloid district.

Baltimore Brevities

Attractions Ending July 24.

New Theatre.—"Yes or No?"
Parkway.—"A Cumberland Romance."
Hippodrome.—"Lifting Shadows."
Strand.—"Miss Hobbs."
New Wizard.—"The City of Masks."
Garden.—"Almost a Husband."
Blue Mouse.—"The Discarded Woman."

Sunset Theatre Sold.

THE property which is occupied by the Sunset Theatre has been bought by Jacob Flax, who also operates the Brodie and Picture theatres in Baltimore. These three theatres are all to be under the general supervision of Fred A. Allex. The Sunset has been managed by J. J. Hartlove, a pioneer in the film business in Baltimore, for some time and he will be retained by the present management.

Clover Theatre Enlarges.

The Clover Theatre, which is owned by Milton Caplon, has been redecorated and improved by the addition of one hundred extra seats. The theatre was closed during the week of July 5 and reopened to the public on July 13.

To Remodel Picture Garden.

Extensive improvements which will cost approximately $15,000 are to be made to the Picture Garden Theatre by Joseph Blechman, the proprietor. The theatre will close down the latter part of this month for several weeks, so that the necessary work can be done. The lighting system will be rearranged, the interior redecorated and remodeled while an electric sign and metal marquee will be built over the entrance.

Personal Notes.

Carl F. Goetz, of Baltimore, who has played in moving pictures in the supporting casts of Geraldine Farrar, Viola Dana, and others, is now in New York. He is to act with Leon Gordon and take up character work. Mr. Goetz was with the A. E. F. in France during the war and for personal bravery was awarded the Croix de Guerre.

A. H. Morris, of Fawn Grove, Pa., who operates the Picture Theatre in that city came to Baltimore on Tuesday, July 13 and called on the Baltimore Film Exchange.

Charles F. Macklin, a member of the Maryland Censor Board, is a candidate for the post of department commander of the Maryland Department of the American Legion. The election of officers of this body is to be held in Cumberland September 6 and 7 when the departmental convention is held.

No Fair Smokers There.

Evidently there are no members of the fair sex who smoke in Hagerstown, Md. At least they don't imbibe the weed while attending the performances at the Maryland Theatre in that city. Charles Thropp, manager of that playhouse is reported as the authority for it, because he is having the smoking room for ladies with which the theatre was equipped turned into an office.

Hoosier Happenings

Heroism Plus Cool-Headedness.

THE presence of mind of a ticket seller and orchestra leader in the Liberty Theatre, a motion picture house, at Muncie, Ind., prevented a panic among the patrons Sunday night when fire broke out in the operating booth while the show was in progress. Sixteen reels of film were destroyed, resulting in a loss of approximately $500.

The theatre was packed at the time of the fire, which is believed to have started from a spark thrown from an open switch. Lucile Manor, ticket seller, went to the front of the theatre and, addressing the audience, quieted them by asking that they file out through the rear exits. All the while the orchestra continued to play. As a result the patrons did not know of the fire until they reached the street.

Corporation Will Build in Brazil.

Articles of incorporation have been filed with the secretary of state at Indianapolis by the Citizens Theatre Company, a newly organized concern at Brazil, Ind., with a capital stock of $100,000. The incorporators are William M. Zeller, Simon Zeller and John A. Morgan. Further details of the objects of the new company have not been made public.

Although those interested in the company said they were not prepared to give out any information on their plans, it is generally understood that the company will erect a new theatre on the site of the old Brosius Dry Goods Company's store, which was destroyed by fire a number of years ago. The theatre, according to reports will be devoted to photoplays and vaudeville.

Theatre Manager Dies By Acid.

Harry Barclay, age twenty-three, manager of a motion picture theatre at Syracuse, Ind., committed suicide last week by drinking two ounces of carbolic acid. He told a neighbor to tell his wife goodbye and hastened to his home, where he drank the poison. Domestic difficulties is said to have prompted his act. Barclay moved to Syracuse about three months ago and was reported to be doing a good business at his theatre.

Tearing Down to Build Up.

Work was begun this week on the new Mars Theatre, the $300,000 project to be erected at Lafayette, Ind., by the Luna Amusement Company, of that place. Several brick buildings are being torn down to provide a site for the new structure, which will be located on Sixth street, between Main and Columbia streets. It will be completed about the latter part of January, 1921.

The Luna company also operates theatres in Fort Wayne, Ind., and Kankakee, Ill., and recently signed a contract to take over the Family Theatre, a combination vaudeville and photoplay house at Lafayette, at the expiration of the present lessee's lease in February, 1922.

New Type of "Fight" Film.

A dealer in alleged worthless stocks was brought to Newcastle, Ind., last week from Chicago to face charges of grand larceny and obtaining money under false pretenses, it being alleged that he obtained about $400 from Newcastle persons to whom he sold stock in a motion picture company. In selling the stock, Russell is said to have told the investors that the first film would be entitled "The Fight Between Autocracy and Democracy."

United Exhibitors Get Six More.

Six more Indiana theatres have been acquired by the United Exhibitors Production Corporations, which is building and acquiring a number of vaudeville and photoplay theatres in the central and southern part of the state. The most recent acquisitions are the Grand Theatre, Stone City Opera House and the Crystal Theatre, Bedford, Ind.; the Washington Theatre, Salem, Ind., and the Alhambra Theatre and Orleans Opera House, Orleans, Ind.

The company will erect an attractive new theatre at the corner of Washington street and Kirkwood avenue at Bloomington, Ind., and it has acquired four theatres in Indianapolis, the Rialto, the Broadway, the Gaiety and the Lenwood, the first three devoted to vaudeville and pictures and the last one to pictures.

Free Show for All Ages.

One of the largest and most successful free entertainments ever held in Crawfordsville, Ind., was the one given last week by Benjamin V. Barton, proprietor of the Strand Theatre there. Two performances of Mary Pickford in "Daddy Long Legs" were given to capacity audiences. In addition to making his invitation county-wide, Manager Barton sent automobiles to the county "poor farm" to bring the inmates of the institution to the show. It was originally planned to give only one performance, but the large crowd necessitated two showings. The crowds were made up of people, ranging in age from two to eighty years and from all parts of the county.

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DON'T MISS IT!

Cincinnati Contributes

Attractions Ending July 24.

Lyric.—"Thru Eyes of Men" and "Skinner's Dress Suit."
Grand.—"The Butterfly Man."
Walnut.—"Why Change Your Wife."
Palace.—"The Figurehead."
B. F. Keith's.—"The Valley of Doubt."
Gifts.—"The Orphans."
Strand.—"Paris Green."

Reports Fine Summer Business.

JACK STEWART in charge of the Goldwyn Distributing Corporation in the district comprising southern Ohio, Indiana, and Kentucky reports exceptionally good business for the summer season. "The Revenge of Tarzan" especially has been showing to far better results than was anticipated, he says.

Top Off Good Dinner with Movies.

After thirty-five years of marriage—"why change your wife?" Mayor John Galvin's secretary, Newbold L. Pierson, and Mrs. Pierson, celebrated their thirty-fifth wedding anniversary July 15 by having an old-fashioned wedding dinner, especially arranged for them at a down-town hotel, and then "taking in the movies." First they went to the Strand to see Constance Talmadge in "The Love Expert," and then becoming convinced that perhaps there is some science about modern love, that they were not aware of thirty-five years ago, they proceeded to the Walnut, where they viewed Cecil DeMille's "Why Change Your Wife?" And Mr. Pierson declared that he wouldn't change his—not for worlds.

Stock Favorites Now In Pictures.

The interest revived the past week among old-time theatregoers who were "regulars" at the old Pike Opera House in the halcyon days of stock there, by the appearance of James Neill and Edythe Chapman in support of Jack Pickford in a "Double-Eyed Deceiver," at the Gifts, brought out some interesting facts regarding the whereabouts of the members of that organization. Strangely enough, most of them have taken up motion picture work, showing that this form of dramatic art has to a great degree supplanted the old stock company.

Exhibitor Interest in Organization.

According to members of the Greater Cincinnati Motion Picture Exhibitors' Association, who met recently at the Hotel Gibson, the resolutions adopted by the National Convention of Motion Picture Theatre Owners of America, held at Cleveland, may affect the building of some proposed theatres in Cincinnati. The local exhibitors at Cleveland unanimously adopted a plea that the film producing companies stay out of the exhibition business.

The reports of the Cleveland meeting was presented by the local owners by I. W. McMahan, president of the Exhibitors' Association, and Marcus Loew, of New York, who on a previous visit to Cincinnati had announced that he intended to establish two or three theatres here. He is now in back of the exhibitors.

Association Elects Officers.

Officers elected by the local exhibitors were I. W. McMahan, president; Andy Heldesheimer, vice-president; John Huss, treasurer; John Huebner, secretary, and Peter S. Smith, sergeant-at-arms. The directors are Dr. Otto Dieckman, Tom Riley, Henry Levy, I. W. McMahan, Isaac Libson, Isaac Frankel, Otto Luedeking, J. A. Ackerman, Andy Heldesheimer, John Huebner and Peter S. Smith.

Showman Buys Palatial Home.

Jerome M. Jackson, of the motion picture firm of McMahan & Jackson, has purchased a beautiful new home in Mt. Auburn, a Cincinnati suburb. Mr. Jackson is one of the pioneer exhibitors of Cincinnati.

Holds Film for Second Week.

"Why Change Your Wife?" had such a remarkable record at the Walnut during the first week of its show, which ended July 17, that the management consented to the many appeals of its patrons to hold the film over for another week.

Among Busy Film Exchangemen

Kansas City

There's a Limit ot Capacity.

Local newspapers gave credence to a very unjust report when the story came up about the Paramount films which were taken to Wichita on July 5 by air route. The papers reported that the reason that Gilday and Li Beau did not accompany the film on their westward journey was that they were afraid to make the flight.

This statement is entirely false; in fact, they were both very anxious to go, and begged the pilot to let them make the flight. But when he noted their avoirdupois he said that he knew of no machine that would stand up under such a strain. By this revelation Li Beau and Gilday should stand guiltless before the world.

Signing Showmen for "Paramount Week."

The "honor roll" which hangs in the Famous Players office is signed by exhibitors who are going to play Paramount pictures exclusively during the third annual Paramount week in September. When the correspondent for Moving Picture World went into the office he noticed that it was over half full, and in glancing over it observed that most of the prominent exhibitors in the territory had signed it.

Soon Opens Third Sedalia House.

W. J. Brill, who owns and manages the Electra and Lona theatres in Sedalia, Mo., will shortly open his new house there, which has been in the course of construction about a year. Its seating capacity is around a thousand, and the approximate cost is $250,000.

Dan Cupid Scores Again.

Another Kansas City man has been led astray by Cupid at the Hollywood film colony. Word of the marriage of Clyde F. Drollinger, Jr., of this city, to Beatrice La Plante, a motion picture actress, of Hollywood, was received here this week. Miss La Plante's latest picture was as leading woman for Sessue Hayakawa in "The Beggar Prince."

Trade Shows in Two Cities.

Roy E. Churchill, manager of the Robertson-Cole K. C. exchange, will go to St. Joe to give a trade showing of "The Wonder Man" at the Royal Theatre. Another trade showing will be given at the Orpheum Theatre, Topeka.

Kansas City Film Personals.

Fred Martin, formerly assistant manager of the United Artists in Chicago, is to cover the Kansas territory in traveling for the Robertson-Cole branch in Kansas City.

The heartfelt sympathy of his fellow exchangmen and other friends is extended to J. N. McMeekin, manager of the Realart exchange, who is very ill. Mr. McMeekin is suffering from poison effects of his tonsils.

C. A. Robinson has been added to the sales force of the Vitagraph office here. Mr. Robinson was formerly connected with the St. Louis office.

George Balsdon, division manager for Vitagraph, was a visitor in Kansas City last week.

Buffalo

T. W. Brady with A. P.

T. W. Brady, former manager of the Republic Distributing Corporation and recently sales manager for that company under the consolidation of that branch with the local Select and National theatre exchanges, has resigned from the Selznick Enterprises to accept the position of branch manager for the Associated Producers, Inc., in Buffalo. Mr. Brady took up his new duties July 12. He is now seeking quarters for the exchange. Mr. Brady has been in the film business in this territory for a long time.

Gardiner Pictures Reorganizes.

T. R. Gardiner remains as president of the Gardiner Pictures Corporation, which was reorganized recently. Paul W. Smith, of Baltimore, comes to Buffalo as treasurer and assistant general manager, and Dave Levy, formerly with Hallmark, Famous Players and Picture Sales, is the new auditor. Jack Kirsch, former manager of the local Dooley office, has been appointed sales manager and H. J. Hamblet is office manager. The company is planning a big campaign soon for the fall season.

Walsh Succeeds Siegel.

Edwin Walsh, former booker at the Robertson-Cole office, has been appointed to a similar position at the First National office, succeeding Otto Siegel, who has gone to the Robertson-Cole exchange as assistant manager.

Nu-Art Exchange Expands.

Fred W. Zimmerman and his Nu-Art Pictures Corporation staff are now occupying the entire floor, formerly headquarters of Realart. Mr. Zimmerman has engaged C. Rose, former bookkeeper at Universal and Gardinier Pictures, as bookkeeper. Mr. Zimmerman has received a very flattering letter from Harld B. Franklin, managing director of Shea's Hippodrome, following the showing of Clara Kimball Young in "For the Soul of Rafael."

Realart Business Booms.

Manager Harry E. Lotz, of the Realart office, is getting writer's cramps signing contracts for next season franchises. Among recent "customers" are the Majestic Theatre, Elmira, and the Star Theatre, Binghamton, both of which houses have signed up for the product. "The Deep Purple" was shown at Shea's Hippodrome the week of July 11, following an elaborate advertising campaign by Harold B. Franklin. Henry E. Wilkinson, former Realart manager here, was in Buffalo, Friday, July 9, to get his family whom he took to Pittsburgh, where he now also manages the Realart office.

Brink Succeeds Kirsch.

Howard F. Brink, formerly with Universal and Famous Flayers-Lasky, has succeeded Jack Kirsch as manager of the local office of Dooley Exchange, Inc.

Nu-Art Takes Over Hallmark.

Fred W. Zimmerman, manager of the Nu-Art Pictures Corporation exchange, announces the taking over of the local distribution of the Hallmark and Triangle releases, some 1,400 in number, including features, serials and comedies. The Hallmark exchange has been discontinued, and F. D. Lawlor, manager, and "Hub" Taylor, Triangle representative, have joined the Nu-Art staff. It is rumored that T. W. Brady is considering leasing the Hallmark offices as Associated Producers' headquarters. A. W. Young is now office manager of Nu-Art, and Mr. Zimmerman will at once expand his staff to take care of the greatly increased business. Mr. Zimmerman left Buffalo July 19 for a two-week fishing trip in the Thousand Islands, and during his absence Mr. Young will be in charge.

Exchanges Adopt Rules.

The Buffalo Motion Picture Exchange Managers' Association has adopted the following set of playing date rules, which have been put in force. Playing dates will not be changed unless (1) two weeks' notice in writing be given; (2) payment of rental therefor made at time notice of change is given; (3) protection originally granted in contract be waived.

Silverman with First National.

A. Silverman, of New York, who has been with the D. W. Griffith forces for over a year, has joined the local First National sales staff. The weeks of August 15 and 22 will be known as "First National Producing Week," and City Sales Manager E. O. Hayes has already closed contracts with representative accounts in all the large cities of the territory for the showing of F. N. features during these weeks.

Sunday Shows Success.

The Sunday picture shows at Shea's Court Street Theatre have proven a real success and are drawing large audiences. Each Sunday the same program that is presented on the Shea Hippodrome screen is also presented on the Court street house silver sheet. This also aids in solving the problem of taking care of the overflows at the Hipp, many persons who are unable to get in at the Main street house going to the Court street theatre, where the entire vaudeville orchestra, under the direction of Herman E. Schultz, is engaged to accompany the picture show.

Baltimore

Theatre Man Now Salesman.

H. Levy, formerly associated with Loew's Palace Theatre in Washington, D. C., was introduced to the film trade in Baltimore by Herndon Edmonds, Baltimore representative of Paramount-Artcraft, during the week of July 12 as Mr. Levy has become a member of the sales force of that company. He will cover the Virginia territory.

Film Salesman on the Job.

Having entirely recovered from a sudden attack of appendicitis in Petersburg, Va., Bert Mendelson has returned to the Baltimore territory for Realart.

Has His Own "God's Country."

F. J. Brickner, film dispatcher at the Baltimore Film Exchange, went up on the farm for a week's vacation beginning July 19. The farm is located in Carroll County, Md., which is known to some Marylanders as "God's Country."

Baltimore Film Personals.

Jack Whittle, Pathe representative, and his automobile spent the week beginning July 19 at Atlantic City, N. J.

S. A. Galanty, who was formerly in Baltimore covering the territory for W. W. Hodkinson, has now been appointed the manager of the Washington, D. C., office for that company.

Pittsburgh

Educational Opens Offices.

The latest acquisition to Pittsburgh film exchanges is the Educational Films Corporation, the office of which is temporarily located with the First National, at 414 Ferry street. C. A. Lynch, formerly with Pathe here, is manager of the Educational.

New Yorker Now a Pittsburgher.

George Gibbons, an expert publicity man from New York City, has joined the forces of exploitation headquarters in Pittsburgh.

Exchange Distributes Industrials.

The Exhibitors' Film Co. is distributing a series of single-reel industrial films, distributed by the Motion Picture Theatre Owners Films, Inc., which they are authorized to furnish free to exhibitors of this section. The first release is entitled "A Mouthful of Wisdom," and gives valuable information concerning the care of the teeth. Other subjects of an educational nature will follow weekly, it is understood.

Pittsburgh Exchange Personals.

Art Meyers is in Cincinnati, where he has opened an office for the Supreme exchange, handling "Mickey," "The Spoilers" and "Is Any Girl Safe?"

Benjamin Drob is now in charge of the advertising department at the Fox exchange.

Detroit

R.-C. Have New Detroit Manager.

Frank W. Gebhardt, for the past six months manager of the Michigan Motion Picture Exhibitors' League, has resigned to become Detroit branch manager for Robertson-Cole, succeeding Robert Churchill, resigned.

Associated Producers Open Offices.

E. A. Crane, Detroit manager for Associated Producers, has opened temporary offices on the first floor of the Film Building.

Equity Pictures In Detroit Opera House.

James Minter, of Minter-United Amusements Co., Detroit, has leased the Detroit Opera House for the next few weeks and will show Equity pictures there. The first is Clara Kimball Young in "The Forbidden Woman."

Good Time Had by All.

Detroit film exchange managers held their first summer outing on July 22 aboard a private yacht. About fifty attended, including assistant managers. The cruise was on the Detroit River and Lake St. Clair. Meals were served aboard the boat, and landings at amusement parks on the river were made to permit the members to go in bathing and enjoy other outdoor sports.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

The Curse of Carelessness.

If you would know why copy-readers on tradepapers are headed straight for the booby-hatch, here's one reason:

"Miss Soandso, in her newest release, will be supported by well selected cats."—Publicity.

And if the much-despised blue-penciller had not caught it who would have been blamed for such a feline "fox pass?"

o—o

"It's a great life," says S. F. Seadler, postcarding about his vacation, "if you don't run out of citronella."

They're drinking almost anything fluid these days.

o—o

"Sniping the Screen" seems to be taboo.

But sniping the tradepapers is fashionable.

o—o

Lee Ferguson who, like most of us, knows nothing about the noble game, likens poker players to landlords.

"They are always raising," sez Lee.

o—o

Manhattan showmen might hook up "The Tiger Lady" with the women-folks of Tammany Hall.

o—o

Expect Shocking Films.

When films recently made in Los Angeles are released, better look out for some shocking results of the tremblors that have been "rocking the industry" out that way.

o—o

Of Vital Importance.

We are being informed by the tradepapers every time a film dignitary gets his life insured.

Next we shall be sagely advised when he goes to the dentist.

Reporting the number of time he shaves would also be of gripping interest to the trade.

o—o

Assorted Titles.

"White Lies" (Fox).
"Nothing But Lies" (Metro).
"The Truth" (Goldwyn).
"Everything But the Truth" (Universal).

o—o

The U. S. Patent Office is the cause of more anguish than three aces beaten.

o—o

Double Feature—Tonight!

"The More Excellent Way."
"Don't Ever Marry."

o—o

If you really must; if you can't do without—there's:

Gin, Miss., and Ginsite, Tex.

Rye is to be found in seven states.

The Official Postal Guide provides soothing research along similar lines for those who cannot travel far afield.

Speaking About Duplicate Circulation 'n Everything

A. B. Cook, of the Majestic Theatre, Jackson, Miss., writes to Bob Welsh in a manner thus:

"We have been subscribers to the Motion Picture News for a number of years, and are now receiving three copies."

And we wondered—how many Myth Theatres are to be found on some subscription rolls?—Motion Picture News.

o—o

Our pudgy and plump compatriot, Jay Ray Murray, of Chicago, has discovered, in a recent M. P. W. advertisement, reference to "bone fide paid subscriptions."

No, Ray. That has nothing to do with the bone dry movement.

But, as a bad spell, it was even worse.

o—o

Lasky in Center of Literary Storm.—Tradepaper Headline.

Look out for the over-head.

o—o

Mr. Blue has sold the Best Theatre at Millvale, Pa., to Mr. Black.—News Item.

o—o

Press agents who duplicate pufflicity to all the tradepapers are so numerous that it might be proper to call the mimeographing branch of THE Industry "the Duplicity Department."

o—o

No wonder the "Deficiency Expert" requires requisitions for everything.

He needs them to check himself up.

Notice the sub-titles in "The World and His Wife." What a tribute they pay to Moving Picture World as an authority!

The World is mentioned 39 times, while Trade Review, Wid's, Exhibitor's Herald and Motion Pictures News are mentioned not at all.

o—o

Just because he is a large holder of real estate in the vicinity of Wickford, R. I., we print in honor of N. T. Granlund the bill at Odd Fellows Hall for July 3:

"'Heart of Texas Ryan,' with Tox Mix and Mack Sennett fresh from the city."

"George Beban just reeking with excitement" was promised as another offering at the wonderland of Little Rhody.

o—o

For the "Swap" Column:

"Old Wives for New" (Paramonnt).

o—o

She didn't know enough "to come in when it rained:"

"The Woman God Sent."
"Out of the Storm."

o—o

Theatre Display in "Sex" Very Impressive.—Tradepaper Headline.

And we'll say Broadway is no slouch in that line.

o—o

Karl Coolidge, of the Screen-krafters, was thumping out a scenario when his little niece noticed the carbon copy in his typewriter.

"I know what that is for," she said.

"That's for the second show."

About Those Vehicles Used by Photo Stars Seeking Photofame.

The "choice of vehicles" means much to pufflicists when their stars are **wheeling** into tradepapers. Oddly enough these vehicles are mimeograph-driven and not motored.

There are no **spok'n** parts in the screen vehicle.

It is the silent drama because there are no **tongues a-waggon.**

There is, in consequence, no **tireing hubb**ub.

Shafts of wit and **springs** of inspiration are in the subtitles.

And to get a "shady" vehicle it is only necessary to park it under its own trees—**single-trees, double-trees and whiffle-trees.**

We'll quit now before the reader gets too **dash**-bored.

o—o

The Marion Davies bag has made its appearance in department stores and smart specialty shops of New York City and throughout the country.—Publicity.

Looks as though Miss Davies had launched a nation-wide shopping tour.

o—o

Instead of becoming fatigued and weak from long standing home-brew hooch gets stronger thereby.

o—o

It's Never Too Late.

With all this earthquake news coming from the West Coast, strange that none of our magnates have issued a "statement" on the subject.

What a chance for producers operating only in the East to steal space in presenting the advantages of a steady base for cameras!

Clip and Paste

For Photoplay Editors and Theatre Programs

"One Week" is the title of Buster Keaton's first two-reel comedy for release by Metro.

Jack Mulhall will be leading man for Bebe Daniels in her first Realart picture, "You Never Can Tell."

Ethel Clayton's new picture, just completed at Lasky's under the direction of Tom Forman, has been named "The Sins of Rosanne."

Charles Ray is now shooting interiors in preparation for "Forty-five Minutes from Broadway."

"Habit" is the title of Mildred Harris Chaplin's current feature for First National. William Lawrence, Walter McGrail, Ethel Grey Terry and Emmett King support her.

Florence Turner has been added to the cast of "Blackmail," the new Viola Dana picture for Metro.

Fontaine La Rue is supporting Alice Lake in "Body and Soul," her new Metro feature.

Barney Sherry has completed his work in "The Barbarian," with Monroe Salisbury, and will support Dorothy Phillips in her new picture.

Ten cameramen, headed by John B. Seitz, have been engaged to photograph the Ibanez story, "Four Horsemen of the Apocalypse," at Metro, Hollywood.

Earle Williams has begun production on his new Vitagraph feature, "The Romance Promoters," under Director Chester Bennett. Helen Ferguson will be leading lady.

William De Mille has begun active work on "His Friend and His Wife," wth Ora Carew, Conrad Nagle, Lois Wilson and Jack Holt in leading roles.

Bertram Bracken has been engaged by W. N. Selig to direct "Kazan," a film version of the famous wolf-dog story by James Oliver Curwood.

Julien Eltinge has returned from his trip to the Orient, and is planning to make one film production before returning to the stage.

Erich Von Stroheim has assembled the cast for his new feature, "Foolish Wives." He will play a leading role himself, and Rudolph Christians, Marguerite Armstrong, Maude George, Mae Busch, Cesare Gravina, Madame Kopetzky, Nigel de Bruiller and Malveen Polo, play the other chief characters.

Eva Novak, under the direction of Stuart Paton, will soon begin work in Hollywood, Cal., on "Kate Plus Ten," from the novel by Edgar Wallace.

City Square Theatre in Atlantic City Sold to Stanley Company for $200,000

ONE of the biggest deals in Atlantic City, N. J., real estate has been closed in the sale of the City Square Theatre, on Atlantic avenue, opposite the City Hall. The property was purchased by the Stanley Company of America, in conjunction with Edward J. O'Keefe, present manager of the house, from Dr. J. B. Benjamin. The consideration is said to be over $700,000.

The property is situated in the heart of Atlantic City's business section and is one of the most prominent sites on Atlantic avenue. It has a frontage on the latter thoroughfare, running back 150 feet to Central avenue. The price the purchasers paid for it establishes a new record for real estate on this avenue, where prices for ground and buildings are continually soaring

Besides the theatre proper, which is devoted to motion pictures, the site includes four stores and seven apartments. It is a block away from the Pennsylvania Railroad, and on one side the biggest department store in Atlantic City is being erected. On the other side the Chelsea National Bank will build, having had plans prepared for a $200,000 building.

"E. J. O'Keefe will continue to direct the destiny of the City Square Theatre," said Jules E. Mastbaum, president of the Stanley Company of America. "It is our intention to make extensive improvements, both to the exterior and the interior of the building, and these will involve the installation of the latest, modern equipment inside the house, including one of the finest organs ever placed in a motion picture theatre."

With the accession of the City Square Theatre the Stanley Company of America now directs four leading theatres in Atlantic City—the Globe, B. F. Keith's Garden Pier, Virginia and Colonial.

Gives Cast of Compson Pictures

The complete cast of the first Betty Compson picture, "Prisoners of Love," to be released by Goldwyn Distributing Corporation in the early winter reads as follows: Blanche Davis, Betty Compson; her father, Ralph Lewis; her mother, Claire McDowell; her sister, Clara Horton; James Randolph, Emory Johnson; his mother, Kate Toncray; Martin Blair, Roy Stewart. This production, recently completed, has received high praise from Director George Loane Tucker and others who have viewed the film.

Urban Creating Special Sets for "Buried Treasure" in West

JOSEPH URBAN, a well known scenic artist, is in Los Angeles where he is creating special settings at the Brunton studios for "Buried Treasure," a forthcoming Cosmopolitan production starring Marion Davies. He has chosen the pirate scenes in this photoplay as offering scope for his imagination and interpretive powers.

The enlistment of Urban's talents in motion pictures brings to the greater public the fruits of a really brilliant European career unfamiliar, for the most part, to those who have identified him solely with his musical comedy backgrounds and his scenery for certain operas at the Metropolitan.

Urban can give more to the silver sheet than he has had the opportunity to contribute to the theatre.

The limitations of musical comedy, for all its fanciful beauty and color, and even the breadth of the opera, more or less hampered by conventions, are swept aside by Urban in the application of his art to the screen. His work is part of the great movement toward a new sort of imaginative and vital and expressive type of production which swept Russia, Germany and to some extent Paris, London and Dublin from 1905 to 1915.

Its first tenet is the expression in scenery and lights of the atmosphere of the play The settings must not try to win applause for themselves; they must exist solely to make the mood of the play—the scene—clearer to the audience. A second point is simplicity. Urban gets rid of everything that is going to clutter up a stage and interfere with the actors on one hand and clear beauty and expressiveness on the other. In short, Urban advocates and fights for freedom from artificial ornament and absolute fidelity to the spirit of the scene. His settings are interpretive never typical.

Sunshine and Roses.
With Louise Glaum and Matt Moore in J. Parker Read's produciton for Hodkinson, "Love Madness."

Vitagraph Exchanges to Get "Trumpet Island" Prints Soon

ALBERT E. SMITH, president of Vitagraph, has announced that the Tom Terriss production, "Trumpet Island," is practically completed and that prints will be in the various branches throughout the United States and Canada within the next three weeks. It will be released in September. The picture will be presented in seven reels, the importance of the story demanding this. The original visualization comprised more than twenty reels, as nothing which might possibly be needed to make the production complete was overlooked or neglected.

The final editing of the picture, eliminating everything that could be spared in the interest of rapid action and sustained interest, was done by George Randolph Chester, editor-in-chief of Vitagraph and Mrs. Chester. Tom Terriss directed the production.

One of the most spectacular of many striking features is the wrecking of an airplane bearing a bride and groom through an electric storm.

The story deals with the unspoken love of Richard Bedell and Eve de Merincourt, who three times are thrilled when they look into each others' eyes, yet they do not meet.

Next Wallace Reid Film

"Always Audacious" is the title of the next picture in which Wallace Reid will star for Paramount following the completion of "The Charm School," the production on which he is now working. Under the capable direction of James Cruze the latter vehicle is rapidly nearing completion.

"Toujours l'Audace" is the French title of the story from which Mr. Reid's next picture will be adapted. No details are forthcoming at present regarding the director or the remainder of the cast.

Frederic Shipman Forms Theatre Circuit in India to Show American Productions

THE announcement that a co-operative association of the managers and owners of various leading picture theatres in India has been formed recently will be read with considerable interest in this country. Frederic Shipman, managing director of the new organization, who has just arrived in New York from India, says that his circuit, which now comprises twenty-four of the leading Indian theatres, will within a year number fifty, including several new houses planned for construction.

It took less than a month for Mr. Shipman to organize the Frederic Shipman Pictures, Ltd., of India, of which all the stock is owned by the managers of theatres in the twenty-two cities at present represented. Mr. Shipman is enthusiastic over theatrical conditions in India, believing the possibilities for the display of American films there are unlimited. He is now in New York to buy pictures.

"India wants American pictures," he said. "I have sat until nearly blind in projection rooms in Paris only to find that about one out of every ten French films is good. Italian films are over-acted and the English product is not technically good. More American pictures are shown in India than all other kinds combined, and the natives want American films above all others."

Mr. Shipman, who is a brother of Ernest Shipman of "Back to God's Country" fame, acknowledged that he intends organizing circuits throughout the East, including South Africa. He told how foreign producers have offices in these places but cannot supply product.

Although Mr. Shipman left India in April, he did not arrive in New York until last week, having spent a month in Paris and a month in London. His visit to America will be brief, as he is scheduled to be back in India in September.

Mr. Shipman is well known as an organizer and promoter of world's tours. He had the sole direction of the tours of Mme. Melba in 1910, Mme. Nordica in 1911, 1912 and 1913, Mme. Eames in 1912, Mischa Elman in 1914, David Bispham in 1912 and 1913 and Paul Dufault in 1913, 1914, 1916 and 1917, among others.

Rothapfel Books Five Goldwyn Pictures for Late Summer and Autumn at Capitol

FIVE photoplays, made by one motion picture organization, for late summer and early fall at a week-run theatre is "going some," yet that is the program which S. L. Rothapfel, manager of the Capitol Theatre, New York, has mapped out for the theatre. The five pictures booked are all Goldwyn productions.

Appropriately enough, the first picture in the series was entitled "Going Some." It is from the successful spoken comedy and novel of the same name by Rex Beach. It opened to a capacity audience on Sunday, July 18, and the business kept at a high level throughout the week. The work of the young actor, Cullen Landis, who made a hit in Rex Beach's Alaskan picture, "The Girl from Outside," made another strong impression upon screen fans.

Beginning Sunday, July 25, the Capitol will show Will Rogers, the human and humorous screen comedian, in his newest Goldwyn picture, "Cupid, the Cowpuncher," based upon the rollicking, whimsical story of cowboy life which Eleanor Gates christened "Alec Lloyd, Cowpuncher." It was directed by Clarence G. Badger.

Next in order will be a picture version of the French drama, "Madame X," in which Pauline Frederick gives an emotional characterization of the woman who refuses to defend herself against a charge of murder in order that her son might never know she was his mother.

"The Penalty," a film version of Gouverneur Morris' novel, an Eminent Authors' Production, is also booked for the Capitol. Wallace Worsley directed and Lon Chaney has the role of Blizzard, the soulless, legless king of San Francisco's underworld.

The fifth Goldwyn picture is a romantic comedy starring Madge Kennedy and directed by Lawrence C. Windom. It is called "The Girl with the Jazz Heart." Miss Kennedy plays a dual role.

New Hampshire and Wisconsin Exhibitors to Hold Conventions in July and August

TWO important state conventions of exhibitors will be held in the near future. Ex-Senator C. H. Bean, who in the past has been actively identified with exhibitor organization in New Hampshire, has issued a call for a meeting of all motion picture theatre owners in New Hampshire, to be held at the Hotel Arlington, Boston, Mass., on Tuesday, July 27, at 1.30 P. M. The meeting will be preceded by a social gathering in the same hotel.

The Motion Picture Exhibitors' Association of Wisconsin has sent out a call for a state convention to be held at the Hotel Wisconsin in the city of Milwaukee on August 3 and 4. It is expected that both these conventions will follow the example of North Carolina, Georgia and Texas in affirming their formal affiliation with the Motion Picture Theatre Owners of America, and contributing their quotas toward the permanent organization fund.

The general manager of the newly formed District of Columbia Exhibitors' Association, William C. Murphy, in a letter to President Sydney S. Cohen, advises that the following officers of the organization have been elected for the current year: Harry M. Crandall, of Crandall Theatres, president; Dr. William Herbst, of the Circle Theatre, vice-president; William C. Murphy, of the Home Amusement Company, secretary and general manager; A. Brylawsky, of the Cosmos Theatre, treasurer. In the same letter, Mr. Murphy expresses the confidence of the exhibitors in their present leaders and says, "You can count on the District of Columbia exhibitors for one hundred per cent. aid."

Arrangements have been made for state conventions in the following states: Nebraska, Missouri, Louisiana, Massachusetts and South Carolina.

Omaha to Have a $300,000 Building for Film Exchanges

A FILM exchange building twelve stories high and costing $300,000 will be erected at Eighteenth and Davenport streets, Omaha, according to an announcement made by Sam MacIntyre, chairman of the building committee of the Omaha Film Board of Trade. Work will begin at once and the building will be ready for occupation by January 1.

Each exchange agreed to pay a three months' rental in advance on completion of the building, and every one of the exchanges in Omaha will move to the new general quarters.

The building will compare favorably with any exchange center in the country. There will be accommodations for two film companies on each floor, except the top floor of the building, which will be entirely occupied by the Famous Players-Lasky Corporation. There will also be a projection room on each floor for the purpose of screening pictures for exhibitors.

Companies which have exchanges in Omaha and which will occupy the building are Metro, Famous Players-Lasky, Realart, Vitagraph, Universal, Select, Robertson-Cole, Goldwyn, Republic, Fox, A. H. Blank Enterprises, Fontenelle Feature Film Company, Pathe and the Omaha Film Company.

Omaha has long been handicapped by inadequate quarters for film exchanges. The exchanges are scattered throughout the wholesale and retail business districts of the city, and an exhibitor almost has to take a week off if he would visit more than one or two while in the city. For eight months a strenuous effort has been made by the Omaha Film Board of Trade to find quarters.

Eddie Laemmle's Cannibal Film at LaSalle Theatre

"SHIPWRECKED AMONG THE CANNIBALS," a six-reel Universal feature, taken by Eddie Laemmle last fall in the island of New Guinea, has been booked at the La Salle Theatre for an indefinite run during the summer season The La Salle is a dramatic house.

Harry Reichenbach, who has a contract for the exploitation of the picture in ten of the leading cities in the country, will have charge of the showing here.

In recognition of the dangers encountered in the taking of these pictures in savage wilds Eddie Laemmle was the guest of honor at the Adventurers' Club of America, this city, Thursday, July 15, Major General Leonard being also an honored guest. Laemmle left for Los Angeles on Tuesday, July 20.

"For When the Great September Gales Have Slaked Their Rutting Wrath."
A good summer picture is presented in this Ralph Ince production for Selznick, "Out of the Snows."

British Officers Will Supersede American Heads at Famous Players London Studios

WITH the completion of the organization at the Islington, London, studio of Famous Players-Lasky British Producers, Ltd., the English business corporation of Famous Players-Lasky Corporation, the American officials who got the staff in working form will return to this country and their places will be filled by native British officials who have been trained in the requirements of Famous Players-Lasky's production work. The American officials will, most of them, have been abroad a year.

As one of the first steps in the contemplated changes, Major Charles H. Bell, O. B. E., assistant general manager of the studio, sailed from England for America July 14. During his visit in the United States Major Bell will inspect the new eastern studio of Famous Players-Lasky Corporation to thoroughly familiarize himself with every phase of big studio work. It is expected that he will be in this country about eight weeks.

Hoffman to Come to America.

Following his return to England he will assume the duties of general manager of the studio, succeeding Milton E. Hoffman, who planned the construction and working establishment of the studio, and to whose tireless efforts the rapid success of production plans are due. Mr. Hoffman will return to this country to duties with the parent organization which will be announced later.

Major Bell, who is slated to assume the management of the studio, has an extended experience as theatrical manager before the war. During the conflict he saw both active and administrative service as an officer of the Royal Air Force.

He will be succeeded in his duties as assistant manager by J. Sloan, formerly purchasing agent of the London studio, who is acting as assistant general manager during the absence of Major Bell. Mr. Hoffman is expected to return to America about November 1, when the changes outlined above will become effective.

Lovick Is Location Head.

Preliminary steps to place the studio in the hands of competent English management have already begun in the accession of A. Moss to the office of head carpenter to succeed C. Moore, who has returned to this country. Chief Electrician Albert Kramer returns to the United States with Major Bell and will be succeeded by J. S. Morgan, who has learned the motion picture business in the British Isles.

The location manager for the London studio is C. E. Lovick. Under his planning the company producing "The Great Day," adapted from the Drury Lane melodrama and the first picture to be made at the studio, is in Switzerland shooting outdoor scenes for that part of the story which deals with incidents of the Alps.

Oil Discovered on Tom Mix Ranch

Oil has been discovered on the ranch owned by Tom Mix, the daredevil star of William Fox, at Mixville, in Southern California, according to an official report at the Fox New York office. Along with the report of the oil discovery comes announcement of the formation of a company by Mix, with himself as president; Pat Chrisman, a cowpuncher friend of many years' standing, as first vice-president, and Sid Jordan, who worked with Mix for years on the big Miller ranch in Oklahoma, as second vice-president.

Many of Mix's cowpuncher friends who have been with him almost continuously since his entry into motion pictures, are to share in the Fox star's good fortune. He has planned to issue 49 per cent. of the stock of the company to his "boys," as he calls them, retaining 51 per cent.

Sumner Britton Buys Three Stories

Sumner C. Britton, president of Sumner Charles Britton, Inc., announces the acquisition by his company of picture and book rights in three big stories which are slated for production in book and screen form simultaneously, in accordance with the production plans of this company, whose policy it will be to exploit only such novels as will also make good pictures and to tie up book, screen and newspaper exploitation throughout the country in such a way that every man, woman and child will have an opportunity to read the story and see the picture.

Mr. Britton states that he is not yet ready to divulge the titles of these stories, but he will say that the first story to be produced will be a big story of the South—something very much out of the ordinary run and with a universal human appeal.

Sam Morris' Operation Successful

Reports from the Mt. Sinai Hospital, of Fifth avenue, New York, indicate that Samuel E. Morris, vice-president and general manager of Select Pictures, is recovering from an operation performed last week and expects to be able to return to his desk at 729 Seventh avenue in the near future.

ROBERT G. VIGNOLA

Presents His First

ROBERT G. VIGNOLA PRODUCTION

Made for Cosmopolitan Released by Paramount

"The World and His Wife"

Shown at the Rivoli Theatre, New York, the week of July 18, Under the Direction of Dr. Hugo Riesenfeld

The Next

Robert G. Vignola Production

Will Be

"The Passionate Pilgrim" By Samuel Merwin

"Hello, Old Chappie"
Greeting to Thomas Meighan in his William DeMille Artcraft, "The Prince Chap."

De Mille Production Makes Big Hit at London Showing

TRADE showings of Cecil B. DeMille's latest Paramount Artcraft production, "Why Change Your Wife?" have just been received by E. E. Shauer, in charge of the foreign department of the Famous Player-Lasky Corporation. The trade showing in London was a gala event in film circles, and was one of the largest and best attended showings since these events were inaugurated by the Famous-Lasky Film Service, Ltd.

Exhibitors and critics have united in declaring the production one of the most powerful and entertaining photoplays ever shown in London. The critic of "The Cinema," one of the principal trade papers, predicts for the production phenomenal success in Great Britain, a sentiment that is echoed by other critics.

Edgar Lewis Brings to Pathe's "Lahoma" Recollections of Oklahoma "Land Rush"

EDGAR LEWIS, then but a youth, thirty-one years ago, was at Wichita, Kansas, eager to enter the new territory which that day was to be thrown open by the United States Government to those hardy pioneers who had come from all parts of the country to be in on the Oklahoma "land rush."

Thousands had passed through Wichita on their way. There were all types of men and women among them, some good, many bad. Lewis possessed the spirit of adventure, the love of the outdoors. He was "on an excursion," as he says himself.

This was the beginning of the settlement of Oklahoma. Mr. Lewis saw things he can never forget on that adventure. In the crowd was John Breckenridge Ellis, now a popular novelist. Some years after the land rush Mr. Ellis wrote a romance under the title of "Lahoma," and abbreviation of Oklahoma, which for some years has been one of the most widely read of American literary works.

Saw Picture Possibilities.

Edgar Lewis wanted to film that story from the first day he entered the motion picture field, but it was not until this year that he could obtain the film rights from Bobbs-Merrill Company. The producer has just completed the story, and it will be released by Pathe on August 29 as successor to two other Edgar Lewis specials, "Other Men's Shoes" and "Sherry."

The work is a combination of Mr. Ellis's story and of the events which actually transpired before Mr. Lewis in those trying days of 1889. "Lahoma" is the type of production which seems to inspire Mr. Lewis to his great efforts. It is a picture of the outdoors, well acted and with a series of incidents which, besides being true, have the greatest dramatic power.

Now on Soutar Story.

Mr. Lewis has now started work in Los Angeles on a film version of "A Beggar in Purple," which was written by Andrew Soutar, author of "Other Men's Shoes." With its completion, Mr. Lewis will come east to make a picture from a story by Kate Corbaley entitled "Hangers On." Mr. Lewis, under a new contract recently signed with Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., will produce a series of four or five big specials for Pathe during the coming year.

The picture to follow "Hangers On" will be a version of Solomon's story, "Garments of Fate," which will be made in Los Angeles. It is likely that L. C. Shumway, who is playing the masculine lead in "A Beggar in Purple," will have the principal role. In the cast will be Ruth King, Bettie Brice, Charles Arling, Stanhope Wheatcroft, Fred Jones and Lurine Lyons.

Metro Official Lauds Mutiny Scene in Shurtleff Production of London Novel

A SCREEN examination by Metro officials of the C. E. Shurtleff, Inc., production of Jack London's great novel, "The Mutiny of the Elsinore," with an all-star cast including Mitchell Lewis, Helen Ferguson and William V. Mong, proved so satisfactory that the distributing organization is convinced this Jack London special is one of the strongest pictures it has ever secured.

It was the unanimous opinion of all members of the distributing concern who witnessed the first run of the print in the home office projection room, that never had a great and stirring story such as Jack London could write been more ably and faithfully translated to the medium of the photoplay.

Especially enthusiastic was the praise of the staging of the marine scenes; the struggle of John Pike, first mate of the vessel, with the mutineers under the leadership of the wily Mellaire; and later the fight to the death between Mellaire and the man he once had tricked, "The Rat." The suddenness with which the end of this battle came—the two being swept overboard when a giant comber broke upon the slanting deck—astonished the spectators.

"Doubtless you will place me in the same category," remarked a Metro official after the showing, "as the father who insists on relating all the clever things his little boy, Bruce, does, when I insist on expressing my enthusiasm for 'The Mutiny of Elsinore.' But honestly, without prejudice, I can say that the time I have just spent in the projection room carried me completely out of myself. I had shipped on the Elsinore, been eye-witness to the tremendous drama enacted, fought side by side, in spirit, with Pike—why, man, I lived that story. And I cannot comprehend how anyone who has the chance to see it can be less intensely thrilled by it."

This Jack London production was directed by Edward P. Sloman, photographed by Jackson Rose, adapted by A. S. Le Vino and staged with special art effects by Edward Shulter.

Work on Americanization Picture

Arthur Zellner, of Metro's scenario staff, who is in charge of the twelve pictures Metro is to make for the motion picture producers' Americanization committee, announces the first of these short subjects to go into production this week. It is "Strangers, Beware" an original story by Mr. Zellner with continuity by Julia Burnham, of the scenario staff.

The screening will take place at Metro's New York studios in West Sixty-first street.

You Die!

This blood-chilling message, bearing the fatal hieroglyphics of a murderous Chinese tong, came to four persons. Death, creepy and mysterious, dogged their foot-steps. What happens? See—

EARLE WILLIAMS

in

The Purple Cipher

A weird story of adventure in Frisco's unsolved and mysterious Chinatown. A love story of thrill and sentiment—an adventure tale of breath-taking suspense. It is Vitagraph's contribution to lovers of modern romance. A superb character portrayal by the screen's most polished actor.

Selznick District Managers Hold Meeting in New York to Discuss Sales and Policy

A CONFERENCE of big interest to exhibitors and which covered a period of a week has just come to a close in New York City, following the departure of four district managers of Selznick Enterprises to their respective territories. The four district managers of Selznick Enterprises who were called East for this conference by Lewis J. Selznick, head of the organization, are Samuel Sax, who supervises the central division, which territory comprises Cincinnati, St. Louis and Indianapolis; Arthur S. Hyman, supervising Chicago, Detroit, Kansas City, Milwaukee, Minneapolis and Omaha; Claude C. Elzell, covering all territory south of Washington, D. C., and V. P. Whitaker, whose territory covers the Pacific Coast.

The appointment of these men to posts as district managers was made recently by Sam E. Morris, vice-president and general manager of Select, who, in assigning the positions, raised the district managers in question from the ranks.

Following the conclusion of the conference it was announced that the meeting was held for the purpose of conferring on the sales and policy that is to govern the distribution of Selznick Enterprise's productions during the coming year. At first it was planned to hold the meeting in the Middle West, but upon the advice of Mr. Selznick, who considered the gathering as of prime importance, the conference was held in New York City. That the policy of distribution discussed at the meeting tends to help in every possible way exhibitors was intimated by Mr. Selznick, when he declared that the year 1921 should prove to be a banner year in th history of Selznick Enterprises.

"Exhibitors can rest assured that our policy for the coming year has been planned expressly for the betterment of our mutual interests," said Mr. Selznick. "Our sales end has not been made too stringent, nor has our policy been confined to a narrow procedure of business etiquette. We feel sure, however, that 1921 will reveal that my motto, 'I consider myself a failure if the exhibitor isn't a success,' is not a mere flaunting of the pen, nor words that are empty and devoid of their sincerity."

Gorgeous Gowns!

Dozens of them to feast your eyes upon when you see

CORINNE GRIFFITH

in

"The WHISPER MARKET"

As Erminie North, leader of the gay social whirl of Rio de Janeiro, Miss Griffith is graced by the most gorgeous gowns ever created by the modiste's art for a photoplay production. Her dazzling beauty and grace of figure are accentuated by these creations, made especially for her use in this interesting and unusual photoplay.

Showing of Vignola Picture Given at the Hotel Astor

A MOST successful private showing of "The World and His Wife," Cosmopolitan Productions' latest special, was held in the Grand Ball Room of the Hotel Astor on the evening of Thursday, July 15.

An unusually large number of persons prominently connected with the stage and screen were present. Frequently the audience brok into applause, which was long and spontaneous at the conclusion of the picture. Among the many prominent persons who attended were Lenore Ulrich, the stage and screen star; Nellie Bly, the well known writer; Vera Gordon, Rubye de Reymer, Gaston Glass, Claire Whitney, Nell Brinkley, the celebrated artist; Dore Davidson, Norma Talmadge, Robert G. Vignola, Constance Talmadge, Lillian Lauferty, the short story writer; Alma Rubens, Edgar Selden, Charles Coburn, Clarence Handyside, Ashley Miller, Oscar Eagle, Oscar Apfelfi J. Searle Dawley, Frances Cappallano, Matt Moore, Philip Carlo, Alice Joyce, and Montagu Love.

Robert G. Vignola, who directed the picture, and Alma Rubens, the featured player, were showered with congratulations on the great success of the feature. A splendid musical program accompanied the picture, interpreted by an orchestra of twenty-five under the direction of James Bradford.

Export Over $1,000,000 Films to Foreign Countries in May

AMERICAN moving pictures are enjoying great popularity in all sections of the world, according to reports secured from the Department of Commerce, our exports during the month of May, amounting in value to more than a million dollars, going to more than forty different countries.

Circle! Circle! Who's in the Circle?
Why, it's Alice Lake, smiling in her Metro Screen Classic, "The Misfit Wife."

May reports of the department show that 6,925,600 linear feet of unexposed film, valued at $230,357, and 20,225,824 linear feet of exposed film, valued at $793,944, were exported. Our markets for unexposed film are limited to ten countries, but exposed films were shipped to nearly every nation in the world.

The following table, prepared by the department, shows in detail the exports to each country during the month:

	Exposed	
	Lin. Ft.	
Belgium	70,213	$3,166
Denmark	706,792	36,810
France	4,255,602	121,338
Germany	210,500	7,075
Greece	28,000	1,600
Italy	20,240	1,030
Netherlands	42,422	1,697
Norway	451,822	52,574
Portugal	3,500	183
Roumania	12,000	280
Spain	600,215	22,982
Sweden	162,302	8,085
Switzerland	1,212	152
England	2,318,530	79,356
Scotland	19,732	300
Bermuda	87,000	870
Canada	2,026,941	117,549
Panama	323,700	7,900
Mexico	380,268	11,099
Newfoundland and Lab'r	97,800	3,670
Jamaica	170,846	8,820
Trinidad and Tobago	92,629	3,917
Other British West Indies	42,000	1,260
Cuba	1,088,982	35,302
Dominican Republic	1,000	6
Argentina	868,996	24,157
Brazil	1,269,771	50,313
Chile	457,763	19,163
Colombia	109,687	2,854
Peru	89,123	6,819
Uruguay	46,000	2,000
Venezuela	129,380	5,075
China	217,705	4,470
British India	936,219	37,130
Straits Settlements	120,000	2,400
Dutch East Indies	154,980	8,188
Hongkong	73,000	1,950
Japan	523,535	16,645
Australia	1,278,385	65,583
New Zealand	10,000	600
Philippine Islands	519,032	11,941
British West Africa	1,000	185
British South Africa	187,000	6,250
Egypt	20,000	1,200

Use Pony Blimp for Scenes

One of the very few motion picture cameras which have gained admittance to the Naval Air Station at San Diego was taken through the lines by Connie De Roo, head cameraman of the Ruth Roland Company filming "Ruth of the Rockies," which is to be Miss Roland's next serial for Pathe. The scenes are of a flight made by Miss Roland in the Pony Blimp D-57, which is the smallest practicable dirigible constructed to date. The Pathe star was the first woman passenger the blimp ever carried.

Anglo-American League Utilizes Screen in Move to Cement National Friendship

WITH the organization of the Anglo-American League there has been launched in this country a movement to utilize the American motion picture industry as the means of promoting a great propaganda campaign. This enterprise is sponsored by Lord Northcliffe and close tab on its development is being kept by government officials of both the United States and Great Britain, with the idea of finding a practical method of linking the power of the picture to the power of the press.

The Anglo-American League was conceived by Lord Northcliffe for the express purpose of cementing more solidly the friendship of Great Britain and the United States. The first chapter of this unique organization was created in New York City last spring, when C. L. Faulkner came here at the head of the Northcliffe Mission. At the first meeting in New York Arthur Levey was made chairman of the national executive committee. He sought the co-operation of Benjamin A. Prager, president of the Mayflower Photoplay Corporation, who advised him to go to Los Angeles, the fountain-head of picture production, at the same time placing the facilities of Mayflower's coast studio at his disposal.

Prince of Wales Enrolls.

Recently, when the Prince of Wales' cruiser neared San Diego, Cal., the Prince sent a radiogram to Arthur Levey, then in Los Angeles, stating that he would be pleased to receive the head of the new propaganda movement. Following a conference between the Prince, Air Commodore Charlton, Generals Critchley and Carruthers and Mr. Levey, the Prince became an honorary member of the league. He expressed the hope that every true American and Britisher would also enroll.

During the Prince's visit in San Diego a league chapter was formed there, including the following prominent San Diegans: Mayor Wilde, U. S. Grant, Jr., son of General U S. Grant, and Major Gerrard, British consul at that port.

The largest chapter is in Los Angeles, and that city is the base of operations. More than 200 prominent business, professional and film men are enrolled, among whom are ex-Senator Frank P. Flint, as president; A. J. Wallace, former lieutenant governor of California, and now a candidate for the United States Senate; Mayor Snyder, of Los Angeles, and H. W. O'Melveny, head of the California Bar Association.

Franklin and Dwan Busy.

By virtue of arrangements made by Mr. Prager it has been possible to make movies of all the league activities to date. Much of the photographic work has been supervised by Sidney A. Franklin, Mayflower producer. At present Mr. Prager is experimenting with a plan to make possible the exhibition of league films in the legitimate show houses of the United States and Canada.

One of the features of this "good-will drive" will be the making by leading film producers of a series of propaganda pictures with the spirit of international brotherhood as the basic theme. The first of these special productions has been completed by Allan Dwan. His picture is an allegory entitled "Friendship." It contains many "shots" selected from English news weeklies, under the supervision of Lord Northcliffe, showing various activities in which America and England worked hand in hand.

Plans are being developed whereby every picture producer of note will contribute one or more features to the program. Included among those who are expected to be early contributors are D. W. Griffith, Mary Pickford, Douglas Fairbanks and Charlie Chaplin.

Engage Popular English Star for Lead in "The Great Day"

CABLED announcement has come from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who has been in Europe for the last month, that Bertram Burleigh, the well known British film star, has been cast to play the lead in the Paramount picture version of "The Great Day," the Drury Lane melodrama which marks the first photoplay to be made in Europe by the Famous Players-Lasky British Producers, Ltd. The picture, which is being directed by Hugh Ford, has its scenes in England, the Alps and Paris, and is said to be replete with the thrills which always have characterized productions on the Drury Lane stage.

Not only is Mr. Burleigh one of the most popular film players in Great Britain, but he also is well known in this country because of his work opposite the famous Russian dancer, Lydia Kyasht, in "The Black Spider," and in "The Dope Doctor," "John Halifax, Gentlemen," "The Man Without a Soul," and George Loane Tucker's "Mother of Dartmoor." He also has appeared in "Mrs. Thompson" from the book by W. B. Maxwell, "Garryowen" from H. deVere Stacpoole's play and in "The Sands of Time."

Buys Crystal to Provide Longer Runs in Kenosha

IN order to provide longer runs for special feature attractions, distributed by Associated First National Pictures Inc., under which organization he held the local sub-franchise for Kenosha, Wis., Charles Pacini has acquired the Crystal Theatre on Howland avenue, in the western business district of Kenosha. The Crystal will be the third link in Mr. Pacini's theatre holdings, which previously consisted of the New Majestic and Butterfly theatres.

Mr. Pacini bought an eight-month-old lease on the Crystal in addition to all furnishing and equipment. He immediately secured an additional ten-year lease and will start at once on the construction of a new theatre. According to Mr. Pacini, the day of the longer-run is approaching and in order to consistently maintain his present policy and take care of merited long runs it was necessary to have another theatre in Kenosha.

Thelma Percy Is Featured

Thelma Percy, with but a few months of motion picture experience to her credit, has been elevated to the ranks of featured players.

Nineteen-year-old Miss Percy will play the leading feminine role in the C. E. Shurtleff, Inc., all-star production of "The Star Rover," the third Jack London story to be filmed at Metro's west coast studios in Hollywood, Cal. And, incidentally, she will have attained a position rivaling that of her sister, Eileen Percy, who is well known to picture theatregoers everywhere.

The complete cast comprises Thelma Percy, Courtenay Foote, "Doc" Cannon, Dwight Crittenden, Jack Carlyle, Chance Ward and Marcella Daley.

Kathlyn Williams in Big Role

Kathlyn Williams will have an important role in Cecil B. DeMille's next special for Paramount following "Something to Think About," according to the announcement which has just been made at the coast by the director-general of Famous Players-Lasky Corporation.

Production work on her next picture, the Cecil B. DeMille special has already begun. Included in the cast are Ann Forrest and Forrest Stanley, in leading roles, taking the places formerly held by Gloria Swanson and Thomas Meighan respectively in Cecil B. DeMille productions. Shannon Day, former beauty of the Ziegfield Midnight Frolics, will also make her debut under the Paramount banner in this production.

A Trunkfull of Fun!

That's what Larry Semon provides in his latest comedy where as a "goof" stage hand he messes up a perfectly good show. He thinks that footlights, because of their name, were made to tramp on. He gives them thunder just as the "hero" says: "My isn't this an ideal day"—and when the stage manager a little later calls for some fog on the scene, Larry gives it to him—a barrel of home brew fog—barrel and all. That and a whole lot more by--

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Finkelstein & Ruben Bar Screens of Forty Northwestern Theatres to Every National Advertiser

NATIONAL advertisers are to be advised at once by Finkelstein & Ruben, of Minneapolis, that more than forty northwestern motion picture screens in the largest cities of the territory will be barred to advertising. The houses are in Minneapolis, St. Paul, Duluth, Superior and towns throughout the Northeast.

The advertisers will be notified by a circular letter, a copy of which will be sent every member of the Associated Advertising Clubs of the World. This decision was reached following the attendance of G. N. Briggs, publicity manager for the firm, at the recent advertising convention at Indianapolis.

Films carrying advertising under the guise of industrial pictures will be prohibited outright. Feature films carrying advertising will have that part deleted, if this is possible without destroying the continuity of the story, and the clipped portion returned to the producer. At the same time, the advertisers will be notified of the action. If the film would be spoiled by clipping, it will not be run.

Conferences will be arranged soon, according to the announcement, between members of the firm and President W. A. Steffes and directors of the United Theatrical Protective League with a view toward recommendations for the adoption of a like course by the other leading exhibitors in Minnesota, North and South Dakota, Western Wisconsin, the northern peninsula of Michigan and Northern Iowa. It is thought that the league will follow the lead of Finklestein.

Jensen & Von Herberg's Liberty Theatre at Yakima Opens to Overflowing Audience

WHAT is declared to have been the largest gathering in the history of all local amusement efforts officially opened the new Liberty Theatre of Yakima, Wash., a structure owned by the Jensen & Von Herberg interests of Seattle, holders of the franchise for Associated First National Pictures, Inc., for the territory. E. J. Myrick, manager, arranged the event.

"The River's End," Marshall Neilan's initial independent production, distributed by Associated First National Pictures, was selected for the opening. The Liberty Theatre is declared to have made the most auspicious beginning in the history of the various Jensen & Von Herberg theatres.

Both Mr. Jensen and Mr. Von Herberg, who make their homes in Seattle, were in Yakima for the opening of their newest house. Congratulations were showered upon them for giving Yakima such a magnificent theatre. The lobby of the new building was resplendent with quantities of bouquets and set pieces of flowers sent by well wishing friends.

Theatre Cost $200,000.

The new theatre was erected at a cost of $200,000. It has a seating capacity of 1,000. The building required four months' construction. The ventilation system is a feature which recommends the new house, particularly at this season.

The Liberty is a gem in its planning and decoration. One enters a central lobby, ornamented with a fountain and with chairs of inviting comfortableness. To the left the incline leading to the balcony and loges sweeps in a wide and inviting curve. Loge seats, wicker chairs, wide enough and far enough apart to spell comfort to the most rotund tired business man, are arranged in the lower portion of the balcony.

Color Scheme Is Restful.

In decoration the Liberty is charming. The walls are soft gray, lighted here and there by glints of gold, while the curtains and drapes are of a restful blue. Singers' boxes, one on each side of the stage, provide a place for any musician who may appear at the theatre. The needed glow of color is furnished by two art panels in blues and greens. Under each window is a wicker box filled with golden blossoms. The ceiling is like a clouded summer sky, while at the base there are vague suggestions of flower covered walls and towers.

Comfort has been the watchword in planning the theatre. The rest rooms, situated at the side of the lobby, are equipped with every detail. The projection room is located on the main floor.

Ragland on Vacation

John C. Ragland, general manager of the Arthur S. Kane Pictures Corporation, has gone to Grant's Camp, in Maine, for a vacation of a few weeks. He took along a double supply of rods and tackles and promised to bring back something more tangible than fishermen's oratory.

During Mr. Ragland's absence Walter J. Porges, until recently of the Famous Players' staff, is assisting in the Kane offices. Mr. Porges has held responsible positions with several motion picture concerns and at one time worked under Mr. Kane's direction in the home offices of Select.

Famous Players' London Players Go on Location

THE first producing company of Famous Players-Lasky British Producers is "on location" in Switzerland on the initial picture to be made from the English studio. According to the plot of "The Great Day," which is the title of the picture, being a film adaptation of the famous Drury Lane melodrama, Frank Beresford, the leading character in the plot, and his friend, Dave Leeson, meet with a terrible accident while they are climbing glaciers in the Alps. Through the breaking of the life rope Leeson is hurled over the cliff and apparently drowned in a mountain torrent.

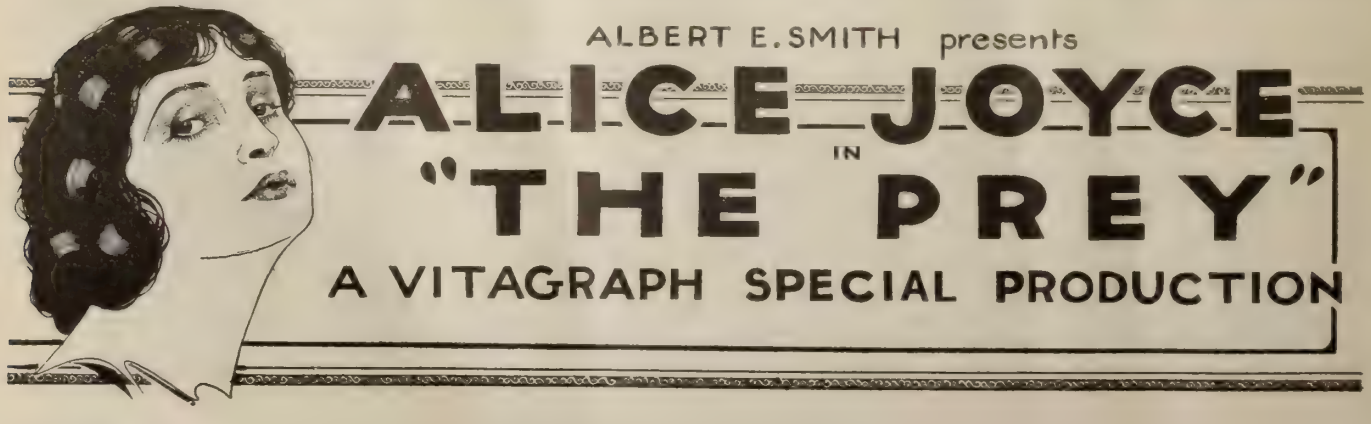
It is to film this scene that the company has gone to Switzerland where the accuracy of atmosphere may be insured as well as the magnificence of scenery known only to the Swiss Alps. At the conclusion of the work on location the leads will return to Paris where they will meet other members of the company. Scenes taken in "The Guardian Angel," the cafe which figures in the story, will be shot in the French capitol.

Names familiar to the American motion picture industry are associated with the initial production. The director is Hugh Ford who has for his assistant J. C. Boyle. Hal Young, who photographed many of Mr. Ford's productions in this country, is cameraman.

Will Feature Local Events

Prologues and local news events that can be cleverly presented harmoniously with special feature attractions have been announced as the new policy for the Strand Theatre, New Bedford, Mass. This theatre recently arranged for a full page advertisement in local newspapers to state that in the future harmonious and up-to-minute programs of an entirely new nature would be found at the Strand each week. The effort is aiming principally at offering a number of novelties the nature of which will be related.

The initial program under the new scheme featured Mildred Harris Chaplin in "The Inferior Sex," distributed by Associated First National Pictures, Inc., and in order to relate a local event the management of the Strand presented five hundred feet of two local pugilists in popular favor, editing the novelty to explain that Frankie Britt and Knockout Dyson could certainly not be accused of being "the inferior sex." Events of local interest will be featured.



Oakland Mayor Declares Legal Holiday on Date of First National Field Day

MARKING an exhibitor achievement probably never duplicated in motion picture history, E. L. Perry, manager of the T. & D. Theatre, Oakland, Cal., has completed arrangements for the initial field day for Associated First National Pictures, Inc., to be held in Oakland on July 26. The day has been declared a legal holiday by Mayor Davie in honor of the event. This is believed to be the first instance when the mayor of a city has declared a legal holiday in honor of a motion picture concern.

The T. & D. Theatre belongs to the Turner & Dahnken interests of San Francisco, holders of the franchise for Associated First National Pictures, Inc., for that territory. In carrying out the details of the plan Mr. Perry had the full co-operation of the Turner and Dahnken interests and that of Sam Y. Edwards, manager of the First National exchange at San Francisco.

Reservations have been made at the hotels for Anita Stewart, Marjorie Daw, Wesley Barry, Mr. and Mrs. Carter De Haven, Ben Turpin, Phyliss Haver, Charlie Murray, Bobby Vernon and Fay Tincher. Charles Ray, Charles Chaplin, Marshall Neilan, Agnes Ayres, Katherine MacDonald, Henry B. Walthall, Mildred Harris Chaplin and Mack Sennett have wired they will be present. Allen Holubar and Dorothy Phillips will suspend for one day preliminary work on "Man, Woman and Marriage," which they are making for distribution by Associated First National Pictures to attend the celebration.

Accompanying the delegation of Southern California exhibitors will be Sol Lesser, who, with Gore Brothers, holds the franchise for Associated First National Pictures for the Los Angeles territory. Mr. Lesser wired that nearly a score of exhibitors would arrive in Oakland on the morning of July 26 in order to personally meet the various stars.

The giant parade will feature stars, directors, cameramen, scenic artists, scenario writers, authors, exhibitors, producers and distributors. Floats have been especially constructed by the larger mercantile dealers of Oakland and will make up the second section of the parade, which will be headed by a group of three military bands sent to Oakland from nearby cities.

During the early part of the afternoon the various stars will appear at hotels and at the various amusement parks. At 4 p. m. a reception will be held at the T. & D. Theatre. The stars will occupy the boxes of the theatre and witness a showing of a First National subject which Mr. Perry will select. Mayor Davie will speak and the various stars will be brought on the stage for informal introductions to the audience.

Bourchier to Play Borstwick in Famous Players London Film

FOLLOWING the cabled announcement that he had engaged Bertram Burleigh to play the lead in "The Great Day" which is being filmed at the new Islington studios near London, Jesse L. Lasky revealed on his return from Europe that Arthur Bourchier, the dean of London's actor-managers, has been prevailed upon to play Sir Jonathan Borstwick in this first European production of the Famous Players-Lasky British Producers, Ltd.

"The Great Day" will be a film version of the Drury Lane drama of that name written by Louis N. Parker and George R. Sims. The picture, which is being directed by Hugh Ford, has its scenes in England, the Alps and Paris, where are enacted many of the thrills characteristic of the Drury Lane type of melodrama.

Arthur Bourchier is one of the old school of British actors, being an associate of the late Sir Henry Irving, the late Sir Herbert Tree and Sir Johnstone Forbes-Robertson. He introduced to Drury Lane melodrama a new type of acting, playing the hero on realistic instead of exaggerated lines.

Add Two Prominent Players to Cast of "Roaring Oaks"

JOHN HOPKINS, the player of leads and director of several productions, has been added to the cast of "Roaring Oaks," the serial now in production at the Seitz studio under the direction of Bertram Millhauser. His part is a character role that figures prominently throughout the fifteen episodes. Another addition to the cast is Stephen Carr, the fifteen-year-old boy actor who has been playing in the recent De Mille productions.

"Roaring Oaks" will be Juanita Hansen's second starring vehicle for Pathe. The play is by James Shelley Hamilton, of the Seitz scenario staff. Warner Oland plays the leading male role. Marguerite Courtot, whose work in serials in which she was co-starred with episode pictures, has an important part.

Work on the initial episode is now under way at the studio in New York. The location work for the chapter was completed at Long Island.

Meyer Arrives at Bombay

The arrival of Frank Meyer, assistant secretary of the Famous Players-Lasky Corporation, in Bombay, India, where he will have charge of the construction of the studio to be built by the Indian Empire Famous Players-Lasky Film Company, Ltd., is announced in a cable received at the home office of the Famous Players-Lasky Corporation.

Mr. Meyer was accompanied by Tarkington Baker, who will act as Indian represenstative of the Famous Players-Lasky Corporation.

The work of assembling the material and labor for the construction of the mammoth studio and laboratory will be undertaken at once, it is stated.

Talmadge Sisters Sail in August

Norma and Constance Talmadge, accompanied by Norma's husband, Joseph M. Schenck, president of both Talmadge Companies, their family physician, Dr. Bernard Livingston, Miss Talmadge's secretary, Miss Ann Pallette, and Miss Talmadge's maid, are sailing on the "Imperator" August 12th, with Mrs. Gish and Dorothy Gish, for a two months' vacation, in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister Natalie Talmadge, in Paris, where they expect to crowd a year's sightseeing into a few weeks, as this is their first trip abroad.

Webb Makes Screen Debut

Clifton Webb, the young actor now appearing with Irene Bordoni in "As You Were," has been engaged by Metro to play the role of Clay Cullum in support of Ina Claire in the picturization of "Polly With a Past," by George Middleton and Guy Bolton. Clay Cullum is the role originated in the stage production by Cyril Scott. Leander de Cordova is directing.

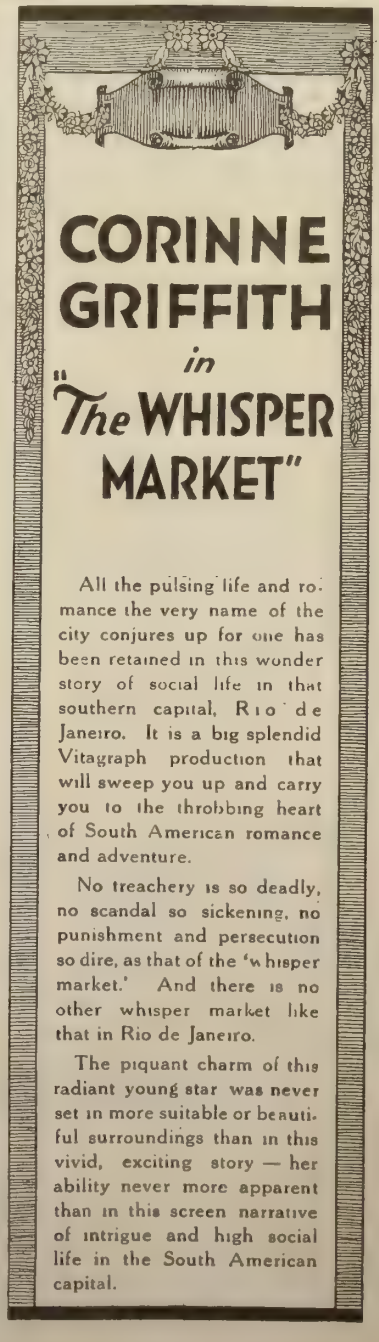
Dempsey Acquittal Increases Sales

The Pathe serial sales department reports that contracts on "Daredevil Jack," the fifteen episode serial starring Jack Dempsey, arriving from all branches in constantly increasing numbers. A gain of 100 per cent. was noted on this serial three weeks after the vindication of Jack Dempsey from the draft evasion charges by a jury in a Federal District Court in Los Angeles.

Mrs. Dal Clawson Dies

Mrs. Dal Clawson, wife of the well known cameraman, died suddenly in New York last week from heart disease brought on by an attack of acute indigestion. She arrived in New York a week prior to her death in company with her husband, who left the West Coast, where they made their home, to assume the post of head photographer for R. A. Walsh.

The body was taken to California where it will be interned at the Hollywood Cemetery. Clawson accompanied the body. The deceased was a non-professional.


CORINNE
GRIFFITH
in
"The WHISPER
MARKET"
All the pulsing life and romance the very name of the city conjures up for one has been retained in this wonder story of social life in that southern capital, Rio de Janeiro. It is a big splendid Vitagraph production that will sweep you up and carry you to the throbbing heart of South American romance and adventure.
No treachery is so deadly, no scandal so sickening, no punishment and persecution so dire, as that of the 'whisper market.' And there is no other whisper market like that in Rio de Janeiro.
The piquant charm of this radiant young star was never set in more suitable or beautiful surroundings than in this vivid, exciting story — her ability never more apparent than in this screen narrative of intrigue and high social life in the South American capital.

Budget System of Finance Is Applied Successfully by Realart Corporation

A BUDGET system of finance, similar to those used by the largest business corporations of the country, has been originated and put into successful operation for the first time in the motion picture industry, it is believed, by Dario L. Faralla, controller of Realart Pictures Corporation.

The system has been in use for more than seven months and its success has been pronounced. It has not only proved a more simple and practicable method of finance than the old system, but it has resulted in large savings in production and distribution and placed rentals to exhibitors on a sound, economical basis.

No Previous Guides.

Mr. Faralla is highly gratified over the success of the system. He states that through it hundreds of thousands of dollars have been saved to exhibitors who have shown Realart pictures during the past year and that under the Realart "Star Franchise" during the coming season the benefits will be even more appreciable.

Mr. Faralla worked under adverse conditions in creating and carrying out the budget system. He had no previous guides by which to lay his plans and many financial experts who had made a study of the motion picture business had declared it was not possible to employ the budget method.

Determining Expected Revenue.

"The most difficult part of the task I faced," he said, "was to discover a method of determining the expected revenue for a year. Given this it was possible to proceed to the matter of expenses with assurance. First of all, it was necessary to determine from the performances of hundreds of motion picture films what the average percentage of return was.

"I set out to discover the varying percentages of film returned during its life, regardless of its original cost and its ultimate value. Arbitrarily setting the life of a picture at two years, I discovered a percentage of return for each one of these twenty-four months. This was a minimum figure, of course, and placed no limit on what an unusually successful picture would do.

Method of Procedure.

"The budget system, therefore, worked in this way. Knowing how many pictures the company would release during the year and the months in which they would be available, I obtained their total value by the percentage of their cost over the months of the year in which they would be active.

Value Decreases With Age.

"As these figures worked, a picture that cost $350,000 and could be worked only two months in 1920 would have to return more than one costing $200,000 and working for four months. Anything a picture returned in a month over its percentage quota was simply surplus and was not written off its value as played business.

"So, during each month of its life, a film had a definite value, becoming less as it grew older. From the beginning I knew just how much could be expected in revenue during the year and was able to plan the company's expenses accordingly. Going forward into the new year I know just how many pictures and when we will release, so that our total income is as certain to me now as it will be a year hence."

Army Aviators Help News Weeklies

Details of the manner in which the army air service by co-operating with moving picture producers makes it possible for the public to view events which could not otherwise be pictured, have been made public in a statement authorized by the Secretary of War, in which it is declared that the moving picture industry has come to recognize the service "as indispensible in presenting the best in war pictures."

"A few years ago, one scarcely ever saw a moving picture made from aircraft," it is declared in the statement. "However, today there are few weeklies printed without at least one record. Those who have had the opportunity to see the picture of a trip over Mount Lassen and the Yosemite Valley and Niagara Falls, which were taken from the air service planes, can fully appreciate how faithfully the cameraman recorded every detail of Dame Nature in her most glorious moments."

Goldwyn Takes Another Studio to Hurry Production on Madge Kennedy's Vehicle

SEVERAL important developments in the production of "The Highest Bidder," the new eastern Goldwyn vehicle for Madge Kennedy, have taken place during the past week. Lionel Atwill, the well-known actor who is playing opposite Miss Kennedy, developed blood-poisoning in his right arm, necessitating the postponement of much work planned. Gilbert White, one of the art directors at the Culver City studios, arrived in New York to take charge of the art element of the picture. Still another development was the hiring of the Spitz studios on East 124th street, to be used in addition to the regular studios, situated at 308 East 48th street.

Expect Great Success.

The hiring of the Spitz studios was the result of the incapacitation of Mr. Atwill. The stage on 48th street has already been utilized for the picturization and sets erected for the many scenes in which the leading man appears. No expense was spared on the sets, for Goldwyn officials expect "The Highest Bidder," which is taken from Maximilian Foster's story, "The Trap," to be the most successful of the long line of successful Kennedy productions. Consequently it was deemed cheaper to hire new studios where work could be done with sets in which Mr. Atwill does not appear rather than to tear down and later re-erect the scenery in the 48th street studios.

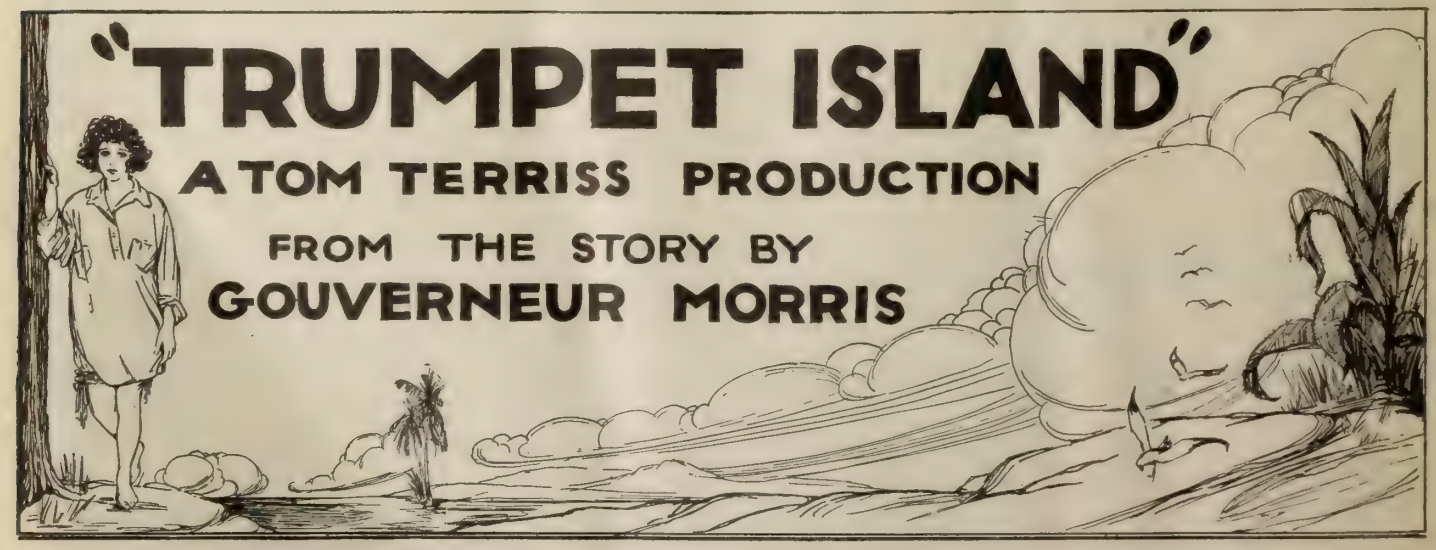
In addition to the services of the star, Miss Kennedy, and Mr. Atwill, who is to be starred by David Belasco in the fall, the cast includes two other well-known Broadway featured players, Vernon Steele and Reginald Mason. Mr. Steele recently played the male lead in "The Hole in the Wall," on Broadway, and Mr. Mason did as much in "Adam and Eva."

Others in the cast are Joseph Brennan, Brant Darley, Zelda Sears and Ellen Cassity.

Hughes Appointed in New Haven

Al Lichtman, general manager of distribution of Famous Players-Lasky Corporation, has announced the resignation of Frank J. Scully as manager of the New Haven exchange of that organization and the appointment of Maxwell C. Hughes to the position.

Mr. Hughes has had an extended experience in the motion picture industry and leaves the post of New York manager for Triangle to assume his new duties.



Eastman Buys Tennessee Alcohol Plant; Plans a Series of Great Laboratories

GREAT expansion of activities is foreshadowed in recent action and plans of the Eastman Kodak Company. A move to acquire control of one of the important raw materials used in the manufacture of film has just been consummated in the purchase of the plant of the American Wood Reduction Company at Kingsport, Tenn., built during the war to make wood alcohol for the federal government.

A large concrete warehouse for the storage of motion picture film, with a capacity of 10,000,000 feet, is to be built at Los Angeles, to take care of the rapidly increasing demands of Pacific Coast consumers. Perhaps one of the most far-reaching plans, considering its ultimate relation to the industry, is the plan to erect a number of laboratories in various parts of the country near the producing centers.

The Eastman company is one of the three or four largest users of alcohol in the country and heretofore has been obliged to purchase all of that chemical needed in its business. The Kingsport plant, covering more than thirty-five acres, is expected to produce all of the alcohol which the company will use in future. The plant was built in 1918 at a cost of more than $1,000,000 and in November of that year was taken over by the government for $1,100,000. Since the signing of the armistice it has been idle.

Consider Enlargement of Plant.

The company is considering a great extension of the plant and the manufacture of other chemicals which it uses in enormous quantities. Frank W. Lovejoy, a director and general manager, and James S. Havens, a director and secretary of the company, with Perley S. Wilcox, assistant manager of the Kodak Park plant of the company, have been in Kingsport for several weeks studying the possibilities of these proposed enlargements. They are to report upon the advisability of purchasing more land and other extensions. George Eastman has just returned to Rochester, after having spent a week looking over the ground.

It is not expected that the plant will be in operation before fall. Herbert C. Williamson, of the engineering staff of the Eastman company, is in Kingsport in charge of the preliminary preparations for the opening of the plant. During the war the plant employed about 1,500 men and it is believed that about that number will be employed at first by the Eastman company.

Provides Against Transportation Delays.

The huge concrete storage building which the Eastman company is to erect at Los Angeles is to insure a constant large supply of raw film there. Since Los Angeles became the heart of the studio world, a vast amount of Eastman film has been continually on the way westward. Prompt deliveries to the producer-consumers are essential and the warehouse is designed to meet any great demand which may arise and to provide against a shortage of available film due to delayed transportation or any one of numerous contingencies which may arise.

Atlanta Prepares for Record Picture Year, Says Pathe Man

J. A. McWHORTER, the newly appointed Pathe branch manager for the Atlanta territory, is enthusiastic over picture prospects for the coming year. After three years' service as a salesman in that territory, Mr. McWhorter spent several days in New York last week in connection with his increased responsibilities.

"In spite of the present heat wave," he said, "there are already unmistakable evidences that September will see the new season start off with a rush of patronage which will mean crowded houses everywhere throughout 1920-21. The entire classification of pictures of quality is scheduled for big business. We are strong for serials in the Atlanta territory. Ruth Roland is a great favorite. So are George Seitz and Marguerite Courtot and Warner Oland and Juanita Hansen.

"The Blackton and Edgar Lewis features are always welcome, while Blanche Sweet is the most remarkable 'come-back' in the screen history. All good short subjects have excellent prospects. The Pathe News and Review, and Topics of the Day, with the Rolin Comedies, are welcomed with increasing favor. As for Harold Lloyd and his two-reelers he has caught and held the popular fancy with his sensational two-reel comedies—nobody thinks of missing one."

Mary and Doug Headed Home After Trip Through Europe

MARY PICKFORD and Douglas Fairbanks sailed from England on July 21 and will arrive in New York on July 28, according to word received this week by Hiram Abrams, president of the United Artists Corporation.

The present plans of the two "Big Four" stars will not permit a long sojourn in New York as everything is in readiness at their respective studios in Los Angeles for the resumption of their activities and both Mr. and Mrs. Fairbanks are anxious to get going on their next productions.

Each star has two stories in preparation, but it has not been decided which will be the vehicles for their next United Artists release. Miss Pickford has a popular novel and a well known stage play at her disposal and Mr. Fairbanks has an original story of the western type and also a widely read novel in preparation. Because no decision has been made by either as to which will be produced, the titles are withheld.

Immediately upon their arrival a definite decision will be made and then telegraphic advice to John Fairbanks and Mrs. Charlotte Pickford, general managers of the two studios, will permit plenty of time in which to prepare the required "sets" for the starting of the productions a day or two after the couple arrive on the Pacific Coast.

Frank Newman and M. H. Field Leave Kansas City for East

FRANK L. NEWMAN, president of the Newman chain of theatres in Kansas City, and Milton H Field, managing director, left on July 18 for a ten days' trip to New York. They will visit the leading picture theatres of New York for suggestions and ideas. Their itinerary calls for stop-overs at Detroit, Cleveland, Pittsburg and Buffalo and on the return trip they will stop at Milwaukee and St. Louis.

Joseph H. Gilday, manager of the Famous Players branch, has been taking some quick trips to towns in this territory and without exception has brought back very substantial contracts for coming Paramount releases.

Thomas Henneberry, manager of theatres at Fort Scott and Independence, Kan., has been spending much time lately in Kansas City and has theatre managers guessing, as he has been putting over so many deals lately that they don't know what to expect next. He and his partner, Jack Roth, who jointly manage the Apollo Theatre, are seen driving mysteriously around every night.

Amanda Brown, who has been the soprano hit at the Newman Theatre for the past month, is voted a favorite by all who have heard her sing. Mr. Feld wants to make her a permanent soloist in the Newman theatre.

Male Censor for Kansas

Governor Allen soon will appoint a male motion picture censor for Kansas. Three women now censor films for the state and two of them will be retained to work with the man. The governor's action will be in response to many requests that the board be not entirely feminine in character.

The Web of Scandal

is a beautiful woman's most treacherous enemy. Young, dazzlingly beautiful—

CORINNE GRIFFITH

in

"The WHISPER MARKET"

presents a vivid picture of the result of gossip in the most beautiful of New World cities, Rio de Janeiro. Here, as Ermine North, she resigned as queen in the most exclusive social set, but faced disgrace because Scandal said this, and Gossip said that.

A Vitagraph production of love, mystery and intrigue in one of the most romantic settings in the world.

Good Fairy Sees That Little Geraldine Has Her Chance as Motion Picture Star

THE fairy of good fortune has been extremely kind to little Geraldine Jackson, 6-year-old daughter of Fred S. Jackson, an attorney of Buffalo, N. Y., and grandchild of Judge Joshua Gaskill, of Niagara county. By the sheer force of her pleasing personality and her exceptionally keen sense of doing the right thing at the right time Geraldine, within a year, has drawn herself from total obscurity to a motion picture star with her own company and one of the honor guests at the notification ceremonies of Governor Cox.

The rise to fame of Geraldine is like a fairy tale. Long before she was able to understand the cause and effect of the screen drama she teased her parents to a point of distraction to take her to the movies. She just loved them, according to her father.

Little Mary Wanted Her.

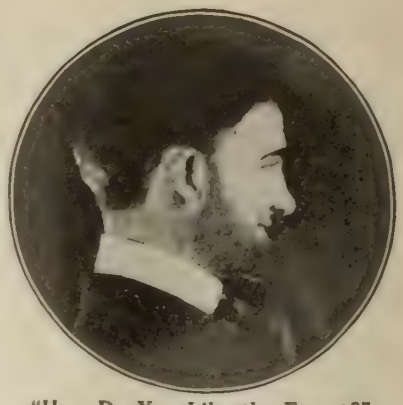
Mrs. Jackson took the children to San Francisco and Geraldine insisted on a trip to the studios. Mrs. Jackson took Geraldine to the Mary Pickford studio and the minute Little Mary saw the child she pronounced her a coming star and had her manager draw up a contract for Geraldine's mother to sign.

Sidney Chaplin later spied Geraldine and then there was a long procession of managers seeking the child for their very own star. However, Geraldine entered the Chaplin studios and amazed the directors with her ability to perform before the camera. After appearing in several productions experts declared Geraldine to be another Baby Osborne.

Led Convention Cheering.

This year, "Gerry," as she is familiarly known, entered politics. During the recent Democratic convention in Frisco she attended all the sessions. She was an ardent McAdoo supporter, but when the tide turned to Governor Cox she went with it. With a tiny American flag in her hand "Gerry" leaped to the speakers' stand and led the first Cox demonstration and became the star of the convention.

Geraldine's invitation to the notification ceremonies of Governor Cox came as a result of the unprogramed meeting between the little star and Mrs. J. D. Mahoney, daughter of the nominee. According to word from Frisco, Mrs. Mahoney and a party were dining in a prominent hotel. Across from their table sat Geraldine and her mother. The captivating manner of "Gerry" took the Mahoney dinner party by storm. She serenely left her mother to enjoy ham and eggs with the Mahoneys. She became so attached to the new found friends that she had to be forcibly detached from the party.



"How Do You Like the Forest?"
Asks Joe Ryan of his co-star, Jean Paige, in their Vitagraph serial, "Hidden Dangers."

The Forked Tongues!

All of Rio de Janeiro, that languorous home of rare beauty and mystic tropical charm, succumbed to the dazzling radiance of Erminie North's personality. She led the city's social whirl—loved, was loved and was happy. Then treachery came—and plots and intrigue. The whisper market stirred, awoke and cast over all its baneful spell. At this point is where the big moments of the picture begin.

You will enjoy—

CORINNE GRIFFITH
in
"The WHISPER MARKET"

Fox News Does Fast Work in Filming the Yacht Cup Races

FOX NEWS, the semi-weekly screen magazine, did remarkable work in presenting views of the first race in the series for America's cup between the defender Resolute and Sir Thomas Lipton's challenger Shamrock IV. The scenes, photographed by seven cameramen during the course of the race on Thursday, were rushed to the laboratories of Fox Film Corporation. There they were immediately printed, reviewed by the director in chief, his secretary and entire staff in the projection room, and the material cut and assembled. At dawn Friday morning the task was finished and prints were started on their way to Fox exchanges in distant states, to be released Saturday.

George Ingersoll Directs Advertising and Publicity for Hodkinson Company

PRESIDENT W. W. HODKINSON has appointed George Ingersoll as director of advertising and publicity for the W. W. Hodkinson Corporation, and Mr. Ingersoll is now building up the plan and the promotion division of the Hodkinson distributing system. Mr. Hodkinson is constantly in search of men with ideas and does not hesitate to invade the merchandising field.

Mr. Ingersoll's work is evident in the campaign on "The Green Flame" and "The Silent Barrier." Assisting him in this work are George B. Gallup, Jr., Richard Weil and William Dowling. Events at the Hodkinson offices are watched with considerable interest, since Mr. Ingersoll joined the organization just in time for the fall campaign. His experience in advertising and merchandising covers fourteen years and includes seven years of newspaper and magazine work.

Won Spurs With Crowell.

He won his spurs as a copy-writer for the Crowel Publishing Company in 1911, and was engaged in the national newspaper and magazine campaign conducted by that company for its three publications. He served three years with the Charles Frohman Company as playreader and press agent. The past year he handled the Goldwyn Eminent Authors and the Rex Beach pictures, beginning with "The Girl from Outside."

Mr. Gallup is a well-known New England advertising man, who, until joining the Hodkinson staff, was advertising director of one of the largest houses of its kind in the country. Previous to that he was connected with such well-known organizations as the Sperry Hutchinson Company, Library Bureau and Cosmopolitan Magazine.

A recent addition to the department is Richard Weil, who has been with Select and with Robertson-Cole. He will prepare the Hodkinson campaign books and general press matter, as well as serve in the field on special exploitation.

William Dowling heads the art department. Perhaps his best known work is the series of portraits of prominent men he did for "Town and Country," in the course of which he had as sitters Theodore Roosevelt, Richard Harding Davis, General Leonard Wood, General T. Coleman DuPont, Charles Dana Gibson, Otto Kahn and W. K. Vanderbilt.

Dedicate Song to Bebe Daniels

A new song entitled "A Good Little, Bad Little Girl" has been written and dedicated to Bebe Daniels, one of the recent additions to Realart's gallery of female stars. The words of the song are by Alfred Hustwick, a Los Angeles verse writer, and were inspired by the advertising line adopted, "The Good Little Bad Girl."

"I Think You Ought to Mortgage It."
Says Jean Paige, who thinks of business first in Vitagraph's "Hidden Dangers."

Pathe Serial Makes Dempsey Known to Crowds on Broadway

JACK DEMPSEY has lost none of the esteem in which New Yorkers have held him since his victory over Jess Willard for the heavyweight championship of the world. In fact, he has added thousands to his loyal legion of followers, as indicated by the crowd that stormed his quarters during the last week, when the title-holder and star in Pathe's serial, "Daredevil Jack," went into training for a forthcoming bout. The champion has not been seen in action since he won the title from Willard, more than a year ago, but he has been kept before the public by his successful serial.

Dempsey withheld his New York appearance, as well as his first bout in defense of his championship, until after his acquittal of the charges made against him on the West Coast.

He opened his training quarters at the Van Kelton stadium on Broadway but deserted them on Sunday last for a trip to New Dorp, Staten Island. There he was immediately recognized, and, in a few minutes after his appearance on the beach he was the center of an admiring crowd of thousands.

To Advertise National Paramount Week in 868 Leading Newspapers in Country

NATIONAL Paramount Week, Sept. 5 to 11 inclusive" is the slogan that will be placed before millions of people from one end of the country to the other by the most stupendous advertising and publicity campaign ever conceived by Famous Players-Lasky. For the third annual National Paramount Week the officials of Famous Players-Lasky will use advertising space in twice the number of papers that were used in the record breaking campaign of 1919. Preliminary plans for this year's event call for the purchase of space in 868 papers in cities and villages exceeding 10,000 population in every part of America.

Theatres Benefit Individually

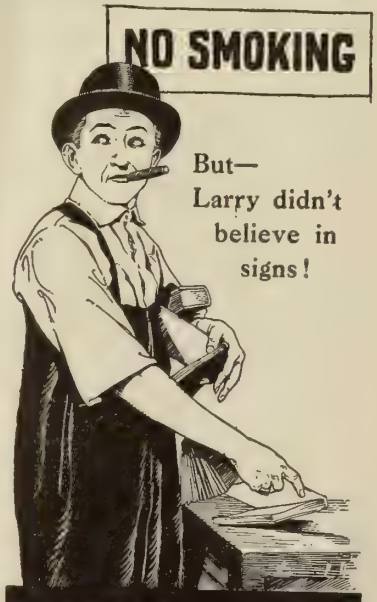
According to early reports received at the executive offices of the corporation the number of theatres booking "Paramount productions solid" for the week will exceed the mark set in any previous week of the organization's history. A mark of $1,000,000 business for the week has been set by Al Lichtman, general manager of the department of distribution, and indications point to the fact that this goal will be exceeded by exhibitors anxious to avail themselves of the benefit to be reaped by being associated with this advertising campaign.

Every department in the daily newspapers will be for the specific benefit of theatres playing Paramount productions in the territory covered by such publications. Under a striking heading announcing National Paramount Week, the advertisements will list individually the theatres in that territory playing Paramount productions and their bookings for the week.

Magazine Space.

In addition to the advertising in the daily papers, space also will be bought in publications of national circulation, such as the Saturday Evening Post and Colliers. These advertisements will tie up National Paramount Week with a plea for better motion pictures, and will redound to the advantage of the exhibitor who exploits the Paramount slogan in his lobby or local displays.

As the next step in giving National Paramount Week countrywide application, Famous Players-Lasky places at the service of exhibitors its exploitation representatives at each exchange. Under the direction of Claud Saunders, exploitation manager at the home office, these representatives will be available for the prosecution of campaigns in any locality to better advertise local theatres and productions in connection with Paramount Week.



LARRY SEMON
in
The Stage Hand

He wasn't superstitious—didn't believe in signs—so, without the ouija board to guide him, how was he to know that right beside him, as he calmly puffed his Flor de Ropo, was a ton of powder just dying to go off and go up? But it proved a blessing to Larry. It gave him prominence; sent him through a few slight carriers like a stone wall, an iron door and other things, and landed him right on the stage as the central attraction of a beauty Pallet.

Geraldine Farrar's "The Riddle: Woman" Is Finished After Three Months' Work

ALMOST three months after the first scene was "shot" in the old Thanhouser studio at New Rochelle, the camera has turned for the last time on the Associated Exhibitors' production of "The Riddle: Woman," starring Geraldine Farrar, which will be distributed by Pathe. With the filming of a massive scene, staged on the biggest set ever built in the Thanhouser studio, Director Edward Jose wrote finis on his slate on Saturday afternoon, July 17. The scene depicted a lawn fete in which several score of fashionably dressed "extras" took part, together with the star and principals, Miss Farrar and Adele Blood and Montagu Love.

Under supervision of Director Jose, the production is now being cut and titled. The company returns late in the week from Marblehead, Mass., where several exteriors were filmed. Money was spent freely upon the settings which lend to the picture an atmosphere absolutely essential to its success.

Miss Farrar, at the conclusion of her work, was worn out and with her husband, Lou Tellegen, started almost immediately for her country home in the Adirondacks.

Adele Blood, principal support of Miss Farrar, with Montagu Love, also was fatigued by her strenuous efforts and started for a vacation which will last for a month.

"The Riddle: Woman" is first of a series of massive productions planned by Associated Exhibitors. When the complete cost of the picture has been tallied, it will total as much as any big picture of recent date, says Pathe, and its value is clearly apparent in the "rushes" which are now being pieced together in the work of preparing the production for release.

Vignola Finishes Second Picture

Robert Vignola, whose first special production for Cosmopolitan-Paramount, "The World And His Wife," was the principal attraction at the Rivoli Theatre, New York, last week, has taken the final scenes for his second production, "The Passionate Pilgrim," from the novel by Samuel Merwin. Vignola is now engaged in cutting and titling it, and in between times he is preparing for his next production which is said to be based on an unusual dramatic story by a famous author, a story admirably fitted for the screen and full of opportunities for rare human touches which have characterized Vignola's work in the past.

Bert Adler Is Appointed to the Post of Eastern Representative for Allan Dwan

PRODUCER ALLAN DWAN, at present releasing Mayflower specials through First National, and shortly to offer his own productions as a member of Associated Producers, announces the acquisition of Bert Adler as eastern representative. Mr. Adler first attracted Mr Dwan's attention as exploitation manager of Realart, where his campaign in behalf of the producer's "Soldiers of Fortune" won wide comment for its originality.

Despite the long association of both Dwan and Adler with the film industry and the confidential nature of the eastern representative post the two principals have never met each other. Adler is a pioneer in the movement for the producer co-operation with the exhibitor—the movement which teaches that a picture must not only be sold, but "put over." It will be his chief duty to "put over" the Dwan productions as well as to supervise their booking.

Starting in the industry with Edwin Thanhouser, Mr. Adler's advertising literature of 1910 shows unique lobby displays and tie-up suggestions. He became general representative of the Thanhouser Company under the late C. J. Hite.

Adler perhaps attained widest note with his independent publicity office in the Candler Building two years ago, where he served Inter-Ocean Film, Educational, Film Clearing House, Graphic Features, Warner Brothers, United Kingdom Photoplays, of London, and participated in the exploitation campaign of "My Four Years in Germany," "The Vicar of Wakefield," George Loane Tucker's "Manx Man," the Williamson undersea pictures and "The Better 'Ole"; also handling the personal publicity of H. O. Davis, J. Frank Brockliss, J L. Kempner, Rupert Julian, Herbert Blache, Joseph R. Miles and Arthur S. Kane. Mr. Adler's office acted as New York representative of Kinematograph Weekly of London, a leading foreign trade paper.

He came to Realart through Arthur S. Kane, and his present position with that firm is that of associate director of advertising and publicity. Mr. Adler is a Mason, Odd Fellow and Friar, chairman of the membership committee of the Associated Motion Picture Advertisers and member of the energetic film theft committee of the National Association of the Motion Picture Industry.

Rogers Heads Famous Players New Short Subject Department

AL LICHTMAN, general manager of the department of distribution of Famous Players-Lasky Corporation, has announced the appointment of W. F. Rogers to head the organization's newly created short subject department. Plans have been laid by Mr. Lichtman and Sales Manager S. R. Kent to conduct an intensive campaign.

Mr. Rogers, who will work directly under Mr. Kent, has probably had as much experience in handling short subjects as any one in the film business. He was sales manager of the General Film Company, in charge of the short reels, and later assistant sales manager of Goldwyn, where he also specialized in shorts.

Paramount's new short films for the season of 1920-21 will be Paramount Mack Sennett Comedies, Paramount Post Scenics, Paramount-Burton Holmes Travel Pictures and Paramount Magazine. Famous Players-Lasky will also release some of the Paramount Arbuckle and Paramount Sennett Comedies. A drive will be made also on the present stock and variety of short reels.

King Visiting London Studio Proves He's "Regular Fellow"

A PERSONAL visit from His Majesty, King George V., was an honor recently accorded N. Gregory Arnold, one of the art directors of the new London studio of Famous Players-Lasky British Producers, Ltd., the English organization of Famous Players-Lasky Corporation. It was, as Mr. Arnold afterwards described, a case of severe nerve attack until he discovered that His Majesty was a "regular fellow" and wished to be regarded as "one of the boys" when he visited the artist's studio.

Like his fellow art director at the London studio, L. Dawson, Mr. Arnold is an old exhibitor at the Royal Academy. During the war he served with the Royal Air Force, both in active service and in an administrative capacity.

The standing of both Mr. Arnold and Mr. Dawson at the Royal Academy is considered guarantee of the artistry of productions which will be made at the London studio by Famous Players-Lasky.

Riesenfeld Re-Books "Prince Chap"

Due to insistent demand from patrons who failed to see William DeMille's "The Prince Chap" with Thomas Meighan during its week run at the Rivoli Theatre, New York, July 11-17, Hugo Riesenfeld, managing director of the Rialto and Rivoli theatres has booked the picture for the Rialto the week of July 25. Manager Riesenfeld is sponsor for the statement that the demand for the picture was so great that he was practically obliged to show it at another of his theatres for an additional week.

The Thomas H. Ince Trophy.
Presented by Mr. Ince for the competition of West Coast firefighters.

Thomas Ince Presents Trophy for West Coast Firefighters

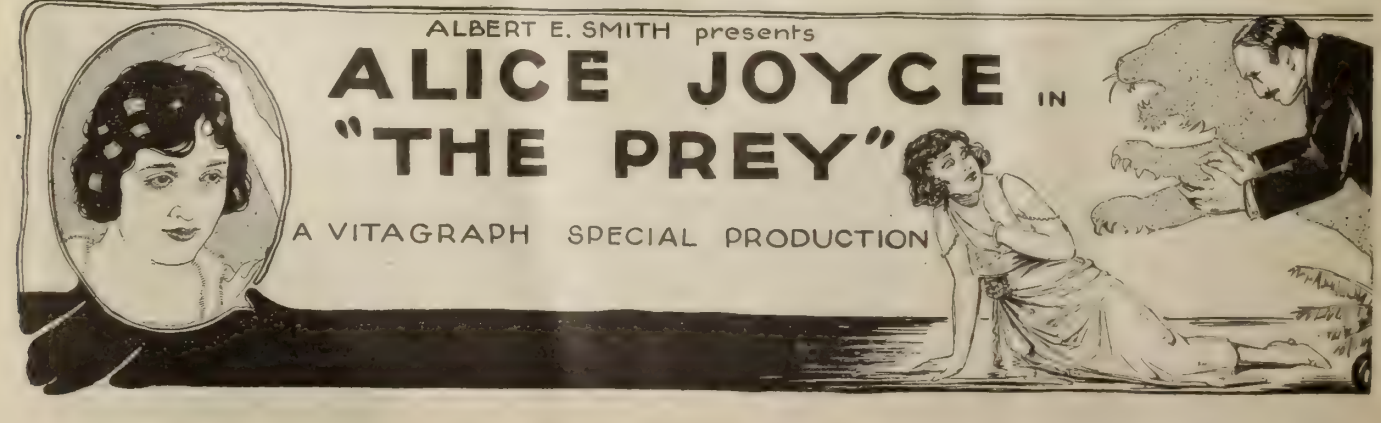
CONTINUING his interest and practical assistance in local and national fire prevention campaigns, Thomas H. Ince last week presented a fine sterling silver trophy for the competition of the fire departments of Pacific Coast cities.

Measuring thirty-four inches high, with an engraved design that symbolizes the purpose for which it was originated, the handsome trophy was placed in the care of Fire Chief Scott of the Los Angeles department, who will formally present it to the Pacific Coast municipalities at the annual convention of fire chiefs to be held in Los Angeles on September 13, 14 and 15.

The presentation of the trophy is the direct outcome of the special fire-prevention picture produced recently by Thomas H. Ince and donated to the West Coast Fire Prevention Bureau as "first-aid" for its concerted drive to lessen the danger of conflagration.

Two Illinois Theatres Change

The Lillian Amusement Company, operating the Washington Theatre and Garden, Granite City, Ill., has taken over the Rialto Theatre of that city. After improvements are made, the Rialto, which seats 1,200, will be opened September 1 as a feature house. The Washington, now managed by Louis Landan, Jr., and seating 1,100, will show vaudeville. Mr. Landan also will manage the Rialto.



Hugo Ballin.
Now directing his first independent production, "The Honorable Gentleman."

Ballin Originates Novel Set for "Honorable Gentleman"

WITH the production of Achmed Abdullah's "The Honorable Gentleman" nearing completion, Hugo Ballin is now directing the more poetic and pictorial episodes of the story.

While "The Honorable Gentleman" is a modern drama in every sense, taking place in the tenement district of New York, certain scenes are laid in China of today. Together with these characteristic glimpses of Oriental life, Ballin plans to visualize one of the many lovely legends familiar to students of Chinese myths, "The Story of The Bell." He will detail the fable of the maiden who, bereft of her lover and dying, is fused with the metal from which the bell is cast. Her tears, according to common belief, forever echo in the tones of bells the world over.

For this fragment of delicate fantasy, he has devised settings of uncommon beauty and curious simplicity. Instead of building lofty temples and employing idols and embroideries, he has gone to the other extreme —that of the artist rather than the art director.

His characters will play before flat backgrounds on which are painted scenes as faithful to the spirit and artistic traditions of the Chinese as one of their old prints made animate, of course, by the magic of the cinema. Enriched by shadows and skillful lighting the effect promises much to those who seek more than is usually found on the screen.

Hart Has Several Pictures Ready for Paramount Release

WILLIAM S. HART will begin work on another Paramount production shortly, the title of which is still to be decided upon. He has recently completed a couple of productions for Paramount release, one of the most interesting of his latest pictures being included, "The Cradle of Courage," in which Hart has the role of a San Francisco policeman.

Frederick Bradbury wrote the original story and Lambert Hillyer, who has supervised most of Hart's last releases, adapted it to film form, and directed the production. Joe August, A. S. C. officiated behind the camera.

Ann Little appears opposite Mr. Hart in one of the best characterizations she has offered to the screen. Thomas Santschi, heavy man and star in numerous productions, plays the heavy role. Gertrude Claire, Francis Thorwald and George Williams have important roles.

The story deals with San Francisco's underworld and portrays the fight of a reformed crok, an ex-service man to keep straight. Bill Hart as the policeman has one of the most unusual roles of his career in a story throbbing with emotion.

Big Bookings on Seitz' New Pathe Serial Proclaim His Increasing Popularity

THAT George B. Seitz has more than doubled his value as a box office attraction since the completion of his first starring vehicle is evidenced by the report that Pathe had more than fifty per cent. increased bookings on "Pirate Gold" five weeks before the release of the picture than was recorded on "Bound and Gagged." "Pirate Gold" is to be released August 15, the first episode being issued simultaneously with the final offering in the "Young Buffalo" series.

The picture is announced by Pathe to have been the object of more requests for bookings previous to the setting of a definite release date than any Pathe episode offering. The announcement of its release proved the signal for the signing of many contracts at every branch office; and, in response to the demand for paper, advance trailer and other exploitation helps, Pathe rushed matters and was able to supply these necessary and highly important accessories at a much earlier date than is customary.

On information from the branches, all of which have advised the home office that exhibitors are planning extensive campaigns, Pathe expects this serial to open upon its initial showings in an especially spectacular manner, as many novel exploitation stunts are in preparation.

The campaign book outlines a wide range of ideas for stunt campaigns. There are suggestions for ten exploitation devices, which are both practicable and promise great possibilities to the progressive showman.

The serial is scheduled for trade showings at the Pathe branches soon.

"Comiclassic" Name of New Comedy Release by Special

THE Special Pictures Corporation is to give another comedy release to the film world, according to an announcement made by officers of that Los Angeles organization which specializes in production and distribution of short subjects exclusively.

"Comiclassic" is the name given the newest release of Special Pictures, according to President Louis W. Thompson. It will be made up of a 1,500 foot comedy and a 500 foot scenic, made by the recently perfected Handschiegl process.

Only the bigger stars and directors of the comedy world will be used in the "Comiclassic" release. Contracts are being signed now with well known fun makers of the local producing colony, while H. J. Roberts, general sales manager of Special Pictures, is on his way to New York to line up mirth stars at the Gotham studios.

This makes seven releases a week already arranged by Special Pictures, including the "Comedyart," with which the company started, the Sunset-Burrud scenics, the Clayplay comedies in Animated Mud, and three comedies from Premier Productions each week. The eighth release is to be announced soon. Production on the "Comiclassics" will start August 1, and the first release is scheduled for October 3.

Toy Books Kerrigan Pictures.

So great has been the success of the past J. Warren Kerrigan pictures at the Toy Theatre, Milwaukee, that the management, according to a letter received at the home offices of the W. W. Hodkinson Corporation from W. F. Seymour, special representative, has requested the privilege of playing the next Kerrigan release, "The Green Flame," and is prepared to buy the picture without a preview. This is a radical departure from custom for the Toy Theatre.

Expect to Finish "The Furnace" in July.

William D. Taylor expects to finish "The Furnace," his second super-special production for Realart, by the end of July. He will take a rest at the Catalina Islands before starting work on his third production, "The Witching Hour," by Augustus Thomas.

Sullivan Titles Selig Picture.

Frederic Sullivan, who recently directed "In for the Night" for W. N. Selig, has just finished the work of cutting and titling the picture. Although no definite announcement regarding the production's release has come from the studio as yet, it is said that the picture will go out as a Selig special. "In for the Night" is a farce comedy containing animals. It made a big hit when presented on the stage several years ago.

Justine Johnstone Leaves to Film "Blackbirds" in South

JUSTINE JOHNSTONE, Realartist, has left New York with her company for Jacksonville, Fla., where she will film a number of scenes in her first picture for Realart, "Blackbirds," a screen version of Harry James Smith's successful play of the same name. The company, under the direction of Jack Dillon, will spend a week or so in and around Jacksonville, having their headquarters on one of the well-known estates and returning to New York via water to take scenes on shipboard.

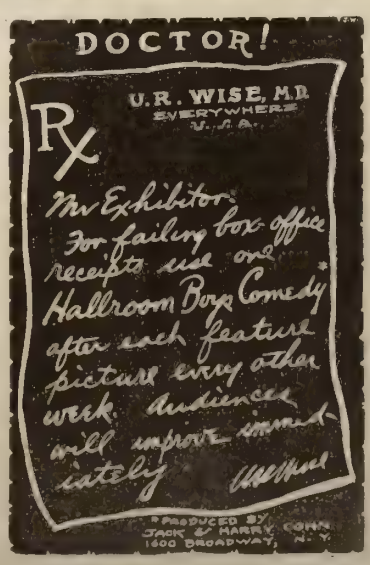
Mr. Dillon has established a reputation for himself with "The Right of Way," with Bert Lytell; "Suds," Mary Pickford's most recent release, and other productions of merit. He will be assisted by Ray Hallor and William Miller will be cameraman. The cast is composed of Charles Gerard, Marie Shotwell, William Boyd, Grace Parker, Walter Walker, Jessie Arnold and Mabel Bert.

"Blackbirds" was first produced in 1913 by Henry Miller at the Lyceum Theatre, New York. The story concerns the adventures of a beautiful Russian refugee who, through unfortunate circumstances, has become a leading member of a gang of international crooks.

American Reports Bookings on "Peggy Rebels" as Heavy

HEAVY advance bookings for "Peggy Rebels" have been reaching the central office in Chicago from every part of the country. There is a belief on the part of the exhibitor that a play that carries the Minter stamp is sure to win the hard-to-please as well as the popular seal of approval. "Peggy Rebels" is considered a fine vehicle for this little actress, giving her a unique, picturesque part in which there is plenty of scope for acting. Her charm and natural ability do the rest.

Out on the coast the Palace Hippodrome of Seattle and the Strand at Long Beach have secured this American-Mary Miles Minter production for extended runs. The Garden at Muskegon, Mich., also will feature "Peggy Rebels" for five days, and the Hippodrome at Toledo, Ohio, has arranged for a seven day run.



Dustin Farnum's "Big Happiness" to Be First Fall Release by Robertson-Cole

ROBERTSON-COLE is now preparing an extensive advertising and exploitation campaign for "Big Happiness," starring Dustin Farnum, which it will shortly release as the first of the big super-specials named in its recent 1920-1921 fall announcement.

This production will mark the beginning of the new Robertson-Cole plan, whereby it will release not less than thirty-six pictures yearly, of such distinction as to equal, if not surpass, the best releases which are being placed upon the market.

"Big Happiness" is the first picture to be made by the Dustin Farnum Productions, which becomes a producing ally of Robertson-Cole through a contract entered into with this star a short time ago. It was chosen by Mr. Farnum from a great number of stories submitted as being the one which will so put him on the screen in his new productions as to forcibly prove to exhibitors that Robertson-Cole, with its new pictures, is setting a new grade of product.

Has Many Big Scenes.

The first Dustin Farnum picture is based on a novel by the same name by "Pan," well-known English writer. The screen version was written by Jack Cunningham, and the picture was directed by Colin Campbell. The cast includes, besides Mr. Farnum, Fred Malatesta, Kathryn Adams, Joseph Dowling, William Brown, Aggie Herron and Violet Schramm.

The picture is one which will give the exhibitor new opportunity to use the starring force of Dustin Farnum to good advantage. "Big Happiness" was made under the new Robertson-Cole understanding, which allows the star three months to a picture.

There are a number of pretentious scenes in the production which measure up fully to the story. Opening in a picturesque part of the Latin Quarter of Paris, the scene shifts thence to the staid and dignified financial section of London, later to Wall Street, to the Swiss Alps and back to London. One of the big sets shows a picturesque Parisian side-walk restaurant, where the bride and the man who has been thrust upon her by the strange action of her husband, are dining.

Farnum plays opposite Kathryn Adams. Another interesting member of the cast is Joseph Dowling, who was seen in the titular role of "The Miracle Man" and in many other screen productions, following a long stage career.

Included in the cast is Fred M. Malatesta, a nephew of Nitti, former premier of Italy. He came to America with Max Linder, and since then has appeared in a number of productions, playing chiefly "heavies."

While "Big Happiness" takes Mr. Farnum far from his trails where the broad hat and spurs of the cowboy are symbols of dramatic action, it by no means makes him a gentleman of the arm-chair variety. He has in it opportunity for one of the most thrilling horse-back rescues ever put on the screen, and one which, although staged in France, comes up to anything done on the Western plains. The role of Drag Harlan is admirably suited to Mr. Farnum's talents.

Abounding in gripping situations the story moves along a path of pep and punch. There is also a generous amount of comedy, and a charming romance serves to strengthen this picture of the great outdoors.

J. Gordon Edwards directed. The production contains some exteriors of unusual beauty, having been photographed at Catalina.

Truesdell in Metro's All-Star Cast for Screen Version of "Fine Feathers"

FREDERICK TRUESDELL, now playing in David Belasco's "The Gold Diggers," has been engaged by Metro for the forthcoming all-star picturization of Eugene Walter's drama, "Fine Feathers," which will shortly go into production at Metro's New York studios in West Sixty-first street. Mr. Truesdell will play John Brand, the New York financier, the role created in the stage presentation of "Fine Feathers" several years ago by Wilton Lackaye.

The engagement of Mr. Truesdell completes all but one of the leading roles in the production. Louise Huff, long a star for Famous Players, is to make her first Metro appearance as Jane Reynolds, the role created on the stage by Lolita Robertson; Thomas W. Ross, the creator of "Checkers," who is completing his first Metro picture as the London bounder, Jim Callendar, in "The Marriages of Mayfair," will appear in Max Figman's role, Dick Meade, the newspaper man, and Eugene Pallette, recently featured in Metro's production of "Parlor, Bedroom and Bath," will appear in Robert Edeson's part, Bob Reynolds, which he has brought from the Pacific Coast studios to play.

Mr. Truesdell is the second member of the cast of "The Gold Diggers" to join the Metro forces. The star, Ina Claire, has started work, under the direction of Leander de Cordova, in "Polly With a Past," adapted by June Mathis from the stage play by George Middleton and Guy Bolton.

"Fine Feathers" will be directed by Fred Sittenham.

Fox Completes "Drag Harlan."

"Drag Harlan," the latest production featuring William Farnum, has just been completed at the Fox West Coast studios. It is from the pen of Charles Alden Seltzer.

The story is of the strong western type for which this star has become famous, and is highly dramatic and intensely exciting.

Exhibitors Make Demand for Ray in First Kane Production

EXHIBITORS in all parts of the country have been literally clamoring for the right to show "Forty-five Minutes from Broadway," the first of the star's personal productions, and which is to mark his initial presentation by Arthur S. Kane.

It is recalled that "Forty-five Minutes from Broadway" was one of those comedies which everybody went to see, whose jokes everybody repeated and whose melodies everybody hummed long after hearing them.

Moreover, there is more than the box-office possibilities to be considered. Back of the desire of theatre managers to obtain an attraction whose pre-eminent success is assured in advance, is a sentimental appeal. From the picture-loving folk in scores of communities has risen a demand for the privilege of seeing the star in the appealing comedy in their favorite film houses. They have enthusiastically approved the judgment of George M. Cohan, author of "Forty-five Minutes," who regards Ray's selection for the picture production as an occasion for self-congratulation.

Three players in the cast, Donald MacDonald, William Courtright and Harry Myers, have appeared with Ray before, but each of the women is playing with him for the first time.

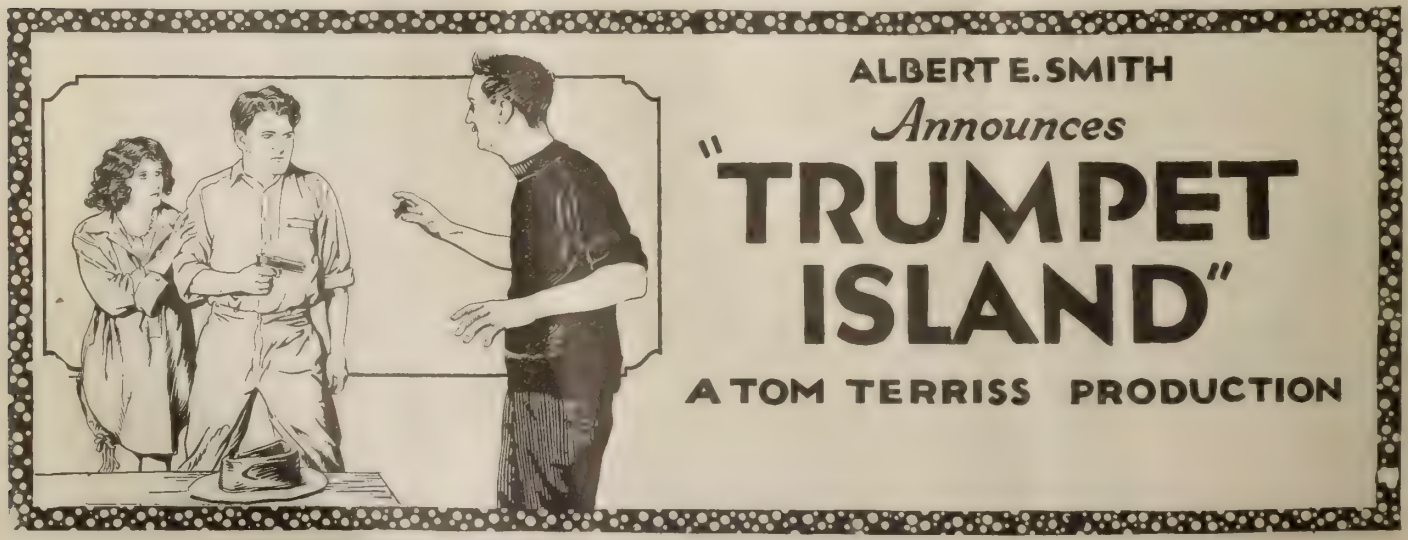
William Russell Completes "The Man Who Dared" for Fox

WILLIAM RUSSELL, the William Fox star, has completed the biggest vehicle of his career in "The Man Who Dared." This production is worthy of being released as a special attraction, but it will be on the regular program.

This tale of romance amid the California redwoods comes from the pen of Julius G. Furthman. The action takes place in and near a typical lumber camp, the picture opening with most interesting scenes showing the felling of gigantic trees and the way they are handled. These scenes offer some striking exploitation angles for the enterprising exhibitor.

The story moves rapidly through a series of thrilling surprises to a big and unexpected climax.

Some unusual night scenes have been taken—particularly one where twilight changes to moonlight.



Hot Weather Hint.

Viola Dana takes to water unchorus-like in her newest Metro, "The Chorus Girl's Romance."

Many Well-Known Players in Cast of "Twin Beds," a First National Release

AN almost all-star cast, giving renewed assurance that the picture presentation of "Twin Beds" will be quite in keeping with the high standard set by the Selwyn comedy hit on the stage, is revealed in the latest advices from the studios of Mr. and Mrs. Carter De Haven, in Hollywood. The production of this piece, for which the comedians are affiliated with Arthur S. Kane, for First National release, is proceeding in a thoroughly satisfactory manner.

Every name in the list of players is favorably known to supporters of either the silent or the spoken drama, and most of them, indeed, to devotees of both. Mrs. Carter De Haven himself has the role of Signor Monti, the tenor who rises from a humble place in a Brooklyn cabaret to a lucrative engagement at the Metropolitan Opera House. Helen Raymond is again playing Signora Monti, the part she took with marked success in the stage presentation for more than five years ,appearing in every part of the United States and in Europe and Australia.

William Desmond and Mrs. Carter De Haven are well fitted for the roles of Mr. and Mrs. Harry Hawkins, characters that, as "Twin Beds" enthusiasts will remember, furnish one pair's full share of fun in the always rollicking comedy.

For this production Mr. Desmond, who has played leading roles in a long series of successes, is lent to the De Havens by J. D. Hampton.

William J. Irving, who played one of the leads in Mme. Nazimova's recent picture, "The Heart of a Child," is cast for Andrew Larkin, and Katherine Lewis for Amanda Tate. Lottie Williams is a capital Nora, the always eminently truthful but sometimes tactless maid.

The production is being directed by Lloyd Ingraham, assisted by George Crone and Bob McGowan. The camera work is being done by Ross Fischer.

Demand for Johnson's Cannibal Pictures Is Steady, Announces Robertson-Cole

THE Martin Johnson Cannibal pictures, showing South Sea Cannibals as they really exist today, are still being strongly booked throughout the world, and Robertson-Cole, the company that releases them, announces that in the United States there is a steady demand for these films.

Exhibitors realize that the Martin Johnson pictures are real features, with a continuity that rivals the best of fiction drama. The life of Mr. and Mrs. Johnson, as picturized, shows them in daily contact with threatened death and the big climax, when the Johnsons are captured by the cannibal chief Nagapate, is so obviously true that it carries with it all the big punch of the best drama.

Faced Great Dangers.

It is a well-known fact among students of the South Seas that the beach natives, while treacherous and dangerous, are not nearly so apt to touch a white person as the natives of the jungle. The latter are the real cannibals of the South Seas as they bury themselves in the dense forests of the larger islands and are almost immune from any expeditionary force of white people. The beach natives, being in more frequent contact with the white man, know what is likely to happen to them if they injure a white.

The Johnsons ventured among these fiercer savages of the jungles. The Johnsons took their lives in their hands, so to speak, and, with nothing but their nerve, faced ever-present dangers.

These dangers are obvious to all who see the Johnson pictures. They are illustrated, and not merely titles suggestive of danger. Although they possess scientific value, the Johnson pictures are motion picture entertainment, full of drama and touches of humor. Mr. Johnson is not only an explorer with a world-wide reputation, but he is an expert cameraman and a student of the wants of motion picture patrons.

Titles of the Releases.

Robertson-Cole is releasing the Martin Johnson pictures in two five-reel productions, "Martin Johnson's Cannibals of the South Seas" and "Captured by Cannibals," and there are also ten one-reel feature pictures under the general classification of "'On the Borderland of Civilization." These ten pictures are "Tulagi, A White Spot in a Black Land," "Through the Islands of the New Hebrides," where man eats man; "The Home of the Hula Hula," "Saving Savages in the South Seas"; "Cruising in the Solomons" (through the heart of cannibal land); "Domesticating Wild Men"; "Lonely South Sea Missions"; "Recruiting in the Solomons," showing the dangers of the slave snatchers; "The City of Broken Old Men" and "Marooned in the South Seas."

Two More Pathe Features for Broadway In Single Week Maintain Fine Record

FOLLOWING up its splendid record of the week of July, when it had three Broadway showings—"One Hour Before Dawn" at the Capitol, "Man and His Woman" at the Broadway and Harold Lloyd's "High and Dizzy" at the Strand—Pathe Exchange, Inc., has two more Broadway exhibitions during the week of July 18. In addition, "One Hour Before Dawn," the Jesse D. Hampton special in which H. B. Warner makes his Pathe debut, was booked by the Brooklyn Strand for a run during the same week.

After his success with "Man and His Woman," a J. Stuart Blackton feature, starring Herbert Rawlinson with May McAvoy, Warren Chandler and Eulalie Jensen, B. S. Moss booked "The Girl in the Web," Blanche Sweet's newest Jesse D. Hampton production, for the Broadway showing. This is a pre-release, as the picture is not scheduled for general issue until August 15. It also is the third Blanche Sweet picture to play the Broadway since her "come-back" under the Pathe banner, the others being "Fighting Cressy" and "The Deadlier Sex," both of which met with great success.

"The Unconventional Maida Greenwood," fourth of the Mrs. Sidney Drew series of comedies for Pathe, is a feature at the Capitol during the week of July 18. The entire series of Drew comedies have been shown at this grat playhouse. All have featured John Cumberland, noted stage star, and each of the stories has been adapted by Mrs. Drew from the "After Thirty" series of Julian Street.

With the booking of the Brooklyn Strand a record-breaking week for the New York exchange of Pathe was rounded off on "One Hour Before Dawn." In spite of weather handicaps every print of this production that could be obtained by the New York office has been booked solidly for eight weeks. Virtually every local circuit has taken the picture, including Loew's, Fox, Poli's, Wolf and Springer houses.

Fog! Fog!

"Give me some more fog!" That was what the stage manager shouted to Larry, his "boob" stage hand. Larry gave him the fog, but not with the same technique that old Jupe Pluve distributes it. Two barrels of good, thick "home-brew" fog—barrels and all landed on the stage manager.

That's one of the hundreds of stunts that will make you roar when you see—

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Metro Has Triple First-Run Showings Three Successive Weeks in Baltimore

FOR the third consecutive week recently Metro had two or more of its productions simultaneously at first run theatres in Baltimore. George W. Fuller, manager of the Metro exchange in Washington, D. C., whose territory includes Baltimore, called the attention of the home office to the decided preference shown for Metro pictures in the Maryland city.

Mr. Fuller cited as the latest testimonial to Metro pictures in Baltimore that for the week of June 28 "The Cheater," starring May Allison, was exhibited for a first run at the New Theatre, and "Old Lady 31," starring Emma Dunn, was at the same time the feature attraction at the Parkway Theatre.

"This makes the third consecutive week," he stated, "that we have had two or more pictures for showing in Baltimore."

Inasmuch as the New Theatre and the Parkway are operated under different management, the simultaneous showing of Metro productions is explained alone by their popularity.

Extensive exploitation preceded and accompanied the showings, and a prominent daily carried large advertisements for both productions in its Sunday edition of June 27. The New Theatre composed its own three-column ad from a scene still, in which three figures, including the star, were silhouetted against a white background. Above was printed in large type: "May Allison in 'The Cheater'—A play that will make you think and wonder."

The Parkway Theatre carried the regular two column ad cut that Metro provides among its production accessories, in which the two figures of 9ngie and Abe are shown embracing each other as they appear in this quaint drama of youth and old age. In addition to the advertisements, publicity stories appeared on each production in the amusement news columns of the daily.

Proving it can be done, if you try.

Press Book on "Marooned Hearts," With Conway Tearle, Is Ready for Exhibitors

IT took a typhoon and two shipwrecks to bring them together, but it was worth it." This strikes the keynote of the plan book on "Marooned Hearts," a National Picture Theatres, Inc., production starring Conway Tearle ,with Zena Keefe playing the leading feminine role.

The press book is filled with twelve pages of interesting matter that serve to give an indication of the services being rendered exhibitors by Selznick Enterprises. In the story written by Lewis Allen Browne, Conway Tearle plays the role of a young society doctor, and Zena Keefe portrays a young society girl who has always been indulged in leading a pampered life.

One full page in the press book is devoted to an editorial on President Lewis J. Selznick signing Mr. Tearle as a National Picture Theatres star. The following page gives several program readers, which are followed by advance notices and current reviews. A synopsis of the picture is also included, in addition to a page entirely devoted for the exploitation of the production. Five exploitation hints are embodied in the page, and these suggest the use of throwaways, an artistic window exhibit, a telegram to patrons, a stage prologue and lobby displays.

For a mail campaign three model letters occupy half of page seven, the other half giving about a dozen program pointers. After this newspaper line ads and halftone display ads cover two full pages, with a half dozen production cuts and a musical synopsis and cues taking up two more pages.

The back of the book is devoted to accessories, which, according to the announcement on the bottom of the page, can be obtained at all Select exchanges.

Six Well Known Players in Support of Olive Thomas in Selznick's "Darling Mine"

ARRAYED in support of Olive Thomas in "Darling Mine," her forthcoming Selznick production, are six prominent screen players who have acquitted themselves admirably in scores of screen plays, and whose stage records serve to make them an asset to this latest Selznick picture, it is anounced this week.

The names of these well known screen players include Walter McGrail, Walt Whitman, J. Barney Sherry, Margaret McQuade, Betty Schade and Richard Tucker. Walter McGrail has appeared in several Selznick Enterprises productions, his latest being in "The Invisible Divorce," a National Picture Theatres production.

Walt Whitman is rapidly gaining a screen reputation as a portrayer of character roles. J. Barney Sherry's most recent appearance is in "Just Outside the Door," a forthcoming Select picture. Margaret McQuade is well known as a portrayer of character types, and Betty Schade and Richard Tucker have both shown marked ability in all of their screen appearances.

"Darling Mine" was completed at the Selznick west coast studios under the direction of Laurence Trimble. John Lynch and Laurence Trimble, authors of the Olive Thomas story, are said to have given the star an opportunity to portray three distinct roles that serve to place her in the delightfully pleasing vehicles for which she is known and loves to portray.

Miss Thomas first appears as an east side girl, then through a series of entertaining incidents she climbs the ladder to Broadway stardom, and from this point it is an easy matter for her to be wooed and won by a young society man.

Julia Burnham Completes Scenario

Julia Burnham, of Metro's scenario staff, whose picturization of Cecil Raleigh's sensational melodrama, "The Marriages of Mayfair," is being completed at Metro's New York studios and whose Americanization film, "The Land of Opportunity," is announced for early production, has just completed an original scenario, "Miss Chan of China."

The story opens with a young American millionaire traveling in China, who is attacked by a mob of Chinese sailors.

Selznick News Reel Proves as Varied as It Is Interesting

THE Selznick News reel is as varied in its composition and as interesting in its news items, maintaining its position among the news reels with the scoops of the big happenings of the workaday, as the proverbial fifty-seven varieties are to a multitude of people. Not a single day goes by but that Selznick News is successful in acquiring late minute pictorial news items.

Both the Democratic and Republican conventions proved the calibre of Selznick News for speed, quick delivery and immediate screening of the bombastic outbursts of the throngs that filled both convention halls to capacity.

The latest Selznick News Reel No. 30 starts in its pictorial items at Marion, Ohio, the headquarters of Senator Harding, the Republican candidate for President, jumps to the Gulf of Mexico, takes a shot at an automobile race at Tacoma, Wash., secures pictures of Georges Carpentier, the French war hero and heavyweight pugilist, with Jack Dempsey's manager and fight promoters in New York City, and shows General March returning after an extensive tour of Europe.

Metro Calls Police Reserves While Filming Night Scenes

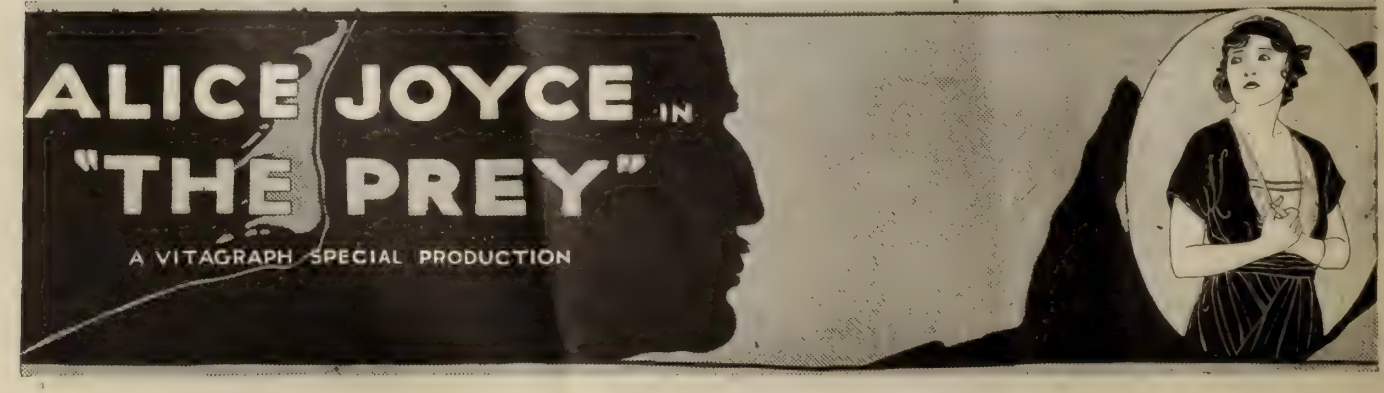
POLICE reserves were called out every night at Stamford, Conn., when the Tower of London screnes were screened for Metro's production of "The Marriages of Mayfair," Julia Burnham's adaptation of Cecil Raleigh's melodrama. The scenes were taken along the waterfront where a section of the tower, 150 feet long and 80 feet high, had been erected by M. P. Staulcup, Metro's art director.

The filming lasted three nights, from sunset to sunrise. The principal actors engaged were Thomas W. Ross, Jack Crosby and Henry Hallam. The filming was done under the direction of George W. Terwilliger, with Louis J. Dunmyre as cameraman.

Mr. Terwilliger this week shoots the final scenes, showing the interior of the tower. These scenes will be taken at Metro's New York studios in West Sixty-first street. The production is under the personal supervision of Maxwell Karger, Metro's director general.

Benham in Cast of Ina Claire's Picture.

Maxwell Karger, Metro director general, announces the engagement of Harry Benham as a member of the cast supporting Ina Claire in Metro's forthcoming super-production of "Polly With a Past," by George Middleton and Guy Bolton. Mr. Benham, Ralph Graves and Clifton Webb will compose the trio of young men in the conspiracy to create a "past" for Polly.



"By Return Mail."
Utterly deserted in this bit from National Picture Theatres production, "Just a Wife."

List "Seeds of Vengeance" for Release on July 19

BERNARD DURNING, who added to his screen following in "When Bearcat Went Dry," and in the Republic special, "The Gift Supreme," is next to appear as the son of a West Virginia mountaineer, it is announced this week by Selznick Enterprises. The picture is "Seeds of Vengeance," scheduled for release July 19 as a Select picture. The story was written by Margaret Prescott Montague, a well known contributor to nationally known fiction magazines. The adaptation for the screen was made by Sada Cown, and the direction was in the hands of Ollie L. Sellerc.

Prominent in the cast supporting Mr. Durning are Charles Edler, Eugenie Besserer, Jack Curtis, Evelyn Selbie, Pauline Starke, Gloria Hope, George Fernandez, Jack Levering, Burwell Hamrick and George Stone—the last two boys who appear in the early part of the story. The list of names in the supporting cast cites the fact that in this production exhibitors have not only an excellent story and a well known and popular featured player, but also supporting players who have a following in all parts of the country.

Get Five Big First-Runs on "A Splendid Hazard"

A DIRECT refutation of the theory that a costly attraction cannot attain maximum circulation in the summer months is seen in the rapidly mounting volume of bookings on Allan Dwan's "A Splendid Hazard," according to John W. McKay, general manager of the Mayflower Photoplay Corporation, which presents the production through the First National. Although the Dwan offering has been open for general distribution for only a month, bookings are multiplying by leaps and bounds.

As an example of the exhibitor interest manifested in the picture, Mr. McKay cites a case in which five important first run contracts were received in one day. The quintet of theatres which signed simultaneously for the Dwan production were the Eerber, East St. Louis; the Majestic, Bloomington, Ill.; the Apollo, Peoria, Ill., and the Gaiety Theatre, Springfield, Ill.

Well Known Players Support Owen Moore.

The cast supporting Owen Moore in his forthcoming Selznick picture, "The Poor Simp," is composed of eight screen players whose names have appeared in connection with many screen successes, it is announced this week.

Playing the leading feminine role in support of Mr. Moore is Nell Craig. Other members of the cast include Vera Lewis, Harry Rattenberry, Tom Kennedy, Herbert Prior, Max Stanley, Douglas Carter and Lassie Young.

Walsh Builds Replica of Old Bailey Courthouse for Second Independent Production

WHAT is said to be one of the largest interior sets ever recorded by the motion picture camera has been erected at the Biograph Studios, New York, for the making of R. A. Walsh's second independent production to be presented by the Mayflower Photoplay Corporation through First National. It is a replica of the Old Bailey courthouse in London, the most solemn judiciary institution in the British Isles and the scene of many of the most sensational criminal trials in the history of English law.

Ten days were spent in the construction of the set, which covered the entire main stage of the Biograph plant. It is estimated that more than 10,000 feet of lumber were used.

Excels in Faithful Detail.

In order to insure absolute accuracy in representing the Old Bailey to the American public, Producer Walsh enlisted the co-operation of Boris Koman, a prominent English barrister, who consulted with him on every detail concerned in the erection of the set.

The detailed information furnished by the barrister was further augmented as the result of a fortuitous circumstance by which Walsh obtained material assistance from two players who for a number of years were closely associated with the Old Bailey. One was Seton Javous, formerly a barrister who pleaded a number of cases before juries of the Old Bailey and at present a member of the New York bar. The other was Frederick Evans, a former clerk in the famous English court. Without any knowledge of their previous connections with the institution, Walsh engaged them to act as barristers in the courtroom scenes.

During the filming of the scenes both were responsible for suggestions to enhance the atmospheric fidelity of the action. It is expected that filming of the courtroom scenes will be completed within a week, after which the company will spend several days on location.

The cast of the new Walsh production lends new significance to the term "all-star." The three principals, Miriam Cooper, Anna Q. Nilsson and Conway Tearle, have all attained individual stardom and possess box-office power of undeniable value.

V. Herman Has Completed "Poor Simp," Starring Moore

WHAT Myron Selznick believes to be a scoop in acquiring directorial services is said to be embodied in the person of Victor Heerman, who recently directed Owen Moore in "The Poor Simp," a Selznick picture, written by J. Shakespeare Sap.

Mr. Heerman's forte is comedy productions, and his gift for inculcating the deft touches at the psychological moment in his pictures has materially aided his advance as a director.

"I am specializing in comedy work because I like it, and because I believe there is a great demand for good, clean wholesome comedies," said Mr. Heerman. "And really clever comedies are exceedingly rare. For every good comedy there are a dozen good dramas."

When the finishing touches were placed on "The Poor Simp," Mr. Selznick was convinced that in Mr. Heerman he has a comedy director whose future work will be well worth watching.

"Homer Comes Home," Starring Charles Ray, Released July 18

HOMER COMES HOME," an Ince production starring Charles Ray and by far the most laughable of this star's recent releases, is the Paramount release for the week of July 18. Sparkling comedy is the keynote of the latest production, which differs essentially from the theme of his previous picture, "Paris Green," in which humor was derived chiefly from the awkward attempt of a country boy, a returned soldier, to pretend he could speak French. In "Homer Comes Home" Ray returns to the role in which he has created his greatest successes that of the unsophisticated country bumpkin.

Several feautres new to Ray pictures are presented in "Homer Comes Home." One of them is Priscilla Bonner, who for the first time plays the leading feminine role opposite this star and carries off a comedy-romance in pleasing style. Another innovation is that the picture was adapted by Agnes Christine Johnstone from the story by Alexander Hull, instead of having been prepared by Julien Josephson, who has done most of Ray's scenarios.

Jerome Storm Directed.

The direction was by Jerome Storm, who has acted in similar capacity in most Ray productions. In addition to the star and Miss Bonner the cast includes Otto Hoffman, Ralph McCullough, Walter Highby, John H. Elliott, Harry Hyde, Gus Leonard, Joe Hazelton, Bert Woodruf and Lew Morrison.

直 米
輸 國

The Fatal Symbol!

The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

EARLE WILLIAMS

in

The Purple Cipher

A story that stands out distinctly alone and unique against the ruck of commonplace screen stories, because of its daring and ingenious plot. It baffles you with its maze of mystery and intrigue, romance and adventure and then with crashing cap to its climax it leaves you in mood that all good photoplays should—startled, but pleased.

"One Hour Before Dawn" Receives High Praise from Critics During Run at Capitol

H. B. WARNER made an auspicious debut as a star under the Pathe banner during the week's run at the Capitol Theatre, New York, of "One Hour Before Dawn," a Jesse D. Hampton production. High praise for every feature of the stirring drama was registered by critics of the principal metropolitan newspapers. The acting of Mr. Warner and the strength of the plot were particularly pleasing to the reviewers.

The Evening Telegram was strong in its praise of the production, stating: "That sterling actor, H. B. Warner, was the bright particular star in a tense detective drama, 'One Hour Before Dawn.' The story is a film version of Mansfield Scott's novel, 'Behind Red Curtains,' and, from the very moment the first reel starts unwinding, it grips with a grip of steel."

"Iris Inn," the Daily Illustrated News critic, was equally emphatic in judgment of the merit of the production and said:

"If you know, when we received notice that the Capitol Theatre had scheduled a mystery yarn for this week's entertainment we had quite made up our minds that we were going to be bored, but were pleasurably surprised as we watched the unwinding of the plot of 'One Hour Before Dawn.' The megaphone man in this particular story keeps the secret to himself until the last few scenes, and just when you think it is you discover it isn't."

The New York Tribune formed its praise in these words: "Only a superficial analysis is needed to determine the ingredients that have been used to make 'One Hour Before Dawn,' in which H. B. Warner is starring, a picture which thrills and interests.

"A less experienced actor than H. B. Warner might easily have overacted the role of George Clayton. It is a full and difficult role and Mr. Warner's work—especially his facial expressions—is good. Anna Q. Nilsson also plays well."

The Evening Sun thus commented: "H. B. Warner is the star of 'One Hour Before Dawn,' the feature picture at the Capitol this week. Mr. Warner is one of our best screen actors. He has carried much of the whimsical charm and suavity of manner which he employed so successfully on the stage to his screen work. In his latest picture he has a mystery story to deal with, and handles it in his usual clever manner."

The Evening Mail said: "'One Hour Before Dawn' is a drama of the intense variety which one expects when H. B. Warner is cast for the leading role. The swiftly moving, absorbing story is played by the entire cast with a zeal that leaves no dull moments from beginning to end."

Harold Lloyd Wins Fame on Two Sides of Continent with "High and Dizzy" His Latest

NEW honors won by Harold Lloyd in his latest two-reel comedy special "High and Dizzy," first of his second series for Pathe destribution and released July 11, have been reported from both sides of the Continent. In Los Angeles, where, at Grauman's Theatre, "High and Dizzy," had its initial showing on the West Coast, the young comedian made 'em whoop, according to Monroe Lathrop, the film critic of the Los Angeles Express.

In New York, where it played at the Strand and Capitol theatres, the new Lloyd winner won the same measure of praise. The test of a real comedian's merit is his popularity with audiences of the type that are attracted to the Strand, Capitol and Grauman's, and while Lloyd has passed this test many times before, he never accomplished it with such hilarious results as he attained with "High and Dizzy." Audiences were not only convulsed with laughter at Lloyd's antics in his newest production, but received a thrill that was equally as emphatic as the continued chorus of laughter.

Monroe Lathrop, in reviewing the bill at Grauman's, gave Lloyd a remarkable tribute, saying Harold Lloyd's popularity is so ascendent that, brief as his comedies are, they share first importance with any feature picture, however pretentious, that accompanies them on the same program. It is so at Grauman's, where Lloyd's latest work of cachination, entitled 'High and Dizzy,' appeared on the bill with one of Robert W. Chamber's most popular stories, 'The Fighting Chance.'

Lloyd is an artist who fully deserves the greyhound leaps he has taken into public favor. Always refusing to hold public intelligence at low estimate, this comedian is now receiving reward for it. Grotesquerie in make-up and buffoonery in method are allen to his plan.

He works out at least enough of a plot to hang his incidents upon, and then, with reliance on the cheap system of distorting life in human form, or on mugging, he puts over some of the best entertainment of the times. Ludicrous situations compose the value of Lloyd's films; he is fertile in them, and they are plausible. In 'High and Dizzy' more genuine excitement than usual is incorporated.

One reason, and an important one, why Harold Lloyd has come to the front so rapidly, is the cleanliness and the wholesomeness of his entertainment. This fact is again noted by the critic of the New York Evening Telegram in reviewing the newest Lloyd picture at the Strand.

Roberts Has Big Role in De Mille Special.

Theodore Roberts, veteran Paramount character actor, is to be a member of the next Cecil B. DeMille all star cast, which starts work at the Lasky studio in the near future. So says a recent announcement made by the famous producer at the West Coast studio of the Famous Players-Lasky Corporation in Los Angeles.

Roberts has been a member of many Cecil B. DeMille casts and has done some of the finest characterizations of his career under the direction of the Famous Players-Lasky Corporation.

"P.T.A." Means "Picture Theatre Advertising"—or Epes Winthrop Sargent

JOHN H. KUNSKY
Theatrical Enterprises
Detroit, Mich

Detroit, Mich, July 15, 1920.

Moving Picture World,
516 5th Avenue, N. Y. C.,
Attention P. T. A.

Dear P. T. A.:

Your criticisms are the first thing I turn to in each issue of the WORLD. They are understanding, fair and helpful. Keep to it. It helps us all.

Very truly yours,

HOWARD O. PIERCE,
Publicity Manager,
JOHN H. KUNSKY, INC.

Lytell Starts Camera Work on Metro's "The Misleading Lady"

CAMERA work on the Metro production of "The Misleading Lady" by Charles Goddard and Paul Dickey, Bert Lytell's first picture since his return to New York from Metro's West Coast studios in Hollywood, has been started at the Morosco Theatre.

The Morosco was used as the background for a theatrical rehearsal which is one of the sequences in the story, "The Misleading Lady" (Lucy Cotton), watching the rehearsal, finds that "acting looks easy," so she decides she wants to go on the stage.

Bert Lytell does not appear in these scenes, so he took the job of director and he will be responsible for this entire episode. The regular director of the production, George W. Terwilliger, is finishing the final episodes in the melodrama, "The Marriages of Mayfair," taking the Tower of London scenes on the setting erected along the Stamford waterfront by M. P. Staulcup. Mr. Terwilliger will take charge of "The Misleading Lady" company at the conclusion of camera work on "The Marriages of Mayfair."

The scenario is by Lois Zellner.

Conway Tearle in Walsh Picture.

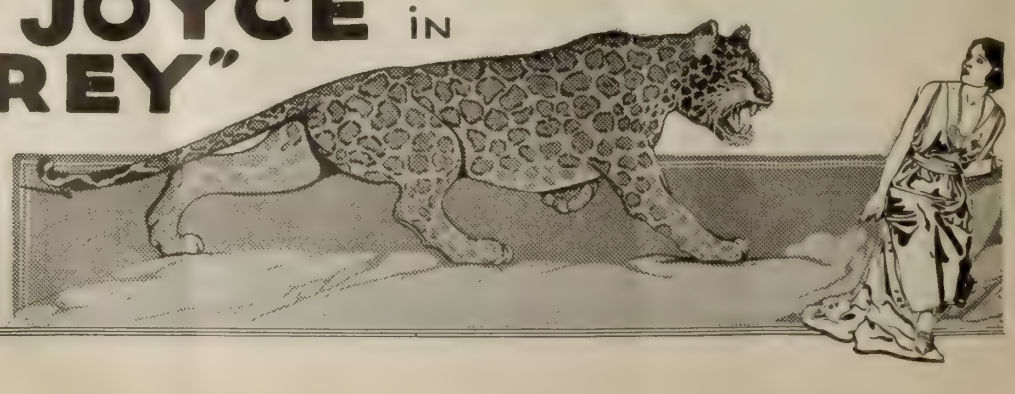
Following closely upon the heels of the announcement that Miriam Cooper and Anna Q. Nilsson had been engaged for R. A. Walsh's second independent production comes the statment from the Mayflower Photoplay Corporation that the all-star cast of principals has been rounded out with the acquisition of Conway Tearle. Tearle affixed his signature to a contract last week and has already started work at the Biograph Studios, where the Walsh offering to be presented by Mayflower through First National, is being filmed.

Another important addition to the cast of the new Walsh production is that of Henry Clive, well known legitimate stage star, explorer and portrait painter. Clive has been absent from the screen for more than three years, having devoted the interval to painting portraits of filmdom's brightest luminaries.

ALICE JOYCE IN "THE PREY"

A VITAGRAPH SPECIAL PRODUCTION

Directed by GEORGE L. SARGENT



Old-Timer Gets Back in Game; Immediately Sends Check for His M. P. World

Mogollon, N. M.,
July 7, 1920.

Chalmers Publishing Company,
516 5th Avenue, N. Y. C.

Gentlemen:

Please mail me MOVING PICTURE WORLD for one year, for which I am inclosing check.

I was a regular subscriber up to March, 1917. I discontinued taking the WORLD then as I disposed of my theatre.

I intend to go back to the game again, so I must have MOVING PICTURE WORLD to keep me posted as it did for six years up to 1917.

Very truly yours,
GEORGE KRAUS.

Newspapermen Much Pleased with Neilan's "Go and Get It"

THAT Marshall Neilan has scored another achievement in the production of his latest First National release, "Go and Get It," his latest independent special feature production to be distributed by Associated First National Pictures, is the verdict of those who have seen it and described it as "the picture of a million exploitation angles."

The New York Strand, where the picture will be given its premiere public presentation, is heralding it as "the season's sensation." This further backs up the opinion handed down at a private showing for the prominent newspapermen covering the Democratic national convention in San Francisco, who pronounced it to be a most faithful portrayal of newspaper life.

The screen in fact has been given an entirely new idea, in the production of "Go and Get It." It is possessed of all the elements that make for the success of a picture—sensational stunts, humor, wit, daring, and in addition the dramatic quality and love interest that have been skilfully interwoven into the whole.

Wesley Barry has in "Go and Get It" a part that is really vital to the production. In recent pictures Barry has been more or less of a comedy device, but in this film he has a real part as copy-boy in a newspaper office, a role that gives him an opportunity to register strongly in the big dramatic moments, as well as to coax out the laughs.

The story is one of the most amazing ever put into pictures. It deals with the attempts of a crooked manager to "sell out" the newspaper by which he is employed to the rival sheet in town at a ruinously low figure. He allows the newspaper to lose its prestige and circulation by passing up all interesting news for his own sheet, but giving this news to the opposition paper.

Pat O'Malley plays the part of the enterprising reporter, who in an effort to run down this story performs a most hair-raising feat in leaping from an airplane to a train and from the train back to the airplane. His clash with the jealous reporters of the opposition newspaper who suspect he is working on a big "beat" furnishes another thrill.

Bull Montana plays the part of the apeman, and his make-up, while transforming him into a hideous looking creature, is in reality a work of art and one of the outstanding accomplishments of the production.

"Live and Learn" New Rolin Comedy.

Pathe announces "Live and Learn" as the title of the new Rolin comedy, which will be released August 1. "Snub" Pollard, the "pint sized" comedian, is starred in the comedy, and is ably assisted as a sure-fire laugh-getter by Marie Mosquini, the little Italian beauty; Eddie Boland, 'Sunshine Sambo," the diminutive colored comedian, and a host of chorus beauties. The scenes are laid in a gymnasium, where "Snub," surrounded by the fair athletes, is enabled to extract an unusual amount of fun.

Mary Pickford's Latest Picture "Suds," Plays to Heavy Business in Boston

IN spite of the fact that July 12 was the hottest day of the year in Boston, the first performance of Mary Pickford in "Suds," at the Majestic Theatre, sold out in less than two hours after the doors were open in the morning and remained full until the close of the final evening exhibition.

A crowd of over 500 persons was gathered about the doors before they were thrown open, and the steady rush of Pickford fans continued throughout the day in spite of the heat. Tuesday the house again sold out early in the afternoon.

According to box-office figures, "Suds" played to more money on its opening day than any other feature attraction that had ever been in the Majestic Theatre at the prevailing prices. "Suds" is booked for a two-weeks' engagement, but this will probably have to be extended to accommodate the crowds.

In addition to the customary newspaper space, a number of unique exploitation tie-ups were used by Kenneth McGaffey, personal representative for Miss Pickford, who was in Boston to attend the opening.

Tie-up with Laundry.

The co-operation of the largest laundry in Boston was secured, and entirely without expense to the attraction a large Pickford "Suds" announcement was carried on every shirt board and every paper band that circles the shirts coming from the laundry.

The fleet of laundry delivery wagons carried signs on their sides advertising the attraction. The wording which made an excellent tie-up for the laundry was as follows: "See Mary Pickford in her greatest success, 'Suds,' at the Majestic Theatre. We are anxious for you to do so, as you will better appreciate the sanitary, modern methods of our laundry."

For newspaper advertising the laundry used a three-column space carrying a letter to Miss Pickford as Amanda Afflick, the character in the picture, suggesting that she quit her job in "Suds" and go to work for the company. The advertisement was illustrated with a picture of Miss Pickford in one of the many comedy scenes of the picture.

Used Much Window Space.

As there is at present great competition between the several companies making mechanical washing machins, and as these companies usually have display rooms in popular localities, it was an easy matter to secure the use of a great deal of window space for the comparison of the comedy washing methods of "Suds" and the highly efficient methods of the particular washing machine used.

For stores whose product had no direct tie-up with the attraction, a frame with four pictures of Miss Pickford was used, three being scenes from "Suds" and one being her latest photograph. Included in the frame was a small card announcing that she was to be seen in "Suds" at the Majestic. A display of this kind was placed in a window of a store in Pittsburgh, and at Mr. McGaffey's suggestion the proprietor stationed a man to watch it and the adjoining windows, and by actual count 7,876 more people stopped and looked in the Pickford window in eight hours than in any other window of the store.

Selznick Records Heavy Bookings on Three Pictures

THREE Selznick Enterprises productions are anounced as moving to the front in unusual bookings throughout the country. "The Man Who Lost Himself," starring William Faversham in his first Selznick picture, "Children of Destiny"; a Republic picture, with Edith Hallor as the star, and "The Valley of Doubt," a Selznick special production, are announced as having been well received in all the more important sections of the country.

Among the important theatres that have booked H. DeVere Stackpoole's story starring William Faversham are Barbee's Loop, Avon and LaSalle, Chicago; Modern, Orpheum and Capital, Boston; Daine, Temple, Strand, Alhambra, Cleveland; Theis' Orpheum, Colonial, Grand, Hippodrome, Philadelphia; Pantages, Salt Lake, Utah; Grauman's, Cavillo, Jensen's Pasadena, Liberty, Cal.; American, Strand, Isis, Ohio, Alamo, Indianapolis and Kentucky; Klock, Glory, Kansas City; Poli's Strand, Palace, Plaza, Conn.; Goodwin, New Jersey, and many others.

"Children of Destiny" has been booked for one week runs at Fay's and Scenic theatres, Rhode Island; LaSalle, South Bend, Ind.; Columbia, Dayton; Grand, Columbus; Savoy, Wilmington, Del.; Liberty, Wheeling, W. Va.

Willard Mack's drama, "The Valley of Doubt," has been signed for a first run screening at Libson's Walnut Theatre, Cincinnati; Goodwin, New Jersey; Liberty, Portland, Ore.; Majestic, Reno, Nev.; Orpheum, LaSalle, Chicago; Palace and Poli theatres in Connecticut; Colonial, Indiana; Dome, Youngstown; Victory, Providence; New Auditorium, Dayton.

You'll Cross Your Heart

—like Larry does and say that you never laughed so much or saw a funnier film frolic on the screen than—

LARRY SEMON

in

The Stage Hand

It is his latest "blues buster" and as the "boob" stage hand he succeeds wonderfully well in doing the wrong thing just at the right time—the right time to catch you coming out of one fit of laughing and send you into another. It is another one of those rib-tickling comedies that brought forth the slogan—"laugh with Larry." He makes you do it whether you want to or not.

VITAGRAPH

Fair Bathing Girls in One-Piece Suits Make Broadway Strollers Stop and Look

BLASE Broadway has been startled at last. A crowd of several thousand people gathered in front of the Broadway Theatre on Monday, July 19, when a score of bathing girls who will appear in person in connection with the initial showing of "Up in Mary's Attic" at the theatre commencing Sunday paraded down the street clad only in their one-piece bathing suits. Traffic was blocked for a short time, while news reel photographers recorded the unusual performance.

Preceding the Broadway street display the girls rehearsed on the roof of the theatre, where they went through a series of dancing acts, setting up exercises and other stunts. Newspaper photographers and movie men took pictures of the display, both from the roof proper and from the roof of a nearby building, "shooting" almost straight down and showing the crowds on Broadway watching the performance.

The windows of the taller buildings in the neighborhood were crowded with spectators, and the roofs adjoining the Broadway served as bleachers—quite a large and enthusiastic audience braved the scorching rays of the sun to view the spectacle. With no chance to seek the shade, the bathing girls worked continuously for more than four hours on the hot, tarred roof of the theatre.

The New York Morning American ran a large picture display of the event the day following, giving a detailed story regarding the opening of the picture at the Broadway Theatre and describing the scene on the street.

Immediately following the publication of the picture in the American a number of newspaper syndicates handling pictures for thousands of newspapers throughout the world requested photos for use in their syndicate.

Next Pathe Review Has Group of Attractive Film Subjects

HEADING the features in Pathe Review No. 61, released July 25, is "The Babylonian Sun Dance," the latest of the Julian Ollendorff series, "The Spirit of the Dance." The ancient Babylonians were certain that the Sun was their god and their worship therefore took the form of a beautiful and graceful dance, which is vividly performed by Miss Agnes Hunter.

In rainbow tints Pathecolor presents "The Wonder Road of France," showing beautiful views of the Bourne gorges. A line on the fishing industry is afforded with the presentation, "Cashing in on Mr. Cod," showing the many different processes gone through from the time the fisherman "shoves off" to the fishing grounds to the time that Mr. Cod is boxed for the consumer.

"Tumbling Tom" is a Novagraph offering in slow motion, showing the gyrations of an acrobat in action. The skill of the tumbler has always been the envy of the small boy when he plays circus in the back yard, and, with the Ultra-Rapid Camera slowing down the action to eight times less than the normal speed, the spectator is enabled to see exactly how the tricks are done. Mr. Ditmars, of the New York Zoological Park, presents a study of "cannibal" birds in "The Sky Pirates."

Study of Sunset and Night Is Shown in Paramount Magazine

UNDER the title of "The Kingdom of Night," the Paramount Magazine of July 18 shows unique pictures of daylight's sunlit paths at the moment when sunset and night shades held sway. The scenes have been taken around New York, including well-known landmarks of the city, and present a study in camera art with the contrasting shades of falling night.

In the same issue of the magazine appears "Double Crossing Your Eyes," a revelation of trick photography and camera effects used to shoot unusual scenes. The simplicity of seemingly impossible trick pictures is revealed in an interesting manner. There is an animated cartoon in this issue of the magazine by Pat Sullivan, which brings Felix, the cat, on the screen again.

Personal Touch

(*Continued from page 578*)

Harry Hoyt, known in the industry as an author and director of repute, has become producing manager of the Vivian Martin Productions, with offices in the Capitol Building, New York.

* * *

William E. Wardell, director general of the motion picture department of the American Red Cross, and a staff of assistants, has just returned from Washington and the mountains of Kentucky, where they have been producing pictures for the American Red Cross, whose offices are in the Candler Building, New York.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, has cabled the New York office his safe arrival in London, where he is erecting a large laboratory, similar to the Chicago establishment.

* * *

W. A. V. Mack is doing the honors for Select Pictures Corporation in the South as branch manager, with offices at Washington. Mr. Mack was formerly with Robertson-Cole in charge of the New York branch.

* * *

T. J. Smallwood, proprietor and manager of the Lovettsville Opera House, at Lovettsville, Va., a town of 300 inhabitants, is an enterprising exhibitor. He runs two days a week and books good pictures. To cover the surrounding territory of twenty-five miles he publishes and circulates a small magazine of twenty-eight pages, 9 by 16 inches, setting forth his attractions, giving fan notes, local baseball games for the month and many advertisements of local merchants, banks, time tables and merchandise, besides many bits of news, which no doubt covers the expense. The magazine is circulated free.

* * *

J. Bernard French, who for many years was superintendent of the Vitagraph studios at Flatbush, is now with the Famous Players-Lasky at the Long Island studios, New York.

* * *

The motion picture exhibitors of eastern Pennsylvania, southern New Jersey and Delaware, will hold a two-days' business convention in Atlantic City, N. J., August 23 and 24, on the Million Dollar Pier. The new members of the league, recently acquired, are Frank Buehler, of the Stanley Theatres of America; John Cook, of the Carr & Schad interests, of Reading; George Benthum, of the Benthum Theatres, and L. J. Chamberlain, of the Chamberlain Circuit.

* * *

Henry K. Kotani, who for six years was with Famous Players and also with Thomas H. Ince and Griffith as a technical director, is now returning to Japan in connection with the Shochiku Kinema Corporation of Tokio. He will be the director of the photographic department. His ten years' experience in the United States will make him a valuable addition to the staff of the company, one of the largest in Japan.

* * *

Teodoro G. de la Cerra, a film buyer from Havana, is at present in New York, negotiating for the purchase of a number of high-grade American productions for physical distributing throughout Cuba.

* * *

George West, traveling representative of the Reelcraft Pictures Corporation, has left New York on a trip that will take him to every important city in the United States. He will be gone for more than three months and will have traveled more than 22,000 miles in the interests of Reelcraft when he returns in October.

* * *

Tom Hamlin, founder of Amusements, now editor of the Journal, was the speaker at the weekly meeting of the Associated Motion Picture advertisers on Thursday, July 15. Mr. Hamlin's subject was regional or local trade papers and their uses and influence in the territories in which they are published.

* * *

Mr. and Mrs. J. Stuart Blackton were enthusiastic attendants at the Resolute and Shamrock yacht races, as guests of Sir Thomas Lipton, on board his yacht Victoria.

* * *

Dwight Cleveland, formerly with the Vitagraph scenario department and the Universal, and more recently with the Jesse D. Hampton Pictures, will sail for Europe on August 5 for recreation, and should anything be doing there he will not overlook an opportunity. Mr. Cleveland arrived in New York from the Coast the week of July 12. He is stopping at the Pennsylvania Hotel until sailing time.

* * *

Elmer McIntosh, formerly with the Vitagraph in the negative department, is now connected with the motion picture department of the American Red Cross in New York.

* * *

H. J. Aldous, treasurer of the Rothacker Film Manufacturing Company, is in New York, stopping at the Claridge Hotel, making his business headquarters at the Rothacker Eastern office in the Candler Building.

* * *

P. B. Dana, sales manager of the Arrow Film Corporation, has left Omaha for Kansas City and St. Louis, where he will remain until August 1, completing his tour of the Middle West, where he closed a number of big contracts.

* * *

Harry Lewis, manager of Pathe's art department, is on his two-weeks' vacation, climbing the hills of New Jersey, in the neighborhood of Bear Mountain. Gertrude K. Smith, of Pathe exploitation department, is rusticating in Canada for her two weeks' respite.

* * *

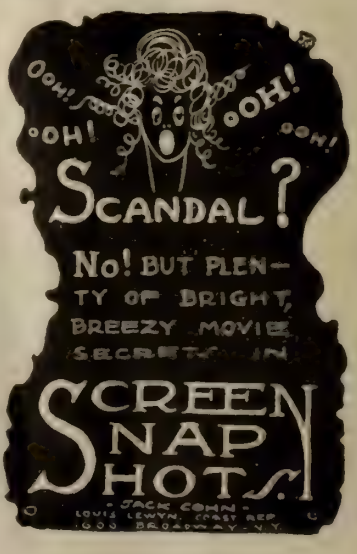
Leopold Wharton has returned to New York from San Antonio, Texas, where he has been producing a feature comedy starring Macklyn Arbuckle. Mr. Arbuckle was stricken with double pneumonia while in Texas and confined to his bed for two months, compelling Mr. Wharton to abandon the comedy and hasten Mr. Arbuckle to his home in the Thousand Islands, where he is now convalescing.

* * *

Ken Renaud has become a member of the Exhibitors' Trade Review advertising staff. Mr. Renaud was formerly manager of the Pitt Theatre in Pittsburgh for the Shuberts.

* * *

Chester Fennyvessy, of the Rialto Theatre, Rochester, is staging a beauty contest in connection with an Empire State attraction, "Woman's Man," which he is playing for an entire week starting July 25. This is part of a campaign being conducted by the exploitation department of the Empire State Film Corporation. A similar contest was held at the Clinton Square, Albany, and at the Lyric, Buffalo.



Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Prince Chap

(Thomas Meighan—Paramount-Artcraft)

M. P. W.—A heart story exquisitely pictured.

N.—Sentimental story; has few interesting moments.

T. R.—This screen adaptation of Edward Peple's old romance drama offers very pleasing entertainment. It is beautifully filmed, presented by a notable cast and produced on a lavish scale.

W.—Very prettily handled romance of sentiment and charm.

E. H.—A fine offering.

The City of Masks

(Robert Warwick—Paramount)

M. P. W.—A mysterious and highly entertaining Paramount photoplay.

N.—Warwick's latest is well fortified to please the most exacting patron.

T. R.—This is an entertaining melodrama, agreeably seasoned with pleasing comedy relief. The plot is of original construction, containing a number of unexpected angles, and holds its interest from start to finish.

W.—Comedy and whimsy of this will certainly register.

E. H.—Action is lively throughout.

The Cheater

(May Allison—Metro)

M. P. W.—The Henry Arthur Jones play, "The Cheater," has been adapted to the screen by Metro with fair success.

T. R.—Picture has a fine spiritual quality.

W.—Satisfying offering that holds the attention fairly well.

E. H.—Miss Allison is not entirely at home in the role and does not make it convincing. This is not her fault, however, for the story is filled with improbabilities.

Uncharted Channels

(H. B. Warner—Robertson-Cole)

M. P. W.—The entire cast is a credit to the production, which has received excellent direction.

N.—Theme is timely and H. B. Warner puts it across

T. R.—Is an attraction sure to please.

W.—Contains much propaganda, but has strong story interest.

E. H.—Contains many pleasing episodes.

Man and His Woman

(Herbert Rawlinson—Pathe)

M. P. W.—Adequate directing and commendable acting elevate "Man and His Woman" to a class somewhat above mediocrity.

N.—Resembles old-time melodrama, with all the favorite hokum intact.

T. R.—A melodramatic, improbable story has been told in obvious and ordinary fashion. It is the sort of thing that cheaper houses and servant girls will accept.

W.—Satisfactory production and artistic efforts fail to get the story over.

E. H.—Gives Mr. Rawlinson splendid opportunity to display his histrionic ability.

The Green Flame

(Warren Kerrigan—Hodkinson-Pathe)

M. P. W.—There is no lost action in this picture, which carries the interest well from start to finish.

N.—Kerrigan has interesting detective story here.

W.—A very cleverly developed detective story, and one which has been equally cleverly produced.

T. R.—Excellent detective-mystery picture with good suspense, thrilling climax and prettily interwoven romance. Quite the best picture in which J. Warren Kerrigan has appeared in some time.

Li Ting Lang

(Sessue Hayakawa—Robertson-Cole)

M. P. W.—Interesting through Hayakawa's impressive personality and intelligent grasp of the subject matter, as well as for many other reasons.

N.—Hayakawa at his best as Americanized Chinaman.

T. R.—Interesting photoplay woven around race prejudice, with Hayakawa in the role of the Japanese college youth. The picture is well made, but Hayakawa's work is decidedly more important and arresting than the story.

W.—Star gives usual pleasing performance in first rate picture.

Not Worrying About Dawn.
H. B. Warner corrals a few quite moments in "One Hour Before Dawn," his latest Pathe.

Comments on Short Subjects

PATHE REVIEW NO. 54.—"What the Movie Man Will Play" is the first subject of this release and consists of scenes of various kinds which suggest definite types of music; "Hints for the Chairman" introduces some acrobatic stunts with a chair, which are afterward analyzed in slow motion; "Taking the Tire Out of Tires" is an interesting illustration of how old tires are made new, reviewing details in this process; "A Ribbon, a Rag and a Paper of Pins" is the last subject, and shows the fashioning of a lady's gown on the person of the wearer, after the pattern of a design chosen from an individual picture by her.

HIS PAL'S GAL (Pathe).—One of the "Young Buffalo" series, in which Tex, after warning his pal to keep away from the gang at the saloon, finds him dead by the roadside. His pal's girl arriving at the cabin, from the East, finds favor with Tex; and when she is about to return home they both discover that they do not want to part, and together they seek a clergyman. The picture contains considerable human interest.

THE THIRD EYE (Pathe).—"The House of Terrors" is the title of No. 10 of "The Third Eye." This episode opens with the train scene, where Rita makes a fight on top of a moving train. Much of this episode is made up of action in connection with the search for the film, and for the missing Rita. The closing scenes show Dick and Mitzie entering a trap which has been laid for them in a note which tells them to come to a certain place to get the film. When they arrive there they find Zaida with a knife in her breast, and a warning note pinned to her dress. Dropped through a trap door to a room below they find Rita bound and gagged. This episode is an interesting one, with the usual rapidity of action.

THE CHAMPION LIAR (Western), Sept. 11.—An unusually entertaining two-reel subject, written by Louis D. Lighton and produced by Ed. (Hoot) Gibson, who also plays the leading role. The hero is a breezy young Westerner, who loves to talk and tells some "whoppers" for humorous purposes. This get him into trouble with his girl, but he wins her back after she has tried vainly to fall in love with an honest but less entertaining fellow. The humor in this is first class and the character work appealing. It is also attractive in a pictorial way.

OFF HIS TROLLEY (Rainbow), July 21.—A two-reel comic, by J. A. Howe, with Billy Engel, Jack Wright and others in the cast. This is taken almost entirely on a trolley line, and some laughable trick stunts are pulled. There is much juggling of fares and transfers and the passengers get into funny mixups. The subject is one that will undoubtedly go well.

THE MOON RIDERS, Episode No. 16 (Universal.)—"The Flaming Peril" is the title of the 16th episode of this serial. It opens with scenes in which Anna is forced to watch the torture of her sweetheart. Finally she manages to free her hands and release him. Together they flee through a secret passage. Anna hurries to Rosa's cabin, and Buck goes to the cliffs. On Anna's arrival, Rost gags and binds her and throws her into a room, while he pretends to marry an unsuspecting girl, who is to hand him over a sum of money. In the course of events the girl is shot by Rosa, who is pursued by Buck. A general roundup places Anna again in the hands of Rosa, who employs liquid fire to prevent Buck's rescuing her.

THE MOON RIDERS, Episode No. 17 (Universal).—In episode 17, "Rushing Waters," Buck reveals the fact that he has not been harmed by the liquid fire with which he has been fought by Rosa. In the events which follow Anna is thrown into a mine, which Rosa attempts to blow up when Buck is in the act of rescuing her. The explosion taps an underground stream, which empties itself into the mine, and the close of the episode leaves the contemplation of a startling situation, in which Buck and Anna have apparently succumbed to the onrush of water.

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JAMES R. QUIRK
Editor and Publisher

25 West 45th Street
New York City, N. Y.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

IF I were to write a head for this article I should call it, "The Lying Camera." A popular fallacy is the notion that a picture machine is always to be trusted. Nothing could be farther from the truth. If it were so the film industry would be saved hundreds of thousands of dollars every year, and millions of feet of film and hours of labor would never be entered on the debit side of its ledgers.

A simple method of proving this is to remind the reader than when he goes to the photographer's and sits for his picture he expects, and is prepared to demand, not less then half a dozen poses. The man who presses the bulb and lets the camera do the rest has the half a dozen, or more, plates ready, and shoots him from one angle after the other as a matter of course. The subject's remarks, when he receives his envelope of proofs, do not bring a word of resentment from the wizard of the solar print. He is used to having his work greeted with scorn and contempt, such as, "Did you ever see such a bunch of freaks?" and "I'll eat my hat if I look like this!" It is useless for the photographer to attempt to pour oil on the troubled waters by saying blandly:

"The pictures must look like you, my dear sir; the camera never lies."

The photographer knows better, and wisely holds his tongue. If he does speak at all it is to assure you that his retoucher is familiar with his business and when you decide upon the picture that looks nearest like you the establishment will bend every energy to the removing of the accentuated freckles, moles, furrows and left-handed beauty spots that disfigure your face.

But it is when you reach the bosom of your family that you are made to feel the full weight of the crime that the camera has committed against you. It is possible that you have never thought much about your looks before, but have gone along with the comforting feeling that you would pass in a crowd. One glance at that collection of proofs by the members of your household and your eyes are opened, brutely but thoroughly opened. Your wife's comment is brief but comprehensive:

"Tear them all up, John, and then go and get your money back!"

Your eldest daughter's remark is:

"Perfectly dreadful, every one of them!"

Your old maid sister expresses her feelings by exclaiming:

"How could you go to that man, John? you know what a positive fright he made me look like!"

Your youngest son is the only one who gets any fun out of the whole business:

"Gee, Dad," he chuckles, "you must have been in a fight and had your eyes blacked and your face dented in just before you had these pictures taken."

If the lying camera plays such tricks when you try to get at least one decent portrait of yourself, think of the difficulties that beset the production of a moving picture, where the director and the cameraman must take thousands of shots that will truthfully unfold the story of a photoplay!

WEITZEL.

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"The Gauntlet"

Pleasing Outdoors Vitagraph Release with Harry Morey Has Wonderful Scenery.

Reviewed by M. A. Malaney.

SCENERY isn't the only thing in the Vitagraph picture, "The Gauntlet," with Harry Morey. But the scenic background to the story is worth mentioning first because without it the story would lack the proper atmosphere and be just a story." The scenery surely is wonderful. Most of the action of the plot is laid in the Tennessee mountains. "The Gauntlet" has a good love romance, and gets its name from the fact that the hero, with almost every one against him, stands up and faces the worst and runs the gantlet of all the plots and counter plots against him. Only the girl is his true friend.

There are not many big scenes and the final climax lacks suspense. Plenty of mystery throughout the picture and everything clearly told keeps up the interest.

Harry Morey gives a good performance. He is hard working and convincing. The part of the heroine is played by Louiszita Valentine. In the fore part of the picture her work is excellent. Her emotional scenes toward the end are not so good. She screens well. Two other parts which are very well handled are those played by Frank Hagney and Walter Horton.

Cast.

Roderick Beverly.....Harry T. Morey
Nessy Worthing.....Louiszita Valentine
Buck Higby.....Frank Hagney
Dan Barrow.....Walter Horton
Dave Worthing.....Chas. Eldridge
Sally Worthing.....Eleanor Barry
The Sheriff.....Robt. Gaillard

About 4,700 Feet.

The Story.

Edgar Beverly, a New Yorker, has bought a piece of land in Tennessee, having made the purchase from a mountaineer who had never seen it. When efforts are made by a large syndicate to get possession of the land, Beverly sends his son, Roderick, to the south to investigate. On the train Roderick meets Nessy Worthing, daughter of the man who sold the land to his father. She is returning from six years at boarding school and is glad to get back.

The mountaineers become suspicious of Rod, because of his silence, and believe him to be a revenue agent. Dan Barrow, apparently his only friend, warns him of the dangers of roaming around the ridge. Mysterious attempts are made upon his life. He, however, faces the situation calmly and continues to pay attention to Nessy, though believing her family and a former lover are at the bottom of these attempts.

Rod finds the land contains iron ore, and that another force, headed by Barrow, is at work against him to get the property. Rod prepares to elope with Nessy, but circumstances are against him. One of the Worthings is slain, and Rod is accused of the crime. A lynching party is planned against the New Yorker, and Nessy is imprisoned to prevent her aiding him. The girl makes her escape and appeals to Buck Higby, promising to marry him if he succeeds in saving Rod.

Barrow intercepts a telegram telling of the discovery of ore. Rod and Barrow have a fight in the prison cell. Barrow is worsted. In making his escape, he is taken for Rod and is shot. Buck saves Rod and confesses he shot Worthing in self defence. There is a conflict and Buck is wounded. He dies, and Rod rescues Nessy and they are married.

Advertising and Exploitation Catchlines: A vivid, thrilling tale of the Tennessee Mountains. Harry Morey in a Big Role.

A Feudal Story, Yes! And One of the Strangest Feuds, with a Mysterious Love Affair Is "The Gauntlet," with Harry Morey.

In the Face of Great Odds, Secret Plotting to Steal Away His Property, Rod Beverly Won Out. See "The Gauntlet."

With Only a Woman as His Friend—Among Hostile People, and a Great Tract of Iron Land as the Prize. Did He Win? See Harry Morey in "The Gauntlet."

Exploitation Angles: The best exploitation for this picture is what you do in the newspapers. It is a melodrama with the Tennessee mountains as the locality. The love angle predominates and it would be wise to use the mats and cuts contained in the press book in your ads. They are very good, containing both dramatic climaxes and pretty love scenes. Under these cuts you will find quotations of what the characters are saying. Be sure and use them.

"The Mutiny of the Elsinore"

Stirring Sea Story Realistically Produced by C. E. Shurtleff, Inc., Is Melodrama of the Most Entertaining Sort. Released by Metro.

Reviewed by Edward Weitzel.

WHEN Jack London wrote "The Mutiny of the Elsinore," the remembrance of the entertaining qualities of good old melodrama was strong upon him. The C. E. Shurtleff, Inc., production of the story has transferred to the screen all the vigor and romance of the plot and the smell and color of the sea which forms the background for so many of the scenes. Action is the keynote of this picture. Subtle analysis of character has no part in its plot. To the boy and girls of all ages who can still thrill to the healthful excitement of a tale of adventure, "The Mutiny of the Elsinore" will prove a treat. The reception given former Metro releases of this character indicates that sea tales are as popular now as they were in the time when "Treasure Island" and the long line of salty yarns that preceded it were first written. In the latest addition to the Metro

sea stories there is a brave struggle against the might of evil with virtue triumphant, and right minded folk will follow the adventures of John Pike, the lad who never forgets the debt of gratitude he owes to the man who offered him his start in life, with interest to the end.

An excellent cast throughout and workmanlike direction to every scene give the spectator nothing to do but enjoy the unfolding of the plot. Realistic storm effects while the "Elsinore" is at sea is one of the best features of the production. Mitchell Lewis is a part that is just suited to him and the skilful acting of Helen Ferguson, Noah Beery, Jr., Casson Ferguson and William V. Mong are other features of the picture that are greatly in its favor.

Cast.

John Pike.....Mitchell Lewis
Margaret West.....Helen Ferguson
Andreas Mellaire.....Noah Beery, Jr.
Dick Somers.....Casson Ferguson
Snoop Jenkins, alias "The Rat,"
William V. Mong
Crimp Sherman.....Sidney D'Albrook
Capt. Nathaniel Somers..Norval MacGregor
Jason West.....J. P. Lockney
The Dog.....Patch

Story by Jack London.
Scenario by Albert Shelby Le Vino.
Directed by Edward Sloman.
Length, Six Reels.

The Story.

The real hero of "The Mutiny of the Elsinore" is the first mate of the ship, John Pike. When a lad and alone in the world, Captain Somers gave John a position as cabin boy, and Pike never forgot the kindness shown him. The captain's son, Dick, hates the sea, but is fond of the daughter of Jason West, part owner of the ship and one of her officers. Margaret West always sails with her father, and John Pike adores her in secret. When Captain Somers is killed in a fight that takes place in the cabin of the "Elsinore" while Andreas Meallaire and two crooks are trying to steal the contents of the ship's safe, Pike promises to heed the captain's dying request and look after young Dick. The first mate also learns that Margaret has a soft spot in her heart for Dick, in spite of the young fellow's liking for fast companions and his aversion to life on the ocean.

With Pike to think is to act. He goes to the Somers home, finds Dick making merry with a gay party of his companions of both sexes and marches the boy off to the ship. Dick would like to rebel, but Pike's grasp on his collar is too firm. When the "Elsinore" sails Dick is one of the crew; and so is Meallaire, who also loves Margaret and is determined to get her at any price. At the time he robbed the ship Mellaire was caught and sent to prison. A heavy beard, grown after his escape from jail, saves him from being recognized except by one of the crooks, who has sworn to have his life, and who follows him on board the vessel.

The crew are a bad lot, and Mellaire has no trouble in starting a mutiny when it suits his purpose. A heavy storm takes place at the time, and in the battle on deck John Pike fights the rebellious sailors single-handed until helped by Dick, who has become a real man since his forced enrollment as one of the ship's company. Pike is badly hurt before the mutiny is subdued, but is made happy by seeing that Dick is now worthy to marry Margaret and take command of his father's old ship. Mellaire is killed by the crook he had betrayed.

Program and Advertising Phrases: One of Jack London's most powerful stories made real.
A Better Story Than "The Sea Wolf" and a Bigger Production.
Jack London at His Best in a Vivid and Colorful Story of the Sea.
True Melodrama with the Tang of the Salt Sea Air.

Exploitation Angles: This story is not so well known as "The Sea Wolf," but in many ways it is better worth knowing. Get after the bookstores to stock up on London's works and feature this particular novel. Use plenty of paper and if you have played "The Sea Wolf" tell them that this is better both in plot and production. Make it strong for Mitchell Lewis.

"Going Some"

Goldwyn Production and Good Natured Illustration of a Rex Beach Novel.

Reviewed by Louis Reeves Harrison.

So far as the presentation of its subject matter is concerned the Goldwyn picture, "Going Some," takes it easy. It begins at the beginning and saunters along through many by-paths, occasionally returning to the rather faint main line of action. Attention is attracted to a champion runner receiving much applause amid tremendous ensembles, but this track hero is then side-tracked and left to wander around at large. It is his comical friend who is to take the centre of the stage! No, no, it is the manly fellow whose estranged wife intends to get a divorce from him for some reason not clearly set forth. But these amiable people are transported to a Western ranch, where they manage to amuse themselves in a pleasant sort of way while interest becomes centred upon a footrace between the champion's posing chum and a man who has a grudge against the almost-divorced husband of the champion's sister.

It really makes very little difference if these entanglements are straightened out or not. There are a lot of fine types in the picture, an unusually large assemblage of clean-cut characters. The so-called "human element" is there in abundance and variety, most of it realistic, the male part of it as amusing as it usually is in Rex Beach stories, the younger ladies set aside as a negative assortment rather beyond his powers of analysis. "Going Some" is an easy-going comedy of no very striking situation or incident but none-the-less pleasing to watch when one is in restful mood. The cast is the strong point, and it is so well-balanced that to praise it is to name it in toto.

Cast.

J. Wallingford Speed.....Cullen Landis
Jean Chapin.....Helen Ferguson
Helen Blake.....Lillian Hall
Miz Gallagher.....Lillian Langdon
Donald Keap.....Kenneth Harlan
Mrs. Robert Keap.....Ethel Grey Terry
Larry Glass.....Willard Louis
Berkeley Fresno.....Walter Hiers
Skinner.....M. B. Flynn
Culver Covington.....Frank Braidwood
Still Bill Stover.....Nelson McDowell
Wilie.....Snitz Edwards
Ladew.....Hayward Mack

The Story.

Culver Covington in "Going Some" as a track champion receives the adoration of pretty girls to such an extent that his slender chum, J. Wallingford Speed, decides to pose for the effect. When Roberta Keap decides to live on her Western ranch while getting a divorce from her husband, she takes along a gay party, the husband following unknown to her goes to live on an adjoining ranch. There is a rivalry between the two ranches which results in a challenge sprinting affair.

Speed keeps up the pretense of being a speed demon, expecting to pretend illness when the real champ comes along. When he does appear it is on crutches, victim of an auto accident. Speed now has to train in earnest. Meanwhile the young wife is rescued from the attack of a billy goat by the manly young husband she intended to divorce. She faints skilfully enough to be embraced a few moments, but there is no reconciliation. She finds herself up against some stiff betting when the militant woman of the adjoining ranch puts in an appearance, and the two stake their ranches on the result of the footrace.

Excitement runs high between the two ranches, and it is intensified by the discovery of oil upon that of Roberta Kean, but the real spirit of competition is confined to the men. The women ranchers are guided by sentiment in the end, when the race is decided first for one then the other through a fluke. To both women, the important decision is that bringing the estranged couple together. It is their generosity to each other which transforms a sporting event into a reunion so happy that the contagion spreads, and the ranch becomes dotted with couples of billing and cooing turtle doves in human guise.

Program and Advertising Catchlines: Not a Thrilling Rex Beach Drama, But a Genuinely Interesting Comedy Romance.
No Frozen North in This Rex Beach Story —Just the Frozen Mitt to Friend Husband, and He Warms That Up.
One Long Laugh Made Up of a Lot of Little Ones.
A Brisk and Breezy Comedy That Will Please from Start to Finish.

Exploitation Angles: Play this up as a different Rex Beach story, and recall that it appeared in the Saturday Evening Post some time ago. You can find some people in your section to run and a small cash prize and the glory will bring them out.

"Firebrand Trevison"

Buck Jones Featured in Strong Five-Reel Fox Melodrama of the Far West.

Reviewed by Robert C. McElravy.

An increasing interest in the work of Buck Jones is felt in this new Fox production, entitled "Firebrand Trevison." The story, adapted from the original by Charles Alden Seltzer, is a particularly good one on which to base a Western melodrama. It moves with smooth continuity and suspense and affords the hero many special opportunities for daring stunts. The hand-to-hand fight between Trevison and Corrigan in the second reel is intensely realistic, and the slide of the hero and his horse down a cliff contains a real thrill.

Winifred Westover appears as the heroine. She is the daughter of a railroad president, who comes West with her aunt. Katherine Van Buren plays the part of the other girl acceptably, and Stanton Heck as Corrigan does excellent work as the heavy. The plot has rather a conventional beginning, but develops unexpected strength. The melodramatic moments are highly colored, but cleverly acted.

The settings are on a Western ranch and afford many pleasing scenic effects. Trevison deals with the crooked judge in a pretty high-handed manner, but for story purposes this will undoubtedly be acceptable to an audience. As a whole the production is a strong one.

Cast.

Firebrand Trevison.....Buck Jones
Rosalind Benham.....Winifred Westover
Agatha.....Martha Mattox
Jefferson Corrigan.....Stanton Heck
Hester Keyes.....Katherine Van Buren
Judge Lindman.....Frank Clark
Mullarkey.....Joe Ray
Clay Levins.....Pat Harnman
Chinese Boy.....Fong Hong

Story by Charles Alden Seltzer.
Scenario by Denison Clift.
Directed by Thomas N. Heffron.
Photography by Vernon Walker.

The Story.

Firebrand Trevison, in the picture of that name, is owner of a ranch in Arizona which a certain railroad is anxious to acquire. He meets Rosalind Benham, daughter of the railroad president, who has come West with her aunt on a visit. Accompanying the ladies is Jefferson Corrigan, a promoter, who loves Rosalind.

Trevison and Corrigan get into a quarrel over an insulting remark made by the latter and indulge in a realistic fist fight. Corrigan has already torn up a check paid by the railroad company to Trevison for his land. Rosalind is asked by President Benham by wire to pay cash to Treviston for the purpose of carrying out the purchase. This the girl does and a friendship springs up between herself and Treviston, which later ripens into love.

Corrigan continues his efforts to injure Trevison. He induces a girl named Hester Keyes to go to Trevison's ranch in order to break up Rosalind's interest, and also conspires with a crooked judge to throw a cloud on Trevison's title to the land. The latter finds himself in a series of difficult situations,

but manfully fights his way out. He protects his title to the land and eventually proves to Rosalind that his love for her is genuine.

Program and Advertising Catchlines: Buck Jones in Another Daring Western Play.
See Buck and His Horse Slide Down a Cliff.
If You Want to See Two Men in a Real Fight, See "Firebrand Trevison." It's a Great Mill.
Only One Thrill in "Firebrand Trevison," But It Lasts Full Five Reels.

Exploitation Angles: Work hard to establish Jones, and feature his stunts. Play him up as a rival to Tom Mix, and play it strong.

"The Misfit Wife"

Metro Presents Alice Lake in a Story of Feminine Devotion and Sacrifice.

Reviewed by Louis Reeves Harrison.

VERY charming in a new role is Alice Lake, in the Metro production, "The Misfit Wife." The situation of a spirited girl shielding a foolish wife from discovery in a lover's apartment, is not new, but it is shown in this story from a new angle. While the outcome is a little too obvious, Miss Lake manages to make it interesting. It would have been far more interesting had she been up against a genuine woman of high social position instead of a theatrical one with a lorgnette who gives strangers the up and down with a supercilious stare, and a conventional society villain in spats who flicks cigarette ashes with his third finger. The direction is antiquated.

It is in spite of hackneyed handling of the subject matter that Alice Lake scores a success. She not only illustrates the importance of personality in moving picture roles, but she indicates some very bright possibilities as a comedienne. Quite capable of handling tragic roles she has the sparkle to make a great hit in high comedy. Given a live medium, her vivacious expression of all there is in it can be regarded as reasonably assured.

Her support in "The Misfit Wife" is of the best so far as the men are concerned. Forrest Stanley gives a manly interpretation, and Edward Martendel an impressive one. Billy Gettinger, Frederic Vroom, Graham Pettie and Jack Livingston present a clean-cut group of characterizations. Taken altogether, "The Misfit Wife" is a highly satisfying performance and a desirable number for any program.

Cast.

Katie Malloy.....Alice Lake
Peter Crandall.....Forrest Stanley
Duff Simpson.....Billy Gettinger
Dr. Morton.....Frederic Vroom
Shad Perkins.....Graham Pettie
Henry Gilsey.....Edward Martindel
Edith Gilsey.....Leota Lorraine
Mrs. Crandall.....Helen Pillsbury
Bert McBride.....Jack Livingston
The Porter.....Jim Blackwell

Author, Julie Herne.
Scenario by Lois Zellner.
Director, E. Mortimer.

The Story.

Before Katie Malloy is "The Misfit Wife" of Peter Crandall, she is a bold little adventuress of no family in a wild Arizona town she invades as a manicure. It is there she meets Peter, who is drinking, gambling and making a fool of himself, and redeems him. She pays his debts, puts him on his feet and marries him for pure love. A wound he receives from a disappointed suitor brings a family doctor from New York, who spirits the husband away to a home of wealthy relatives in New York. Katie follows him and finds herself up against social prejudice in the shape of his mother and his married sister, both living with Henry Gilsey. Gilsey tests the crude wife severely and finds she is willing to give up her husband for his good, but that she loves him devotedly.

Gilsey now puts both to the test, sending Peter away to some oil properties and putting Katie under a strenuous form of social education. She improves rapidly in the matter of breeding and elegance of manner, but her true heart resents a flirtation between Gilsey's wife and his junior partner. When she accidentally discovers that the wife is going to meet the junior partner in his rooms, Katie dashes to the rescue. Meanwhile Peter comes home, having discovered the junior partner in a fraudulent transaction.

Peter and Gilsey go to the junior partner's rooms and there discover the cloak of Gilsey's wife. Katie comes out of hiding and takes the blame to Gilsey's sorrow. Once they are home it looks dark for Peter, but he is wiser than they know. He takes Katie to his arms. They pretend, however, to be estranged until Gilsey's wife confesses her moment of folly, when there is forgiveness all around.

Program and Advertising Catchlines: Are You a Misfit Wife? See the Story at the ——— and Find Out.
She Took the Blame for Another's Escapade—But Hubby Was Wise. See What Happened to "The Misfit Wife."
Don't Be Deceived by Appearances. See "The Misfit Wife" Before You Make Judgment.
Alice Lake in a brilliant personal triumph.

Exploitation Angles: Play up Miss Lake strongly. You can put the play over on her personal appeal, but make the title work for you, too, particularly as a teaser with "Are You a Misfit Wife?" and "Is Your Wife a Misfit." Then break into the full advertising and keep the title to the fore. For a novelty announce a free performance for misfit wives and husbands. Later explain that any wife eight inches shorter or taller than her husband can go in free and take him along.

"The World and His Wife"

Cosmopolitan Production of Celebrated Spanish Play Features Alma Rubens and Contains Artistic Merit.

Reviewed by Edward Weitzel.

SOME ten years ago Charles Frederic Nirdlinger made an English version of the old Spanish play by Jose Echegaray, "The Great Galroto," and it was produced under the title of "The World and His Wife," with William Faversham in the leading male role. Cosmopolitan Productions now offer a screen version of the play directed by Robert G. Vignola and featuring Alma Rubens, Montagu Love playing the part of Don Julian, the character taken in the English version by Faversham.

The characters are all Spanish and the scenes are laid in Spain. The spirit of the play, naturally, reflects the Latin temperament and every one concerned exhibits enough emotional stress in five minutes to last an American for six weeks. The motive of the story is unreasoning and unfounded jealousy, and the author has sought to illustrate how easy it is for gossipying tongues to ruin a woman's reputation and separate a man and his wife. Modern life in the Western World is not in tune with the story. Husbands here have too much common sense to doubt the honesty of their wives upon any such flimsy evidence as brings about the undoing of Donna Teodora. To many spectators "The World and His Wife" will seem stodgy and old-fashioned; others will find it interesting. Taken on its own merits, is an excellent example of its school as to plot; also as a representative of the heavy drama of southern Europe.

The Work of Scandal.
A tragic moment from "The World and His Wife," a Cosmopolitan-Artcraft.

The production of the screen version has artistic merit. Great care has been used in providing the correct settings, many having been painted by Joseph Urban. The direction is of good quality. This applies especially up to the point where the duel occurs. In the scenes where the wounded Don Julian and his wife are the central figures both Montagu Love and Alma Rubens have been allowed to overact. The duel itself can hardly be called an exhibition of skilled swordmanship. The finish will appeal strongly to those of a religious turn of mind.

The entire cast is finely balanced. Montagu Love has the dignity, breeding and intensity of feeling demanded by Don Julian. His is the strongest acting part in the play. Alma Rubens is the perfect type for Teodora, her Madonna-like beauty seeming to attest her innocence at every moment of the plot against her. When her acting ability is used to the best advantage she reaches a fine artistic level. Gaston Glass as Ernesto, Pedro de Cordoba as Don Severo, Margaret Dale as Mercedes, and Charles Gerard as Don Alvarez are prominent members of the cast.

Cast.

Don Julian.....Montagu Love
Teodora (his wife).....Alma Rubens
Ernesto.....Gaston Glass
Don Severo (brother of Don Juan).....Pedro de Cordoba
Mercedes (his wife).....Margaret Dale
Don Alvarez.....Charles Gerard
Marie.....Mrs. Allan Walker
Capt. Wickersham.....Byron Russell

Story by Jose Echegaray.
Senario by Frances Marion.
Directed by Robert G. Vignola.
Length, 6,400 Feet.

The Story.

Modern life among the best society in Spain is shown in "The World and His Wife." Don Julian, an elderly man of wealth and position, having fallen in love with a beautiful but penniless young girl, is overjoyed to find that she also loves him. The couple are married and are supremely happy until the lying tongue of idle gossip disturbs the peace of their Eden. Don Julian takes the son of his dearest friend into his home, after the young fellow's father dies, and the kind neighbors immediately start to couple the names of Teodora and Ernesto. Don Alvaraz, a well bred blackguard, is anxious to compromise Teodora for his own purpose, and he does not find the task a difficult one, owing to the excitable temperament of the lady's husband. The unfortunate Don Julian also has a brother and a sister-in-law who are quite ready to believe ill of the innocent wife. They succeed in poisoning the mind of the husband to the extent that he goes to Ernesto and accuses him of betraying his benefactor.

The boy indignantly denies his guilt, and prepares to leave the house forever. Don Alvarez meets him in a cafe and insults Teodora by his remarks. Ernesto knocks him down and accepts a challenge to a duel. Teodora hears of the affair and begs her husband to prevent it, as Don Alvarez is the best swordsman in Seville. Julian forces Alvarez to fight him and kills the blackguard after he himself has been severely wounded.

There is still a chance for a reconciliation between Julian and his wife before he dies,

out brother Severo so arranges matters that when Ernesto tries to convince the dying man that Teodora and he are innocent, he only seems to confirm the guilt of both. Julian, wild with rage, uses his last breath to instruct his brother to turn his wife and his ward into the street. This is done, the last scene showing the two wandering along the high road and stopping to pray at a roadside shrine.

Program and Advertising Catchlines: A Wonderful Cast in a Remarkable Production of a Famous Spanish Story.

A Breath of Sunny Spain With Its Tempestuous Loves and Hates.

A Classic of the Stage Made More Real in Pictures.

Montagu Love in a Faversham Stage Success.

Exploitation Angles: Play up the cast above the play because they are better known, but drive home the fact that this is the Faversham play done from the Spanish of Echegaray. Pull up the scandal angle for your newspaper talk, but sell mostly on cast and pedigree.

"The Prey"

Alice Joyce in a Vitagraph Special Production of Society, Financial and Political Intrigue.

Reviewed by M. A. Malaney.

THE Vitagraph picture, "The Prey," at first gives one the idea that it is just another familiar story of politics and gambling; a district attorney and a vice ring. Before the second reel is finished the story takes an original twist, and to the very end it holds complete attention. The title comes from the situation which makes the heroine fall into the hands of a crooked big business man. He might be called "the eagle," since everything he does seems to be for the purpose of dragging her family down to ruin and ultimately marrying her.

There are some gorgeous sets, and the direction is excellent. One particular incident is the wedding party. This is a jazzy bohemian affair, with a barefooted dancer, who certainly delivers the goods. "The Prey" has a cast of fine actors. Alice Joyce as Helen Reardon looks beautiful in all the scenes and seems to work much harder than usual. Rogers Lytton as the unscrupulous business man is excellent. Harry Benham as James Calvin is an admirable district attorney. Another principal part is that of Jack Reardon. It is done well by Jack McLean.

One important thing can be added in favor of "The Prey." The author didn't use heroic actions by the district attorney at the end. Said attorney didn't have something up his sleeve to pull on the villain. Instead he lets things take their course, and this is what the average audience least expects, but nevertheless relishes. This picture belongs in the class of very good photoplays.

Cast.

Helen Reardon.....Alice Joyce
Robert Reardon.....Henry Hallam
Jack Reardon.....Jack McLean
James Calvin.....Harry Benham
Henry C. Lowe.....L. Rogers Lytton
Nathan Sloane.....Herbert Pattee
Williard.....William Turner
Jesse.....Cecil Kearn
Pete Cunard.....Roy Applegate

Story by Joseph Le Brandt.
Directed by George L. Sargent.
Length—About 5,500 Feet.

The Story.

Robert Reardon in "The Prey" has misused funds held in trust by giving them to a friend, Henry Lowe, to invest. Lowe tells him the money is lost and he appeals to his future son-in-law, James Calvin, who is running for district attorney. Calvin refuses to allow Reardon to get deeper into debt by plunging into a financial pool proposed by Lowe, and tells him that if he is elected he will seek an indictment against Lowe. Reardon becomes angry and as a result the engagement between Calvin and his daughter, Helen, is broken.

Next morning Reardon kills himself. His son, Jack, who has had the gambling fever, having got into debt, forges Lowe's name to a check and passes it. Lowe gets possession of the check and uses it to force his marriage with Helen. Lowe insists upon entertaining his friends in debauchery notwithstanding the recent bereavement of his wife. He drives her brother from the house and then proceeds to enact the tyrant. Helen, who had refused to love him when consenting to be his wife, is the subject of attack. Next day she appeals to Calvin, who has been elected, and he tells her that Lowe is in no position to press charges against her brother, as he is himself on the road to prison.

Lowe is confident that his wife will save him from the district attorney, and stages a frame-up against Calvin. Luring him to the Lowe home, he forces his wife into a compromising position. Calvin then feels that the only way out is to resign. Helen refuses to hear of such a course. Meanwhile she had overheard a plot of Lowe's to get two of Calvin's aids to steal evidence. The money to be paid them is in the safe in the Lowe home. Helen marks it and notifies the police, who catch the two and also Lowe's henchman. This results in the arrest of Lowe. Helen's brother also is taken for forging the check, but Lowe dies as a result of the excitement and disgrace, and the young fellow is freed. Calvin and Helen find happiness together.

Advertising Catchlines: The "Eagle," An Unscrupulous Villain; the "Dove," a Beautiful Girl. It's in "The Prey" with Alice Joyce.

Society, Gamblers, Crooked Financiers—and a Pure Romance. Alice Joyce in "The Prey."

See the "Devil Dance" at the Midnight Wedding Party in "The Prey," a Vitagraph Special with Alice Joyce.

Beautiful Settings, Gorgeous Settings, An Original Midnight Wedding Party Revel in "The Prey" with Alice Joyce.

Exploitation Angles: Special exploitation page is elsewhere in this issue.

"The White Circle"

Maurice Tourneur Skillfully Picturizes Robert Louis Stevenson's Last Novel.

Reviewed by Sumner Smith.

THESE days when some theatrical critics think it in vogue to mount their pedestals and assail the screen as a purveyor of cheap entertainment, a picture like Maurice Tourneur's Paramount-Artcraft release, "The White Circle," taken from Robert Louis Stevenson's greatest novel, "The Pavilion on the Links," is opportune. It is not only welcome as an artistic production of Stevenson's best, though not most widely known work, but as a picture possessing good plot, well sustained interest, excellent acting and some particularly beautiful photographic and scenic effects.

Something better than the usual run of pictures is expected of screen stories based on the works of famous authors. That this picture fulfills expectations is not merely due to Mr. Tourneur's skilful direction and his selection of the cast, but to the art director and the photographer. The sets are uniformly good, and some of the night scenes, notably when the fugitives land after their flight in a sailing vessel, are among the most striking ever achieved by photography.

This Stevenson novel is not as popularly known as are "Treasure Island" and "Dr. Jekyll and Mr. Hyde," both of which were picturized by Famous Players-Lasky, but it makes excellent motion picture material. It is Stevenson's great unfinished novel, the one upon which he lavished his utmost in character delineation and plot structure, and, as produced by Mr. Tourneur, it is a welcome addition to the screen library.

The plot is not extraordinary, but Stevenson made it into a gripping story, and Tourneur's screen work does Stevenson justice. The absorbing interest of both story and picture lie in the portrayals of different character types as well as in the action. Spottiswoode Aiken excels as Bernard Huddleston, the cringing banker who finally redeems himself, doing some of the best work of his career.

Well cast and capable also are Jack Gilbert and Wesley Barry, who play those two delightful vagabonds, Frank Cassilis and Ferd. Like Aiken, Gilbert seems to have especially faithfully interpreted Stevenson's intentions. Janice Wilson as Clara Huddleston, Harry S. Northrup as Northmour, the adventurer, and Jack McDonald as Gregorio also make the action convincing.

"The White Circle" will be accepted as really high class entertainment by those theatregoers who know something of Stevenson, and it also should have a powerful appeal for all audiences because of its good melodramatic plot and its striking scenes.

Cast.

Bernard Huddleston....Spottiswoode Aiken
Clara Huddleston.....Janice Wilson
Northmour.....Harry S. Northrup
Frank Cassilis.....Jack Gilbert
Ferd.....Wesley Barry
Gregorio.....Jack McDonald

Directed by Maurice Tourneur.
Photographed by Charles Ortleib.
Story from Robert Louis Stevenson's Novel, "The Pavilion on the Links."

The Story.

Many years ago Bernard Huddleston, a banker, lived in a section of the London slums. He was a mystery to his neighbors because they could not understand how a man possessed of as much money as he was thought to have would not live more magnificently. With this banker lived his only child, Clara, a beautiful, lovable girl. Among her admirers was an adventurer named Northmour, who concealed a hot temper beneath a suave exterior.

One day Italians in the neighborhood were celebrating the birthday of a patron saint. Under cover of the annual celebration they were planning a revolution and they counted on funds they had deposited with Huddleston to make it a success. Learning that the Italian secret society would soon demand its money, Huddleston, frantic with fear, confessed to Northmour that he had misappropriated the funds and begged his aid. The adventurer quickly bargained with the cringing banker to hide him safely, providing Clara became his wife.

The two men and the girl fled in a sailing vessel to Northmour's home in a lonely spot far from London. There they met Frank Cassilis, his boy companion, and Ferd, two delightful vagabonds. Cassilis had previously engaged in a duel with Northmour. The adventurer had withheld his shot, telling Cassilis that he would be in honor bound to face his pistol when and where he chose.

Clara Huddleston instinctively distrusted Northmour. Cassilis and she fell deeply in love with each other. A clash between the two men threatened when the Italians discovered the hiding place of the cowardly banker and drew their symbol, a white circle, on a window of the house. The three fugitives and Cassilis and Ferd banded together to fight the avengers.

After Huddleston suffered agonies visualizing his fate, the house was fired. The only hope for its occupants was dependent upon Huddleston sacrificing himself. A chance remark by Ferd inspired Huddleston to be a man. He stepped out of the house and was shot.

The girl was left with the two men and the boy. Northmour was about to claim his shot and dispose of Cassilis when he suddenly decided that wedded life would be too monotonous and that he would rather seek further adventure, and he left Clara and Cassilis to be happy together.

Program and Advertising Catchlines: Another Robert Louis Stevenson Story Brought to New Life.

"The Pavilion on the Links" Done Into a Splendid Photoplay.

Maurice Tourneur's Latest Contribution to the Classics of the Screen.

Stevenson's Stirring Story of a Vendetta Transplanted to the English Coast.

Exploitation Angles: Hook up with

"Treasure Island" for your chief appeal. Tell them that this is by the same producer, and that he has made a fine production of what is regarded as the great writer's greatest effort. Get a book hook-up if you can, but trust mostly to lithographs for the general public and the author's name for the better class of patrons.

"Life's Twist"

Bessie Barriscale Gives Excellent Performance in Double Role in Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

BESSIE BARRISCALE has excelled many of her former efforts in the Robertson-Cole Barriscale production, "Life's Twist." In fact it may be stated with considerable truth that the star has an unusually large part in putting this picture over. In the double role which she plays she has been able to sustain the widely different character of the personalities which she portrays, exciting an almost equal interest in each. She is fortunate, however, in the matter of the cast which has been chosen to support her, and also of working under the guidance of capable direction.

If the story is to be taken into account it must be admitted that what originality is found therein is chiefly in the treatment of the subject. And while one or two technical errors are evident, the production has that fine quality of absorbing every moment of the spectator's attention. In other words, "Life's Twist" is a very entertaining picture, which pulls strongly from the human interest side.

The role of Stephen De Koven, the husband of the play, has been drawn along original lines. It is a difficult role, which has been well handled by Walter McGrail. King Baggott plays with good effect the rather thankless role of Jim Sargent. Others worthy of special mention, appearing in minor parts are, William V. Mong, Truly Shattuck and Marcia Manon.

Cast.

Muriel Chester }
Tina Pierce } ..... Bessie Barriscale
Stephen De Koven.....Walter McGrail
Jim Sargent.....King Baggot
Mrs. Helen Sutton.....Claire Dubrey
Mr. Boyd Chester.....George Periolat
Mrs. Chester.....Truly Shattuck
Charlie Moye.....William V. Mong
The Dope Fiend.....Marcia Manon

Story by Thomas Edgelowe.
Scenario by Harvey Gates.
Direction by W. Christy Cabanne.
Length, Five Reels.

The Story.

In the story of "Life's Twist" Muriel Chester is sold in marriage to Stephen De Koven, the possessor of an ancient name and social position, but a lean exchequer. The young man allowing himself to be placed by an over-ambitious mother-in-law to be in the despicable position of purchasing a wife, afterwards awakens to the mistake he has made, blaming himself not alone for allowing himself to be a party to such a bargain, but also for bringing unhappiness to the woman he has made his wife.

Muriel, refusing to acknowledge their relationship of husband and wife, busies herself with the entertainment of people of De Koven's circle, continuing to inspire the admiration and love of all who knew her, and finally the love of her husband. In the meantime, De Koven has refused to accept the money which his father-in-law is under contract to pay him, and instead accepts a salaried position in his employ, recognizing that to be the manlier course to pursue.

One day when De Koven is driving home, he sees a young woman, Tina Pierce, pushed out of the door of a street car because she has not the price of her fare. The fact that this woman, born to a humble walk in life, is the exact image of the wife who spurns him, suggests the trying of an experiment, in which he places Tina in a beautiful apartment, with such luxuries and clothing as his wife is surrounded with. In the first stages of the experiment, De Koven realizes through Tina's lack of refinement, that something more than beauty is necessary to make a woman a pleasing companion. When he has again been spurned by Muriel, he decides to leave her and takes passage for Europe. Tina, sensing the situation, goes to Muriel with a letter of farewell which she has received from De Koven, and succeeds in patching up an unhappy domestic tangle.

Program and Advertising Catchlines: Bessie Barriscale and King Baggot Heading a Cast of Favorites.

Bessie Barriscale With Brains and Without. Which Do You Think You'll Like Best?

A Stirring Story of Social Slavery.

The "Other Woman" Rises to the Situation.

Exploitation Angles: Play on Miss Barriscale and King Baggot for your chief appeal but there are other favorites in the cast. Truly Shattuck is a well known vaudeville star. She will interest some who are not interested in pictures. There is a good chance here for a symposium on beauty and brains.

"The Girl in the Web"

Pathe Presents Blanche Sweet in a Well-Constructed Mystery Story.

Reviewed by Louis Reeves Harrison.

THE Pathe release, "The Girl in the Web" is of a class of mystery story just now very much in vogue. It is, however, superior to most of them in stimulating the reaction of surprise. This means superior construction on the part of scenarist and director. The best part of our enjoyment in such plays is in vaguely wondering what will happen, but there are producers who refuse to do a little thinking for ourselves. They prepare for solving the problem so carefully that the end is all discounted long before it is reached. There is reasonable preparation in "The Girl in the Web." The guilty individual is right there before our eyes and under suspicion, but so skilfully is suspicion diverted and misdirected in a consistent telling of the story that there is mystery to be solved until the last few scenes, as it should be in plays of this kind. To nice construction, careful treatment and skilled editing, therefore, are due the chief values of "The Girl in the Web."

Blanche Sweet is seen in a role that suits her, which she plays with grace and quiet dignity for the most part, but she is fully alive to emotional moments as well, expressing her feelings with a truly feminine personality all her own, a pathetically interesting figure throughout. Her support is flawless, Nigel Barrie offering a clean-cut characterization of the manly young American. Thomas Jefferson supplies the comedy element of the much-used "private stock" kind and does it as if used to it. As produced by Jesse D. Hampton and as shown at the Broadway Theatre, "The Girl in the Web" is a mystery story superior in preserving the mystery and in skilfull presentation, a fine entertainment of its kind.

Cast.

Esther Maitland .....Blanche Sweet
Dick Ferguson .....Nigel Barrie
Van Zile Janney .....Thos. Jefferson
Mrs. Janney .....Adele Farrington
Chapman Price .....Hayward Mack
Mrs. Price .....Christine Mayo
Bebita .....Peaches Jackson

Produced by Jesse D. Hampton.

The Story.

"The Girl in the Web" is Esther Maitland, private secretary in the Janney family. The supposed head is merely the husband of Mrs. Janney. Living with them are their daughter, Mrs. Price and her husband, though she is not able to ride it rough-shod over him. When young Price finds that his wife is spoiling her whole future at bridge whist parties, he leaves the Janney home in disgust. About this time, directly after a dinner party given by neighbor Dick Ferguson, the jewels of Mrs. Janney are missing.

Several people have the combination of the safe, including Esther. Everybody is suspected and none found guilty. Then consultations begin with the family lawyer and with detectives. Dick Ferguson thinks he has come upon a clue, a cigar band dropped in the Janney yard during the dinner given at his house. At a moment when Price is turning over his man servant to Ferguson, the latter discovers that Price is smoking the brand of cigars indicated by the peculiar band.

But Esther has also made a discovery on the night of the robbery which implicates Mrs. Price. Then a private detective posing as governess discovers Esther in private and peculiar communication with Price by telephone. Farther than that Esther meets Price by appointment in the city. The finger of suspicion points strongly at Price when there is a second disaster, the kidnapping of his child and the demand of a heavy ransom he has threatened to pay his wife back. Clouds are also thickening around Esther, when she discovers Ferguson's new man-servant at some crooked work and pins the jewel theft on him. When Esther finds that Ferguson has dared to meet the kidnappers by appointment, she follows and shoots one of the two men assaulting him, none other than the detective hired by Mrs. Price. The plucky young secretary wins the man she loves and reunites the estranged man and his wife by her courageous intelligence.

Program and Exploitation Catchlines: Blanche Sweet and a Wonderful Cast in a Puzzling Mystery Story.

One of Those Detective Stories Which Keep You Guessing. You Don't Find the Answer in the First Act.

If You Don't Like Detective Stories, Go See a Doctor. If You Do, Go See "The Girl in the Web."

A Favorite Star in a Splendid Play.

Exploitation Angles: Pique curiosity. Tell them that the thief is in plain sight all the time, but that they cannot decide upon the guilty party. Get so cocksure that they come just to prove you a liar. Play up Miss Sweet and the cast of favorites. Use the web idea for exploitation. For window work, for example, you can draw a web on the glass and place a cutout of Miss Sweet behind it.

"The Hidden Code"

Pioneer Film Corporation Features Grace Davison in Rather Crude Melodramatic Subject.

Reviewed by Robert C. McElravy.

THIS five-reel Pioneer Film subject, entitled "The Hidden Code," was produced by Norman Harsell, and Grace Davison is the featured player. The supporting cast is not named, but includes a hero and a villain of the conventional sort and a band of crooks led by a woman called Stella. The production opens with the picture of Miss Davison, who is a comely heroine, in the act of reading a melodramatic novel. The events, in which she sees herself playing the leading role, are shown chapter by chapter, giving a certain plausibility to what would otherwise be a loosely knit and unconvincing series of happenings.

There is plenty of plot in this story, but it suffers from overacting and a general lack of reality. The attention is held quite firmly at times by the intensity of the melodramatic incidents, some of which contain genuine thrills, but on the whole the action is too uncertain to make a very successful production. It moves like a serial in which convincing effect has been sacrificed for the sake of melodrama.

The subject is one that will entertain uncritical spectators, owing to its swift action. Some of the scenic effects are attractive and good photography helps out considerably. It is a production that would have been much stronger if handled with more sincerity in the acting.

Cast.

Grace Lamont.....Grace Davison
Eben Lamont.....Ralph Osborne
Richard Leslie.....Richard Lestrange
August Mason.....Clayton Davis

Directed by Richard Lestrange.
Photographed by Harry Fischbeds.
Story by Norman Harsell.

The Story.

Grace Lamont, in "The Hidden Code," is

the daughter of an eccentric chemist who has been working on a new explosive. The old man has finally reached his goal and is anxious to turn his explosive over to the government, though he has been offered a price for it by Richard Leslie, president of a company dealing in explosives. Mr. Lamont fears his secret will be taken from him and tattoos the formula on Grace's shoulder in an invisible ink, which may be brought out only by certain chemicals.

August Mason, a hypnotist of crooked tendencies, who belongs to a gang headed by a woman called Stella, sees the formula being placed on Grace's shoulder. He kills her father and gains hypnotic control over the girl, but does not yet know how to bring out the invisible ink. Tony, another member of Stella's gang, is in love with Grace. He and Richard Leslie are both anxious to save her from Mason and have repeated clashes with this individual before she is finally rescued from his clutches.

Leslie and Tony become rivals and the former finally wins the love of Grace. Mason is annihilated by the new explosive and the formula is restored to Grace and Leslie.

Program and Advertising Catchlines: A Thrilling Fight for the Formula Tattooed on the Shoulders of a Lovely Girl.
The Thrills of a Serial in a Single Feature.
If You Like Plenty of Action, See "The Hidden Code."
A Story of Vivid Action and Dastardly Deeds.

Exploitation Angles: Sell the action, play-up the fact that the formula is tattooed on the girl's shoulder. If you want to tear the town loose from its foundations, hire a girl with really pretty shoulders to sit in a store window with the shoulders exposed. Give her a mask to increase the mystery and run as a teaser the first day, adding an explanatory card for the second telling that the formula is tattooed on her shoulder, but in invisible ink.

"Under Northern Lights"

William Buckley Plays Effectively in Romance of Canadian Northwest for Universal.

Reviewed by Margaret I. MacDonald.

TO the average audience a story of Canada's Northwest is a pleasing subject for the screen, therefore "Under Northern Lights," a Universal production featuring William Buckley, will be found interesting. It has the advantage of a good cast, the atmosphere of the picture is convincing; and with one or two exceptions the action will pass muster. An incident such as the suicide of the Indian girl, who is seen jumping from a cliff, may not be to the liking of all; but this is easily gotten rid of, and can be cut with good effect. One of the best pieces of work in the picture is the fight in LaRoque's cabin. The action in this scene is spontaneous and therefore effective.

Virginia Faire is attractive as Suzanne Foucharde, and Herbert Bethew as Abner Lee, and Leonard Clapham as Jacques Foucharde do noticably good work. "Under Northern Lights" is a production of fair quality, and will fit well into the average theatre program.

Cast.

Douglas MacLeod.....William Buckley
Jacques Foucharde.....Leonard Chapham
Suzanne Foucharde.....Virginia Faire
Abner Lee.....Herbert Bethew
Louis La Roque.....Charles Brinley
Burke.....Ben Corbett
Henry Foucharde.....Frank Staples
Madge Carson.....Oleta Ottis
Na Fa Kowa.....Kay Harrison

Story by Jacques Jaccard.
Direction by Jacques Jaccard.
Length, Five Reels.

The Story.

The story of "Under Northern Lights" centers about a romance between Douglas MacLeod, a member of the Royal Northwest Mounted Police, and Suzanne Foucharde, a daughter of that country. The return of Suzanne's brother Jacques from the gold country introduces a tragic element which finally evolves into a happy ending.

Some incidents in connection with Louis La Roque's desertion of an Indian girl and the baby of which he is the father, lead up to a game of cards in La Roque's cabin, where young Foucharde, discovering La Roque and his common law wife cheating, gets into a row in which he shoots and kills La Roque. It then becomes the duty of MacLeod to arrest the brother of his sweetheart. At the first opportunity he allows his prisoner to escape, and stands in the way of the bullet aimed at Foucharde by another member of the mounted police. He is picked up for dead, but later he recovers; and the springtime finds Suzanne and MacLeod riding side by side again, through the forest country of the Canadian Northwest.

Program and Exploitation Catchlines:
William Buckley in a Strong Play of the Canadian Northwest.
Where the Aurora Borealis Plays its Changing Lights on the Hot Passions the Eternal Snows Can Never Cool.
See the Stirring Fight Over a Game of Cards. Jack Dempsey Isn't in it.
Come Off the Summer Porch to Wander Under the Cool Shades of the Great, Mysterious Northwest.

Exploitation Angles: Play up the locale as the most seasonable appeal. Work this with snow effects in your lobby, using any of the summer stunts recently shown. This will make the strongest bid. For the story play up MacLeod's sacrifice.

"A Cumberland Romance"

Realart's Latest Mary Miles Minter Picture Is Her Best.

Reviewed by Herbert Caryl.

MARY MILES MINTER, charming little screen artist, brings to Realart's latest production, "A Cumberland Romance," that air of simplicity and sweetness which has made her famous, plus a gripping portrayal of the quick, wild, spirit of a daughter of the mountains. The role of Easter Hicks, daughter of an uncouth mountaineer moonshiner, gives Miss Minter an opportunity to display her acting ability—and she does not pass the opportunity by. "A Cumberland Romance" is by far Miss Minter's best film. Outdoor scenes in the pictures are beautiful, and the lighting effects remarkable.

A strong supporting cast surrounds Miss Minter. Monte Blue, in the role of "Sherd Raines," an earnest young mountain-preacher, who aspires to be the husband of Easter and a circuit rider, is excellent. Clayton, portrayed by John Bowers, the city engineer in love with Easter, is also a strong part. Robert Brower, that loveable old man of the films, is cast as the "Mountain Bishop." Martha Mattox, as Easter's mother, makes a typical mountain wife and mother.

Cast.

Easter Hicks.....Mary Miles Minter
"Sherd" Raines.....Monte Blue
Clayton.....John Bowers
"Pap" Hicks.....Guy Oliver
"Ma" Hicks.....Martha Mattox
The "Mountain Bishop".....Robert Brower

Story by John Fox, Jr.
Scenario by Charles Maigne.
Directed by Charles Maigne.

The Story.

Easter Hicks, girl of the Cumberland mountains, coming down the mountain side astride a bull, meets Clayton, a young city engineer. Later Clayton is impressed when he sees her remarkable skill with a rifle. "Sherd" Raines, a young mountaineer who aspires to be a circuit rider, seeks to wed Easter. But the girl is fascinated with the city man. Her father, a moonshiner hiding from the revenue officers, sees Easter and Clayton talking together and vows to kill Clayton. But "Sherd," beating religion into "Pa" Hicks, stops him from taking Clayton's life. Then "Sherd" battles with his own soul. He starts to mould a bullet to kill his rival. As he prepares the mould a vision comes to him—he sees Cayton dead and a voice denounces "Sherd," the mountain preacher, for taking a human life. Forgetful of the hot metal, "Sherd" flings the hand with the ladle across his forehead, the metal making a scar which Clayton takes to be the brand of Cain. Easter says good bye to Clayton, who is leaving for the city. But the next day she follows him and throws herself at his feet in an outburst of wild emotion. She tells him she loves him. Clayton believes he loves the girl. "Sherd" talks with Clayton, believes his intentions are honorable and arranges for the wedding. Clayton's mother and sister arrive. The wedding party has gathered at the Hick's cabin, when "Pa" Hicks, defying "revenuers" to come to the wedding, gets drunk and starts to shoot Clayton. "Sherd" jumps in front of Clayton, but little Easter leaps before "Sherd" and the bullet wounds her. Next day she recovers and realizes she loves "Sherd" after all. She tells Clayton. Clayton gives the ring to "Sherd" and the circuit rider and the mountain girl are happily married.

Program and Advertising Catchlines:
Mary Miles Minter in a Story of the Tennessee Mountains.
An Idyl of the Wild Outdoors Which Charmingly Fits the Little Star.
A Play of Primal Passions in Which True Love Wins at Last.
Like a Breath of Air from the Sweet Scented Woods.

Exploitation Angles: Play up Miss Minter and feature her role. Try to visualize the charm of the character in your advertising. Play on the book origin of the feature by using "From a Mountain Europa" in all of your advertising, just beneath the release title.

" Go and Get It"

Marshall Neilan Production for First National Program Is an Absorbing Mystery Story.

Reviewed by Edward Weitzel.

THE best part about "Go and Get It," the Marshall Neilan picture released by First National, in which Pat O'Malley and Agnes Ayres are the featured players, is that the reporter hero obeys instructions and brings in a scoop for his paper. The picture itself also is quite sure to obey instructions and to perform that exceedingly popular operation known as "bringing home the bacon." The author has constructed his story with the sole object of getting a firm grasp on the spectator's interest and hanging on at all odds until the end of the last reel. "Go and Get It" is a mystery melodrama produced with the care and skill that is expected of the highest grade pictures.

In book form it would have delighted the man who found the best sort of relaxation from his duties as President in "bully yarns" of this nature. Transferred to the screen it is more engrossing than ever and is shot through with humorous bits that relieve the gruesome bent of several of the situations. The love motive is well defined and the lovers a handsome pair, whose clear thinking and right acting make them steady favorites. There isn't any moralizing or any attempt to teach anything at all in the picture—just to be entertaining first, last and always. And that is precisely what "Go and Get It" does.

Marshall Neilan has not forgotten his old trick of putting in the human shading in every scene; also of supplying a cast of uniform excellence. Pat O'Malley is a credit to the craft that is responsible for news hounds, and Agnes Ayres would brighten the corner of any publication clever enough to give her a desk in its editorial rooms. Wesley Barry is grotesquely amusing as Dinty the office boy. Noah Beery as Doctor Ord, Walter Long as Jim Hogan and Bull Montana as the gorilla contribute strong specimens of character acting.

The airplane scenes demand a special word of praise. They are thrilling in the extreme, the landing of the hero from a flying machine on the top of a rapidly

moving train and his return to his air craft being handled with great skill.

Cast.

Kirk Connelly .....Pat O'Malley
Dinty .....Wesley Barry
Helen Allen .....Agnes Ayres
"Shut the door" Gordon...J. Barney Sherry
J. L. Rich .....C. Mailles
Doctor Ord .....Noah Beery
Ferry, the Gorilla .....Bull Montana
Jim Hogan, the gangster.....Walter Long
Lilly Doody .....Lydia Yeamans Titus
Thomas Hickson .....George C. Dromgold
W. W. Crocker .....Ashley Cooper
"Slim" Hogan .....Charles West

The Story.

When Kirk Connelly is engaged by the newspaper that is owned by Miss Helen Allen he finds out that Business Manager Gordon is doing his best to wreck the paper so that he and the editor of the rival sheet can buy it in for a song. "Go and Get It" is the command that a good reporter always tries to obey, without regard to life, limb or physical effort. Several scoops having been put over on his sheet by the rival daily Kirk swears to himself to defeat the plotters and land the beat with the next big news story that breaks. His chance comes when he learns that Doctor Ord, who had treated him in France after he had been wounded in the big war, believes he can restore life to a human being whose spinal cord has been broken. To test this theory the doctor arranges to secure the body of a gangster who is to be hanged for murder, to restore him to life and then transfer his brain to the skull of a gorilla. This is done and the next morning the body of the physician is found in his study, with his back broken.

The next day the prosecuting attorney who convicted Hogan suffers the same fate. The gangster had sworn to be revenged upon him, and also upon his brother, who had given evidence against him. Kirk has put two and two together correctly enough to be certain that an attempt will be made to kill the brother and is concealed in his room when the gorilla climbs in at the window and makes a rush at his intended victim. The reporter shoots down the beast that has been given a human brain and saves Hogan's life.

Added interest is attached to the fact that Kirk has written an explanation of the mystery and has had it put in type before he goes to prove that his theory is correct. His object is to be able to give the signal for the presses to start running off his story the moment he knows that he is right. The star reporter on the rival sheet tries his best to block the game and almost succeeds, but Kirk, after a desperate fight with three men, reaches the office just as the office boy, who has been helping him, has ordered the head pressman to "Let her go!"

The scenes where Kirk employs an airplane to enable him to board a speeding train and to overtake a ship at sea in order that he may bring back an important witness in the murder case, and the situations involving Helen Allen passing herself off as her own secretary and pretending to be a reporter on her own paper, are among the complications that help the story to get over in fine style. It doesn't take Kirk long to come to the proper understanding with Helen once his scoop is landed and the plotters have been handed their walking papers.

Program and Exploitation Catchlines:

See the Daring Reporter Land on a Fast Express from an Airplane. It's a thriller.

A thrilling story of the newspaper world with all its hustle and sensation.

A theme which outdoes Eugene Sue.

Imagine a human brain in a gorilla's body!

Exploitation Angles: Play on the gorilla episode and the airplane thrills. Go the limit in jazzing your advertising, and put it over in a big way. Don't just say it is a melodrama. Prove it to your patrons. Use the strong cast as a minor argument, but offer chiefly the thrills.

DEPARTED SPIRITS (Fox).—Bud Fisher has concocted a sure laugh producer in the Mutt and Jeff animated subject. Jeffff consults the ouija board and discovers that Mutt has stolen his booze. He invokes the spirit of Al K. Hall and brings dire punishment upon Mutt, but in the end the latter retaliates. One of the best of these subjects.

"Children Not Wanted"

Republic Release Starring Edith Day Contains Strong Human Interest and a Little Propaganda.

Reviewed by M. A. Malaney.

THE Republic release, "Children Not Wanted," contains propaganda—but it's of a new sort and of a kind that will have wide appeal. This propaganda is a plea for the placing of money and profit and comfort aside so that the public will show more love and appreciation for children. It contrasts the man or woman who thinks a child in the house is a nuisance with the man or woman who thinks just the opposite. It presents a picture of a greedy landlord who bars contrast to one who loves them.

These contrasting incidents are incidents only and are scattered throughout the story. There is a dramatic side of "Children Not Wanted" that has nothing to do with children. It is a story of a girl's fight in New York against a man who covets her. He is shot by a jealous sweetheart, who puts the crime upon the girl. However, these things happen late in the story and they do not create the suspense and interest that they should. The picture is well produced. The story calls for few elaborate sets, but what there are have been well made. The photography is fair, the outside scenes being exceptionally good.

Edith Day as Dorothy Crane has a part that holds much human appeal. Lumsden Hare is an excellent type for the crooked gem swindlers and his acting equals his appearance. Little Ruth Sullivan plays Betty Marsh, the orphan, in a sweet and affectionate way. A feature of the production is the introduction of "K. C. B.," the writer, who takes a small part—that of the "nickel man," who distributes nickels to poor children in several scenes.

Cast.

Dorothy Crane .....Edith Day
Betty Marsh .....Ruth Sullivan
Robt. Harrington .....Joe King
Marcus Hazzard .....Lumsden Hare
Mme. Duval .....Jean Robertson
Ali Bey .....Mario Majeroni
The Nickel Man .....K. C. Beaton
Mrs. Farley .....Dorothy Walters

About 5,700 feet.
Directed by Paul Scardon.

The Story.

Dorothy Crane, an orphan, and the heroine of "Children Not Wanted," passes an unhappy childhood with her stern New England aunt and uncle, who have made her feel she was not wanted in their home. When they refuse to help care for Betty Marsh, four-year-old child of Dorothy's only friend, she leaves with the child and runs away to New York. There she tries to get rooms in a hotel; the price asked terrifies her. She goes to apartment houses and again has the same experience—children not wanted. Finally, she gets a room with good-natured Mrs. Farley. It does not offer much, but is cheap and children are welcome.

Through the "help wanted" ads she gets a position as office girl for Marcus Hazzard, dealer in precious stones. He soon becomes infatuated with her, which arouses the jealousy of Madam Duval, his business partner, whom he had promised to marry. Madam instructs Ali their Hindu servant, to watch Hazzard. It is part of Dorothy's duties to receive callers at the Hazzard place. One of these is Robert Barrington, wealthy collector of precious stones, who becomes interested in Dorothy and soon falls in love with her.

One day, because Mrs. Farley is ill, Dorothy takes Betty to the office. Madam and Hazzard gain the impression that Betty is Dorothy's child, and Hazzard concludes she is not a good girl. In his private office, he insults her with an offer to be her "traveling companion." Just as he is about to take her in his arms a shot is fired and Hazzard is killed instantly. Dorothy turns in amazement to see Betty standing in the doorway, a smoking pistol at her feet. She thinks the child accidently killed Hazzard. Snatching her up, she flees home. Madam Duval enters the room. There she finds Ali examining the body. Both conclude Dorothy fired the shot. They notify the police, and she is taken there, together with the Hindu and Madam Duval.

Upon sharp questioning by police ,the truth is forced from Ali, that Madam Duval killed Hazzard because of jealousy. Dorothy is released. She leaves headquarters with Barrington, now her fiance.

Program and Exploitation Catchlines:

Have You a Child? Stay Away. Have You a Poodle? O. K.—the Landlord's Language in "Children Not Wanted," starring Edith Day.

Human Interest. Emotion. A Woman's Jealousy—in "Children Not Wanted."

A Band of Swindlers, a Woman's Love—These Elements Bring the Climax in "Children Not Wanted."

Was Marcus Hazzard Killed by a Child. It Looked that Way in "Children Not Wanted."

A Big Broadway Star—Edith Day—Is the Star of "Children Not Wanted."

Exploitation Suggestions: There is plenty of opportunity here because it touches a vital problem in every community: The aversion of landlords to having children in their properties. There may be a renters' league in your city. If so, hook up with it. You can use a teaser campaign in the newspapers, playing on the title. Another sure fire chance for a good story is to get your movie editor to write up the appearance of "K. C. B.," the noted paragrapher, who appears for the first time in a picture. He has a small but winning part.

"The City Sparrow"

Ethel Clayton and Walter Hiers Score in Paramount Picture of an Actress and How Love Came.

Reviewed by Sumner Smith.

THE Paramount production of "The City Sparrow," in which Ethel Clayton stars, is based on the old theme of an actress beset by misfortune who longs for love and a restful life in the country, but Miss Clayton's acting and that of an exceptionally strong supporting cast, and the direction by Sam Wood, make the picture one which should please wherever shown. Very many audiences will vote it considerably above the average in entertainment values and all audiences will find it well worth the price of admission.

Miss Clayton's portrayal of the sweet, wholesome dancing girl is sympathetic and appealing. The role is one which a less capable actress might have overdrawn, especially in the scenes where the girl decides to give up her country boy lover because she knows that as a result of an accident she can never be a mother.

Walter Hiers as Jim Ennis is good for a laugh every time he moves an eyelash. As the fat and hopeless lover of the dancing girl, Hiers develops comedy of the most likeable sort.

Clyde Fillmore as the country boy does uniformly good work, while Lillian Leighton as the mother of Tim Ennis, played by Hiers; Sylvia Ashton as the theatrical boarding house keeper and Helen Jerome Eddy as a country parson's daughter make the most of comparatively small roles. It is to be regretted that Robert Brower as the country parson was not given more opportunity for some of his character work, but the plot apparently did not allow it. William Boyd as the dancing girl's partner looked and acted the part.

Cast.

Milly West .....Ethel Clayton
Tim Ennis .....Walter Hiers
David Muir .....Clyde Fillmore
Ma Ennis .....Lillian Leighton
Hughie Ray .....William Boyd
Annie .....Rose Cade
Parson Neil .....Robert Brower
Hester Neil .....Helen Jerome Eddy
Mrs. Babb .....Sylvia Ashton

Directed by Sam Wood.
Story by Kate Jordan.
Scenario by Clara G. Kennedy.
Assistant Director, Robert Lee.
Photographed by Al Gilks.
Length, Five Reels.

Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive. Vol. 42; P-1192.
If I Were King (William Farnum). C-R. P-503.
The White Moll (Pearl White). R-507.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum.—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858; C-R, P-1105.
The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins. Vol. 45; P-371.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R, P-250.
A World of Folly (Vivian Rich). Vol.44; P-1790; C-R, Vol. 45; P-117.
A Sister to Salome (Gladys Brockwell).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse). R-505.
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell).
Firebrand Trevison (Buck Jones).
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff; C-503.
3 Raisins and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur); L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick); L-5,003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5,500 Ft. Vol. 44; P-727; C-R. 857; Ex. P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special.

May.

Why Change Your Wife? (Cecil B. De Mille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special)—L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid)—L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special) L-5,987 Ft. Vol. 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray)—L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish); L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick); L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid); L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart); L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue); L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn); L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke); L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince); L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45, P-117.
The Ladder of Lies (Ethel Clayton); L-4,271 Ft. Vol. 45; P251; C-R, 503.
Homer Comes Home (Charles Ray); L-4,555 Ft. Vol. 45; P-252; C-R, P-369.
The Fourteenth Man (Robert Warwick); L-4639.
The World and His Wife (Cosmopolitan Production); L-6,702 Ft.
The Fighting Chance (Special). L-5894.
The Prince Chap (W. De Mille Productions). L-6168; R-506.
Crooked Streets (Ethel Clayton). L-4750.
The White Circle (Tourneur Production). L-4017.
What Happened to Jones (Bryant Washburn). L-4539).
Guilty of Love (Dorothy Dalton).
Hairpins (Enid Bennett). L-4796.

COMEDIES.

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett)—Two Reels).
July 4—The Quack Doctor. C-503.
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Lorelay.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parisian Holidays.
July 11—The Land of Laos; R-504.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.

PARAMOUNT MAGAZINE.

(One Reel.)

May 16—Lounge Lizards of the Jungle.
May 23—Stars of the Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 27—Quizzing the Prophets.
June 30—A Forest Fantasy.
July 4—The Transatlantic Night Express.
July 11—The Movie Lure.
July 18—The Kingdom of Night.
July 25—Unpopular Science.
Aug. 1—Masks and Mummers.
Aug. 8—Peach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It.

FIRST NAT'L EXHIBITORS

The Notorious Miss Lisle (Katherine MacDonald).
Mar. 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
Mar. 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex., 828, 1477, 1480.
Mar. 29—The Woman Gives (Norma Talmadge). Vol. 44; P-46; C-R, P-857.
Apr. 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
Apr. 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, 979; Ex., P-1743.
Apr. 18—The Love Expert (Constance Talmadge—John Emerson - Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
Apr. 25—Passion's Playground (Katharine MacDonald). L-5,968 Ft. Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore.
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Production.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

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AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell) Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher) Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Robels (Mary Miles Minter.
The Week End (Margarita Fisher—Six Reels)
A Live Wire Hick (William Russell).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; P-254.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.
The Green Flame (J. Warren Kerrigan). R-505.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of June 6.

The Little Cafe (Max Linder). Vol. 44; P-1504; C-R, Vol. 45; P-117.
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of The Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).

Releases for Week of June 20.

Passers By (Herbert Rawlinson—Six Reels). Vol. 44; P-1735; C-R, Vol. 45; P-117.
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rolin Comedy—One Reel).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death).
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).

Releases for Week of July 4.

The Man from Make Believe (William Desmond).
No. 14 of Trailed by Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of the Timberlands (Young Buffalo Series—Two Reels). R-504.
Hello Uncle (Beatrice La Plante—One Reel).

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).

Releases for Week of July 25.

No. 10 of The Third Eye (The House of Terrors).
Young Buffalo Series (The Law of the Border).
Call a Taxi (Harry Pollard—One Reel).
Pathe Review No. 61. R-503.

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo of Pizen City—Two Reels).
Rolin Comedy (One Reel).

Releases for Week of August 8.

No. 12 of The Third Eye (Man Against Man).
Young Buffalo Series (The Hold-Up Man).
Little Miss Jazz (Beatrice LaPlante—One Reel Comedy).

Releases for Week of August 15.

The Girl in the Web (Blanche Sweet—Six Reels—Hampton).
No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels).
Run Em Ragged (Rolin-Pollard—One Reel Comedy).

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Li Ting Lang (Sessue Hayakawa). R-505.
Uncharted Channels (H. B. Warner). R-506.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Saleoskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979; Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts). Vol. 45; P-372; C-R, 503.
June 7—The Cheater (May Allison—Six Parts). Vol. 44; P-1791.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts).
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Hope (All-Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels) Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108).
Aug. 23—The Mutiny of the Elsinore (All Star—Six Reels).
Nov. 22—The Star Rover (All Star—Six Reels.

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

UNIVERSAL FILM MFG. CO.

Releases for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'n Everything (Monty Banks—One Reel).
Moonshiners and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrell McDonald—Two Reels).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki). Vol. 45; P-253.

Current Film Release Dates

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No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts. Vol. 44; P-1633; C-R, P-1787.
No. 9 of The Moon Riders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—Two Reels).
The Fightin' Terror (Hoot Gibson—Two Reels—Western).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792.
No. 10 of The Moon Riders (The Moon Rider's Bride).
No. 4 of The Vanishing Dagger (On the Trail of the Dagger).
Twin Lizzies (Star Comedy—One Reel).
A Villain's Broken Heart (Billy Engel and Celeste Zimlick—Two Reels).
A Tough Tenderfoot (Helen Lynch and Jack Carlyle—Two Reels).

Releases for Week of July 5.

No. 11 of The Moon Riders (Death's Door).
No. 5 of The Vanishing Dagger (The End of the Rustlers).
Pills for Papa (Neal Burns and Josephine Hill—One Reel).
Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; 1503; C-R, Vol. 45, P-117.
Should Waiters Marry? (George Ovey—Two Reels).
The Boss of Copperhead (J. Farrell McDonald—Two Reels).

Releases for Week of July 12.

The Red Lane (Frank Mayo). Vol. 45; P-373; C-R. 503.
No. 12 of the Moon Riders (The Pit of Fire).
No. 6 of The Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).

Releases for Week of July 19.

The Girl in the Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of Doom).
No. 7 of The Vanishing Dagger (Plunged to His Doom).
His Mis-Step (Bartin Burkette—One Reel).
Off His Trolley (Jessie Fox-Billy Engel—Two Reels).
The Red Hot Trail (Leo Maloney—Two Reels).
La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
The Fortune Hunter (Earle Williams—Seven Reels).

STAR PRODUCTIONS.

The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984; C-R, 503.
The Sea Rider (Harry T. Morey). Vol 44; P-1362; C-R, P-1787.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith). Vol. 45; P-370; C-R, 503.
July—The Gauntlet (Harry T. Morey).
Sept.—Trumpet Island (All Star Cast—Special).
Sept.—The Prey (Alice Joyce).
Sept.—The Whisper Market (Corinne Griffith).
Sept.—The Purple Cipher (Earle Williams).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

LARRY SEMON COMEDIES.

School Days.
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels)

The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

GOLDWYN DISTRIBUTING

Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115; Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.

BRAY PRODUCTIONS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

One Reel.)

Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 1—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love of Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart).
June—Fifty-Fifty (Norma Talmadge).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
Selznick News Reel.
May 24—The Valley of Doubt (Special).
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).
July 5—The Scarlet Letter (Herbert Kaufman Masterpiece—One Reel).
July 12—Death, Where Is Thy Sting? (Prizma Comedy).
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas).
Aug. 23—The Point Of View (Elaine Hammerstein).
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 19—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside The Door (Edith Hallor).

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NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.
Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson) R-507.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1595-1744.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1129; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599; C-R, Vol. 45; P-117.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels).

EQUITY PICTURES.

The Forbidden Women (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.

(Comedypart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

STORYART SCENIC.

Creation's Morning. C-503.

EDUCATIONAL FILMS CORP.

Chester Comedies.

(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.

(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.

(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.

(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Chamber Mystery.
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

CELEBRATED PLAYERS FILM CORP.

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.
Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.
May 27—Tit for Tat.
June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.

GREIVER EDUCATIONS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Where Is My Husband? (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

Apple Tree Girl.
Law of the North.
Cy Wittaker's Ward.
The Awakening of Ruth.
Light in Darkness.

Flagg Comedy Revivals.

Girls You Know (One Reel).
The Bride.
The Screen Fan.
The Matinee Girl.
The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.

(Two Reels.)

Happy Days.
The Dreamer.
Hands Up.

Texas Guinan Comedies.

(Two Reels.)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.

(Two Reels.)

Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.

(One Reel.)

Tarred and Feathered.
The Glutton.
Hard Cider.
The Hasher.
Play Hookey.

Milburn Moranti Comedies.

(Two Reels.)

Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.

(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.

(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.

(One Reel.)

The Mountain That Was God.
The Wind Goddess.

RADIN PICTURES, INC.

729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTPLAY CORPORATION.

Washington, D. C.

Determination (All-Star—Ten Parts).

ROMAYNE SUPER-FILM CO.

Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anna Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

From Australia

THE following letter, from Mick Langley, came some time ago. We have been unable to find space for it sooner. Friend Langley is in North Fitzroy, Melbourne. He says:

Am going to butt right into the department. Well Rich—excuse the familiarity. After reading the department for three years I feel I know you as well as though we worked side by side—I have been running a Power's for a year and a half, and am getting good results from it. I find, however, that I am unable to use a wide aperture Dallmyer projection lens with this mechanism, on account of its interference with one of the spindles. Also I think the Power Company would improve its projector if they devised a more strongly made gate.

Last January we had a picnic. There was a great turnout and we had a rip-snorting time. Wish you might have been here!

Brains Frozen.

Well, you have the light ray dope by the neck. We don't go in for that out here. If one were to demand a certain focal length condenser glass he would be told that his brains were frozen. But here is one thing I would like to know, viz.: why is it nearly all your people use plano convex, whereas here we nearly all use meniscus bi-convex? Also what is your opinion of a plano bi-convex and a meniscus bi-convex combination.

Twenty-six Inch Spool.

Last time I wrote I told you of our 6,000 foot spools, but you did not seem to quite grasp the idea. These spools measure twenty-six inches across, so that to get good results a fairly large hub is necessary—about seven or eight inches. We have the spool box (magazine.—Ed.)) hanging from the ceiling of the room. It also is supported by brackets. We put a fourteen-inch reel in the take-up and break the film at the proper place, without stopping the projector. In so far as concerns your previous comment about the carbons running such a show, I am using a Columbia 18 millimeter solid lower (seven-tenths of an inch.—Ed.), which lasts through an entire evening run of 13,000 feet of film. The upper is a 25 mm. (just under one inch. —Ed.) Columbia cored. We have considerable trouble with these. They will be working all right, when suddenly they will flame and sputter, and the amperage runs up while voltage drops. All one can do is wait for it to settle down again.

How Long They Run.

Suburban houses, such as I work in, run from eight to eleven P. M., but the down town houses run all day. We put in a new upper carbon at start, and it runs one and a half hours until the interval, when we carbon up again. So you see the carbon proposition is quite simple, though we all use more than eighty amperes.

Say, Rich, here is a question it has been suggested that I ask you. Suppose you were told to work under our conditions, and not your conditions, how would you get on? The bosses out here will not listen to the small picture proposition. They must and WILL have a big picture, and we simply cannot get focal length condenser glasses. So tell us what YOU would do working under OUR conditions.

The projectionists of Melbourne are organized and are affiliated with the theatrical union, but as a body we are too willing to just let things slip along. Nobody seems to care so long as they draw the pounds, shillings and pence weekly.

Well, brother, I think I will close now, thanking you for all the good that I have obtained from the Department in the past.

First, friend Langley, what you say about being unable to get condensers of any standard focal length desired is almost incredible—incredible that you should be obliged to adopt such unscientific and wasteful procedure.

Do your exhibitors have so much money that they can afford to throw it away in that fashion? If so why don't they throw a bit of it in YOUR direction, in the form of increased pay? I have no doubt they would object to increasing your pay, yet they compell you to throw away probably HALF your electric energy by forcing you to use a guess-work optical system.

As to the Power's gate, there are thousands of Power projectors in use in the United States and Canada, and we hear no complaint on the score of weakness. The editor of this department has worn out some few Power projectors himself, and has found no fault with the gate construction. As to the other fault you find we fail to see wherein you suffer, because any condition which would bring the projection lens back that far would automatically make unnecessary the use of a wide aperture lens. The real trouble seems to be that you men do not yourselves understand the optical system of your projectors, and its requirements. There! That's a slap on the wrist for you.

A Question for You All.

And now I am going to prove it. You want to know why we mostly use plano convex condensers in the United States and Canada, whereas you mostly use M Bi C. The fact that you ask the question is pretty conclusive proof that you do not understand the difference between the two, in so far as has to do with practical effect. We use the plano convex because our conditions for the most part do not call for M Bi C.

And now I will propound this question to the Melbourne projectionist union, as a whole and as individual members.

Under what condition would there be gain in using a M Bi C combination as against a plano convex and WHY SHOULD THERE BE GAIN.

As to the plano bi-convex and the meniscus bi-convex combination, why we could not say with certainty offhand, but we do not believe the difference in practical effect would be very great. Frankly, we do not know why a meniscus is almost always used with a bi-convex. Can any one answer that question?

As to the method of mounting the upper reel—beg pardon, spool, we would like a photograph, for publication, showing the reel and the way you have it mounted.

As to Amperage.

And now as to your amperage: here we again seem to have ample evidence that your exhibitors do not care to work intelligently. I venture the assertion that we can give a better screen illumination with seventy amperes than your average man gets with a hundred, and if that is true, then, assuming voltage at 110, you would be wasting 3,300 watts. Anything above seventy amperes is extremely wasteful, because a relatively very small percentage of the added energy reaches the screen in the form of light, even with the best possible optical train procedure. As to carbon sizes, permit me to suggest that the most efficient procedure is to use a carbon size which will begin to pencil when you increase your current five amperes above normal. Your carbons are most likely too large for efficient work. A seven-eighths inch (19 mm.) carbon is recommended for use with 90 to 95 amperes, though this will vary somewhat with different carbons.

And Finally.

And finally let us consider your personal question: You may tell the man who asked you to propound the query, that I WOULDN'T WORK. And that is just a flat statement of truth, in so far as has to do with projection room matters. In the matter of picture size I would merely lay the for and against before the manager.

That matter would be up to him, but if he was a man of intelligence I venture the assertion that I would at least jar his self-complaisance before I got through. But of this you may be assured—**he would listen to me,** because I would not enter the employ of any man with a head so square that he refused to listen to any reasonable argument an employe cared to make.

We have every regard for our Australian friends and brothers, BUT it seems to us there is plenty of need for intelligent study of the various problems presented in both projection and motion picture presentation in Australia.

Notice to All!

PRESSURE on our colums is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHART.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

An Invention

Byers G. Ross, projectionist, and Oliver Brindley, electrician, Cameraphone Theatre, Pittsburgh, Pa., are the inventors of what is said to be a very efficient change-over dissolver. They have sent in a de-

scription, illustrated by blueprints, but we are unable to grasp the idea in its entirety, even after communicating with Brother Ross. Also, blueprints cannot be used to make newspaper cuts from, so we have decided to let the matter rest until we are in position to give our readers a full, understandable description of the Pittsburgh invention.

He Reads It All

W. J. Jones, C. P., Wilkinsburg, Pennsylvania, a newcomer to the department, has this to say:

Enclosed find fifty cents for lens or optical train charts. Am a constant reader of the department—in fact of all projection stuff, of which I can get hold.

I must make one criticism on some recent articles on change-over signal devices. Have been more than thirteen years in the projection game, and have tried about everything in the change-over signal line. Find some of them to be infallible, some to be in the way in threading and that if the device gets suddenly out of order one is very quickly in trouble.

I use a card cue system, carrying the card along with the reel, and when the change-over time comes I am there to attend to business. It does not require the service of an alarm clock to wake me up to duty. The man who has real interest in his work won't need any mechanical device to bring him to his post of duty. He won't be back at the re-wind table reading the last mush note from his Baby Doll, reading a novel, the daily paper or doing anything else except projecting the photoplay entrusted to him for reproduction on the screen. He won't miss the change-over, except in case of an amputated tail.

Even then he can act quickly enough to prevent anything except a minimum of white on the screen.

Can We Explain.

Apropos of the slashed tailpiece, can you explain the following which has occurred to me many times in thirteen years. As an example: I had Hearts of Humanity, eight reels, recently and the end of every second reel, viz., Nos. 2, 4, 6 and 8 (being last half of 1, 2, 3, 4 when doubled up) for about twenty or thirty feet were horribly sprocket marked and weak along the sprocket hole line.

Also there were patches about every foot or two. The sprocket tooth marks explain the many patches to me, but why on a double reel of 2,000 feet only the last twenty to thirty feet should be thus marked is beyond me. Have some theories myself, but would like your opinion."

Can Any One Answer?

We don't know. This is the third or fourth complaint that we have had of this particular thing. I see no reason why the last few feet should run off the sprocket. Can any one offer an explanation?

As to the change-over signal we freely admit that there may be two ways of viewing this matter, but for ourselves, when projecting we never under any except very extraordinary circumstances left the observation port, and most certainly were not asleep. For all that though with a quiet running reel it was not always possible to tell when we were at the place for change-over, without opening the upper magazine door, at least on the first running of the subject.

A signal would very often have been welcome. We see nothing against the use, provided it be unobjectional in its operation. The man who will leave his projector when it is working, depending on a signal to notify him of time for change, will leave it anyhow, or at least that is our view. The signal will not cause the careless man to do good work, but it will make it easier for the careful man, who really needs it least.

YOU NEED
THE LENS CHARTS
ORDER A SET TODAY

Distance Counts

We submit herewith two drawings illustrating the practical effect of distance of shutter shaft from center of aperture, or light ray.

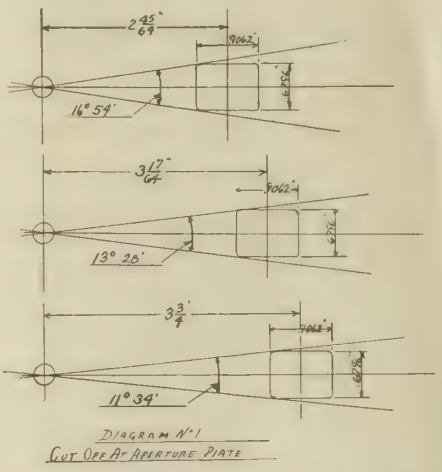

DIAGRAM N°1
CUT OFF AT APERTURE PLATE

In diagram No. 1 we see visualized the effect of distance of center of shutter shaft from center of light beam, as applied to three well known projectors, if the shutter be, or rather could be located right up against the aperture.

In diagram No. 2 we see the effect of the aerial image or the light beam one and one-half inches in diameter at the plane at which it is intercepted by the revolving shutter.

Just one remark seems to us pertinent in this connection, and it may be a wrong one at that, viz., as the centre of the light beam recedes from centre of the shutter shaft the effect is as shown, plus increased speed.

Now we are not certain (not being very good at this sort of thing) if these two factors work together, and are in effect one and the same thing. Will some of our

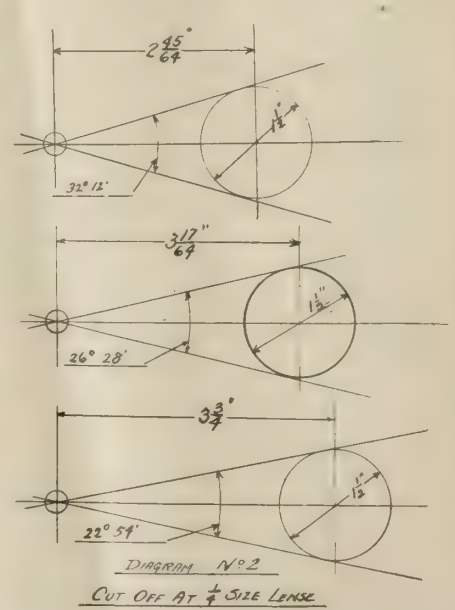

DIAGRAM N°2
CUT OFF AT 1/4 SIZE LENSE

readers who understand the workings of geometrical problems better than do we, analyze this proposition for us. Of course if we were to increase the distance to say thirty-six inches, the actual portion of the shutter occupied by a one and a half inch circle would be only about one degree.

What puzzles us is this: in the first example in diagram No. 2 the shutter blade has 32 degrees and 12 minutes to cover, at relatively slow speed, while in the last it only has 22 degrees and fifty-four minutes to cover, at higher speed.

What is the relation of distance it is necessary to travel to speed. I think you will have to tell me that in A B C language.

As to Names

We have repeatedly requested the Nomenclature Committee of the Society of Motion Picture Engineers to include in its nomenclature at least the following few items:

Observation Port: The opening in the projection room wall through which the screen is viewed.

Projection Port: The opening in the projection room wall through which the light beam passes on its way to the screen.

Projection Room: The enclosure housing motion picture projection apparatus.

Projectionist: A person who makes a business of projection motion pictures.

For some, to us non-understandable reason the committee, through its chairman, has steadfastly refused to do this, though the society as a whole, at the Philadelphia meeting, by unanimous vote ordered the title "Projectionist" defined as above and included in the nomenclature of the society.

We recently, through C. Francis Jenkins, Chairman, Nomenclature Committee, made another request that these few names be included in the Society nomenclature. We also asked that "Light Beam" and "Light Ray" be defined by the committee.

The latter was done, though in a way which we are afraid will not help matters much, from the viewpoint of the practical projectionist. We called the attention of the chairman of the committee to the vital importance of having these terms officially adopted, from the viewpoint of the writer and author, and to the fact that at least half a dozen different names are used for each one of the things above named, except the one on which the body has already acted, though the committee has apparently not obeyed.

For instance, we have before us several architects' plans on which the observation port is variously labeled the "Operator's Window." "Peep Hole," "Lookout" and "Screen Window."

Tell Us Why.

Now will some one be good enough to tell us WHY the nomenclature committee, which has gravely defined several things concerning the name of which there is no confusion, flatly refuses to define other things concerning which there is very great confusion.

Is it because it hesitates to standardize the names which have been brought into being through the medium of this department and the handbooks of which its editor is author? We don't like to think so, but there is no other apparent reason, and the committee refuses to assign any cause for its refusal to act.

If that really is the reason, it would perhaps be well for the committee to consider that this department entered the projection field when what little there was of it was ALL confusion worse confounded. It, the department, was compelled to adopt some name by which certain things for which there were a dozen titles extant could be described without explaining what the name used meant every time a different one was used.

After seeking the opinion of projectionists through a period of YEARS (years before the Society of Motion Picture Engineers existed) we did adopt observation port, projection port and projection room, which were, and to an extent still are variously described by at least half a dozen names each.

We believe this department and its edi-

tor is justly entitled to have its pioneer work along these lines recognized by the Society of Motion Picture Engineers, and we are frankly unable to understand the attitude of the nomenclature committee in this matter. Its chairman replies to our request for adoption of the foregoing terms as follows:

Dear Mr. Richardson: I am returning your definitions. I know of no reason for expecting that the Society will ever object to or change them, as submitted on the sheet you sent, which I am returning herewith. I am adding the definitions of light ray and light beam which the committee adopted after a very long discussion and much argument. Very truly yours,

JENKINS.

The definitions mentioned are: Light Beam, a bundle of light rays. Light ray, a thin line of light.

Put Back the Titles

Leon Freedman, Fort Worth, Texas, says:

Dear Sir and Brother—Inclosed find forty cents, for which kindly send the question booklets. We want to use them in our union examinations.

In issue June 26 I notice Chester Kitzman, Duluth, Minn., is having shutter trouble. I think he must have the Extralite, as I had the same trouble and found that covering the master blade with paper, so as to make it entirely opaque, leaving the outer blades as they were, did the trick and gave excellent results. Would advise him to try it out.

Inexcusable Negligence.

Of late I and other projectionists of this city have been subjected to a great deal of annoyance—to put it very mildly—due to projectionists who use two thousand foot reels forgetting to replace titles, etc., when they separate their films into single reels for return to the exchange.

The question booklets have gone forward. But, my brother, let me impress this upon you and the examining committee of Local 330: The first, most important requisite for a competent examination is an examiner who himself thoroughly understands his business. For instance, there would be no manner of use in asking a man being examined to name the conditions under which he would use a M Bi-C condenser combination unless the examiner himself knew.

Please understand that we are NOT insinuating that your examiners are incompetent. What we are trying to get at is this: When you get the question booklets DON'T ask any question of which you may not yourselves be entirely sure of the correct answer.

If we can be of any assistance to your examiners we are at your service, so far as our time will permit.

We Are Less Charitable.

As to the forgetfulness of the projectionists who leave off titles and tail pieces, we are less charitable than you. We will bet dollars to hard-boiled, decayed eggs it is NOT forgetfulness, but just infernal LAZINESS and hurry to get through and get out.

Such men disgrace the profession. They should be kicked out, if discovered. Their mental attitude and line of reasoning is: "I'm through with them. T' hell with the next feller. I should worry. Lizzie's waitin' outside, an', anyhow, what's a few measly titles in MY young life?"

That they injure another man's show, injure the enjoyment of hundred's of people and mar the work of a fellow projectionist means absolutely nothing to them. They should go back driving a truck, where muscles count and brains are nil.

But what are your exchanges doing that they don't round up the responsible parties? If they even half way inspect their films they should instantly discover the fact that parts have been removed. Are your exchanges dead, or merely asleep?

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What Condensers

Laverne A. Burbank, projectionist Garden Theatre, Flint, Mich., incloses money for question booklets and two lens charts and asks:

What size (focal length, you mean.—Ed.) M Bi-C condensers should I use with the following: Fifteen-foot picture, 100-foot throw, six-inch focal length lenses, both front and back combinations being six-inch. No. 2 lenses. Fifty amperes at the arc. Five-eighths upper carbon and five-sixteenths Silvertip lower. Current D C.

All the data that is necessary to send when condenser combination is wanted is kind of current, amperage at arc and working distance of lens—distance from film to first combination of projection lens, commonly termed "back focus," and diameter of working aperture of projection lens.

Don't care about focal length of separate combinations of projection lens. It is the E F of the whole which counts. If you have a one hundred foot throw and a fifteen foot picture you have a six inch E F projection lens, which would mean a fairly long working distance.

How It Is Done.

Look at your lens chart and you will see that with fifty amperes D C and a plano convex condenser combination we will need a 6.5 inch collector lens (lens next the arc) and a 7.5 inch converging lens, with just a trifle less than seventeen inches from center of condenser to film.

Under this condition, if your projection lens has a working distance of four inches it would have to have a 1.9 inch working aperture (diameter) to pick up the entire beam of light. If it has a working distance of five inches it would have to have a 2.2 inch diameter working aperture.

Looking on the M Bi-C side of the chart we find that for fifty amperes D C we will require a 6.5 meniscus and an 8.5 bi-convex, with nineteen inches from center of condenser to film. For a four inch working distance an opening 2.1 would do the trick.

It is all on the lens charts. The only advantage we know of in the use of M Bi-C condensers is that for a given amperage the necessary combination gives a greater distance from center of condenser to film, hence a slightly less diverging beam beyond the aperture, so that a projection lens of slightly less diameter will pick up the ray, or a projection lens of too small working aperture will pick up more of it. Some thinks the meniscus bi-convex gives better definition on the screen, but we know of no reason why this should be so. We do believe, however, that as a rule the M Bi-C lenses are better made, hence will give somewhat more uniform screen illumination.

TODAY'S PROJECTIONIST

Who Will Be

TOMORROW'S EXHIBITOR

Reads

THE MOVING PICTURE WORLD

Predicts Automatic Projection

Alfred Fowler, Alliance, Ohio, who woke up to the prize competition too late, and we are sorry to say, entirely missed the opportunity of expending at least one of the prizes, discourseth thusly:

Do not know if I am too late for the prize proposition. Have forgotten whether it closes June or July first. Well, anyway, I am of the opinion that within five years projection will be done automatically.

This might be accomplished by using a Mazda lamp, an automatic dowser which would close when film breaks, and an automatic slide carrier to announce 'just a moment please.' The "Manager" could then rush to the projection room and make any necessary adjustments when the show stopped.

Of course large reels would be used, which would enable a projector to run uninterruptedly for almost half an hour, and an automatic mechanism could be devised which would light the other Mazda, cut in the second projector and cut out the one running at the right time.

Don't Get Het Up.

Now don't get all het up, Mr. Editor, because I do not and will not believe that automatic projection will eliminate the projectionist (do you get the word), but I do believe such a projector will be manufactured and placed on the market—also that some solid ivory-dome alleged managers would promptly install them and attempt to do away with the operator (get that word too) in the endeavor to save a few dollars a week.

All over the world there are so-called managers who would try to do that very thing; also all over the word there are managers who would laugh at such a thing.

In closing let me say that projectionists will NEVER be done away with—those of the real kind, I mean, but they will have to study, and those just beginning to crack the ice in climbing from "Operator" to Projectionist will have to study hard in order to catch the other fellow who was more forehanded, else they will be left hopelessy in the operator cass.

All that the good brother says is quite possible, though I very seriously doubt the probability of any such thing gaining a firm foothold.

This sort of stunt would automatically acquire unto itself another automatic feature, because it would automatically make impossible a high class reproduction of the photoplay on the screen.

Of necessity all speed control would be eliminated, though I am sorry to say that the latter is now accomplished by the inattention of operators, and many who style themselves projectionists, the excuse offered usually being that exhibitors do not pay enough money to justify the strain, or that schedules do not permit of speed control.

But anyhow friend Fowler's ideas, as set forth, are interesting, and we are obliged to him for their submission. Come again. The latch string is always out for men with ideas, whether we agree with the ideas set forth or not.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Detroit's La Salle Garden Theatre Combines Both Beauty and Utility

THE La Salle Garden Theatre, corner Ferry Park and Fourteenth Avenues, Detroit, which is now nearing completion, will open, it is expected, some time in August.

The arrangements provide for twenty-six hundred seats, of which fifteen hundred and thirty-five are on the ground floor and ten hundred and sixty-five in the balcony.

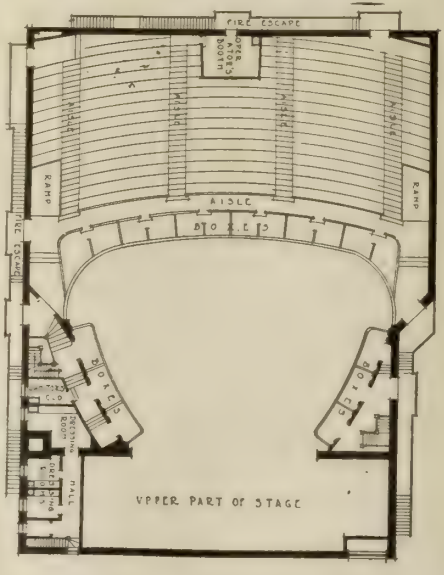
The architect, Christian W. Brandt, Kresge Building, Detroit, has taken every advantage of the location of the house to combine a pleasing frontage with interior comfort and capacity.

The lobby is twenty-nine feet in width and one hundred and twenty-four feet in length, and is at right angles to the main body of the house.

From the lobby one steps into the foyer, running across the rear of the theatre, and from which stair-ways lead to the mezzanine floor. Under each of these stair-ways lavatories are situated.

Four aisles, each four and one-half feet in width, lead to the front of the house and divide the seats into five banks.

To the left of the lobby are two stores, while four stores are situated to the right. These, as well as the lobby itself, are two stories in height. The second floor of the lobby is arranged for a restaurant, with kitchen and manager's office in the rear. A stair-way leads from the restaurant to the lobby below.



At the rear of the mezzanine floor is a promenade with two alcoves overlooking the house, and several lavatories.

The front portion of the mezzanine is devoted to dressing rooms when vaudeville and legitimate acts are put on the stage.

In the balcony, which is reached by ramps from the mezzanine floor, there are five banks of seats, separated by four aisles, each four and one-half feet wide, while a transverse aisle gives access to twelve boxes across the front of the house.

In addition to these, there are six other boxes, three at each side of the stage.

The house proper is one hundred and twenty-five feet in length and ninety-seven feet in width.

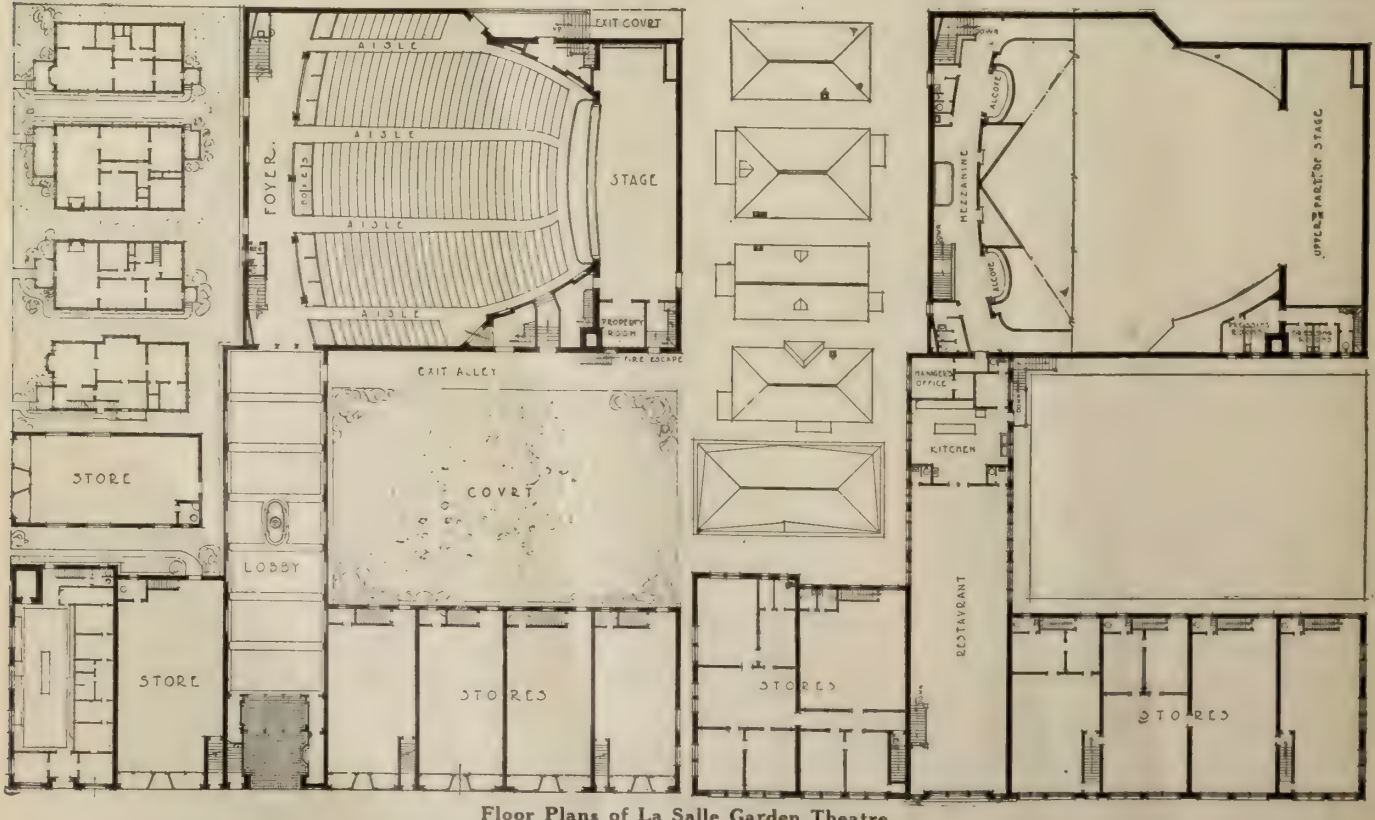
The operating room, which is at the rear of the balcony and front mezzanine, will house three projectors, and is ten feet by thirteen feet.

The house is of brick and steel reinforced concrete, with solid plaster partitions.

The architectural and decorative design is Italian renaissance and the color scheme is rose, gold, ivory, and blue, with draperies in old rose velour with gold trimmings.

A two arc Hertner transverter will be used in the projection room, and an organ will be installed at the cost of twenty-five thousand dollars.

The house will be operated by the La Salle Garden Theatre Company, with capital of two hundred and seventy-five thou-



Floor Plans of La Salle Garden Theatre.
Above, gallery; at left, main floor; to right, the mezzanine floor.

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MR. H. BACHMAN, of the Kossuth Theatre, Brooklyn, after testing Mirroroid screens in daylight and testing them in water over night, decided that Mirroroid was the best.

MR. J. SILVERMAN, of the Reeland Publishing Co., and the owner of the Jewel Theatre, Woodcliffe, N. J., also orders Mirroroid screens.

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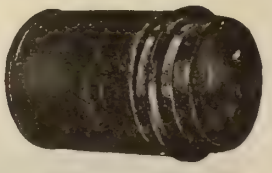

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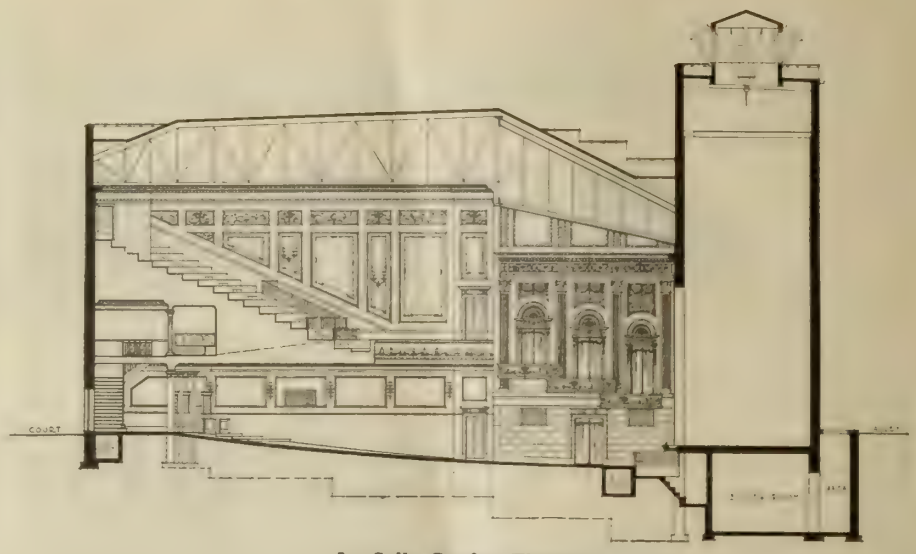
St. Louis, Mo., U. S. A.

sand dollars. Charles W. Munz is the president; Bert R. Williams, vice-president and general manager, and H. E. Applegate, secretary and treasurer.

As will be noted from the reproduction of the architect's wash drawing, the house will constitute a notable acquisition to the neighborhood in which it has been built.



La Salle Garden Theatre.
Longitudinal section of the house.

How Cleveland Feels on the Subject of Uniforms in the Picture Theatre

CLEVELAND theatre managers are doubly concerned over theatre attendants and their dress. That's because they are having a hard time getting the necessary help this year and because there are so many changes that uniforms are constantly being altered.

Most of them agree that all attendants should have uniforms, and this is the rule in all of the larger houses. Outside of three of the first-run theatres, all ushers are girls. In all of the theatres the doortenders are men. The cashiers in most of them are girls and they are the only ones who are not required to wear the house's regulation style of dress.

Loew's Stillman, Euclid and Mall, all downtown theatres, have a standard dress for their girls, who are required to wear black waists and skirts of a light-weight material, and white laundered stiff collars and cuffs. The theatres furnish only the collars and cuffs and pay the expenses of laundering them.

"We have tried uniforms for the girls, but without success," said District Manager Jack Kuhn. "We now find that the simplest and the neatest outfit is the black and white. And as nearly every girl has a black dress we are not obliged to have our outfits altered because of constant coming and going."

What Greenbaum Said.

Manager Jack Greenbaum said: "I am in favor of uniforms or a uniform style of dress for any theatre, large or small. I believe navy blue is the most attractive, and

How the La Salle Garden Theatre Will Appear When Completed.
Reproduction from the architect's wash drawing.

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The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.

Verona, New Jersey

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that they should be trimmed plainly and should be dry-cleaned as often as is necessary at the expense of the theatre. We buy medium sizes so as to prevent misfits and generally 'get by' without any altering.

"Our uniforms are navy blue, with gold braid and high front neck."

All of the uniforms used by any of the Loew theatres in Cleveland are manufactured by a New York concern.

There are two first run houses in Cleveland, where all the attendants are garbed in Tuxedo outfits. These are the Metropolitan and Knickerbocker theatres, operated by the Atlas Amusement Company. This has been the rule at this company's houses ever since they started in business, eight years ago.

Tuxedos for Freedman.

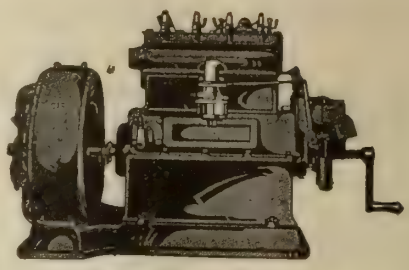
"We find that Tuxedos give an elegance to the surroundings and at the same time are not expensive," said Manager Al Freedman. "We believe all theatres should have uniforms or some distinctive dress, and even if the small house cannot afford them, at least the doortender should be uniformed.

"Our orchestra members wear them, and it is quite a mark of distinction for all employes in our theatres to possess the appearance that at once gives the patron the notion that the theatre he enters is striving for the highest class in everything it purveys, whether pictures, music or service.

"The Metropolitan and Knickerbocker have young men for ushers. They are high school or college students, and if one intends to have male ushers, he will do well to engage young men of this class. They have a certain pride in their appearance and are ambitious, thus eliminating most of the trouble which is found among male attendants—such as inattention, curt answers to questions and incivility in general."

Blair a Uniform Enthusiast.

At Loew's Euclid Theatre, where productions are given showings of two weeks and upward, the ushers and attendants, excepting the ticket-taker, are girls. They wear a black and white outfit, but a change of



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Typical Cleveland Picture Theatre Uniforms.
Left to right: Usher, Loew's Alhambra; usherettes, Euclid; doorman, Euclid.

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HEADQUARTERS for Edison machines, parts and repairs. Late model "D" machines from $50 to $100; some brand new. Motion Picture Exhibition Company, 116 Market street, Newark, N. J.

BRAIN TONIC for advertising men is found in "Picture Theatre Advertising," by E. W. Sargent. A book crammed with live-wire ideas that have already proved themselves in actual use. $2, postpaid. Chalmers Publishing Company, 516 Fifth avenue, New York.

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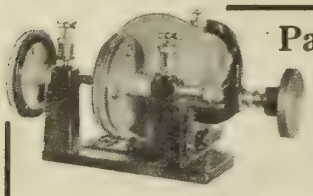

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style winter and summer. In winter they wear a black skirt and waist, with linen collars and cuffs, laundered in starch. In summer they wear a dark skirt and a white middy blouse made of a thin silk material.

The doorman wears a green uniform, long coat. His outfit resembles a police officer's except for the color. The buttons are brass and there is gold braid on collar and cuffs.

Manager Blair of the Euclid is a uniform enthusiast. He believes every employe should wear dress to distinguish himself or herself. Even his porters are always so garbed, wearing a blue uniform with short coat trimmed with gold braid and a cap of blue with name of theatre on it.

"It is hard, however, to get suitable and attractive uniforms for summer," he said. "They do not stay in press and are easily soiled when they are white. A funny thing happened with our girls this summer. We decided on a white canvas middy, and two girls had silk ones. They came to work one day with these on and the very next day every usherette in the theatre came on the job with silk ones. Beats the dickens how jealous a girl gets about others' dress."

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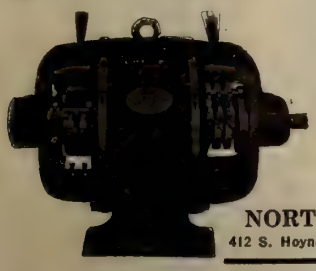

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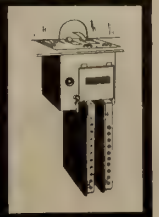

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